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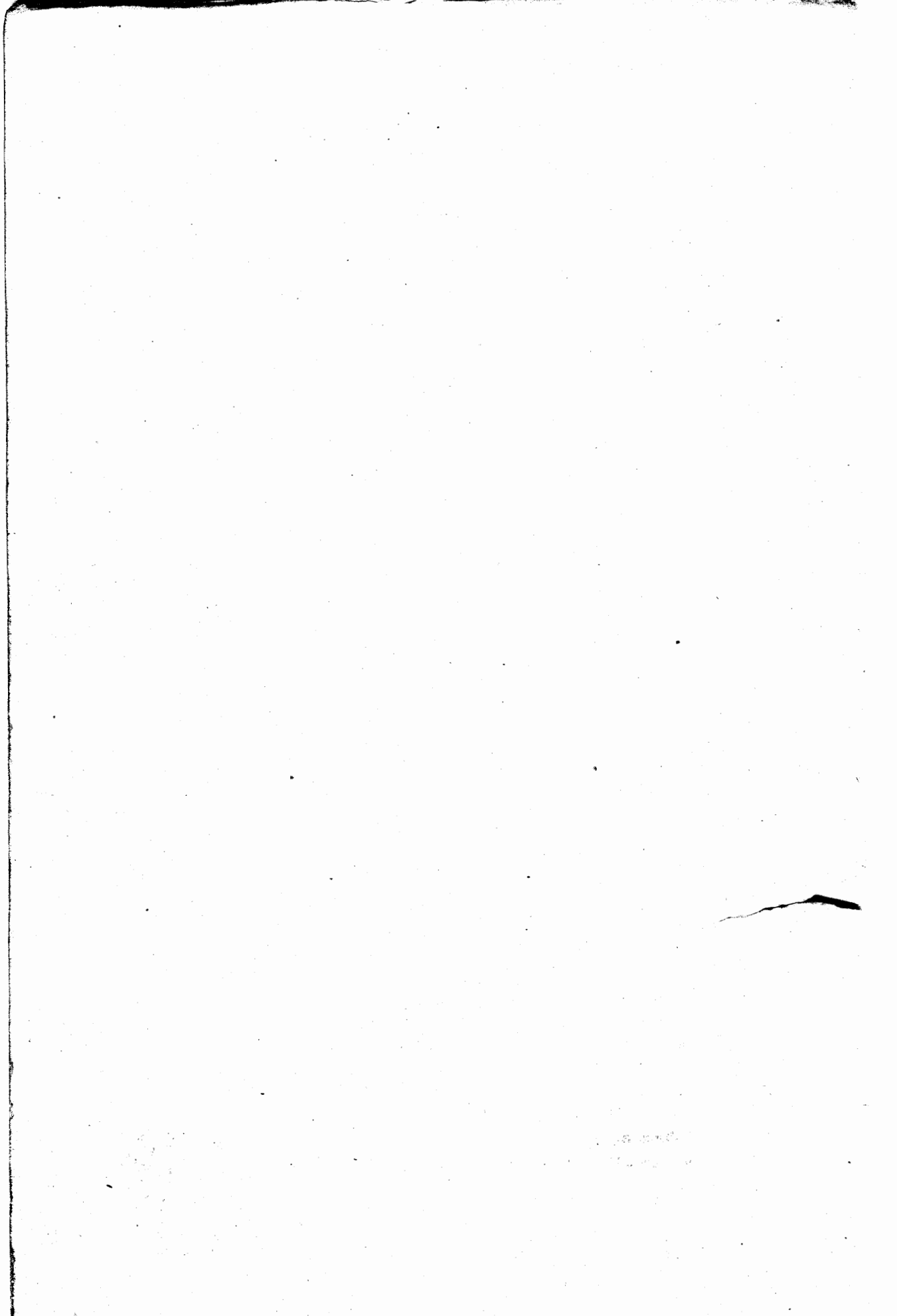
THE CRUCIFIXION

A MEDITATION ON THE SACRED
PASSION OF THE HOLY REDEEMER

THE MUSIC
BY
JOHN STAINER

NEW YORK: G. SCHIRMER
BOSTON: THE BOSTON MUSIC CO.

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The Crucifixion.

No 1. "And they came to a Place named Gethsemane"

Recit.

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Adagio. (♩ = 80.)

Organ.



Tenor Solo.

And they came to a place nam - ed Geth - se - ma - ne, and Je - sus



cresc. *p*

saith to His dis - ci - ples: Sit ye here, while I shall



pray.



No 2. The Agony.

Andante. (♩ = 84.)

p Bass Solo.

cresc.

Could ye not watch with Me one brief hour? Could ye not

pit - y My sor - est need? Ah! if ye sleep while the

tem - pests lower, sure - ly, My friends, I am lone in - deed.

Chorus.

SOPRANO.

cresc.

Je - su, Lord Je - su, bowed in bit - ter an - guish, and bear - ing all the

ALTO.

pp TENOR.

cresc.

Je - su, Lord Je - su, bowed in bit - ter an - guish, and bear - ing all the

BASS.

pp

cresc.

mf *cresc.*
 e - vil we have done, Oh, teach us, teach us how to love Thee for

mf *cresc.*
 e - vil we have done, Oh, teach us, teach us how to love Thee for

f *dim.* *p* *pp*
 Thy love; Help us to pray, and watch, and mourn with Thee.

f *dim.* *p* *pp*
 Thy love; Help us to pray, and watch, and mourn with Thee.

Solo. *p* *cresc.*
 Could ye not watch with Me one brief hour? Did ye not say up-on

p *cresc.*

mf

Ke - dron's slope, Ye would not fall in - to the Tempt - er's

p

power? Did ye not mur - mur great words of hope?

Chorus.

pp *cresc.*

Je - su, Lord Je - su, bowed in bit - ter an - guish, and bear - ing all the

pp *cresc.*

Je - su, Lord Je - su, bowed in bit - ter an - guish, and bear - ing all the

mf *cresc.*

e - vil we - have done, Oh, teach us, teach us how to love Thee for

mf *cresc.*

e - vil we - have done, Oh, teach us, teach us how to love Thee for

Thy love, Help us to pray, and watch, and mourn with Thee.

Thy love, Help us to pray, and watch, and mourn with Thee.

Solo. (*ad lib.*)

Could ye not watch with Me? ev-en so: Will-ing in

heart, but the flesh_ is vain. Back to Mine ag-o-ny

I_ must go, Lone-ly to pray_ in bit-ter-est pain.

Allegro. (♩ = 120.)

Full Sw.

The piano introduction consists of a continuous sixteenth-note accompaniment in the right hand and a similar pattern in the left hand, both in a minor key.

TENOR. *f*

And they laid their hands on Him, and

The tenor vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with the sixteenth-note pattern.

took Him, and led Him a-way to the

ad lib.

cresc. *f*

The tenor vocal line continues with the lyrics. The piano accompaniment features a crescendo and a fortissimo dynamic.

high priest. And the high priest ask-ed Him and said un-to

The tenor vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and bass lines.

BASS (a voice in the choir.) *mf Slow.*

Him: Art Thou the Christ, the Son of the Bless-ed? Je -sus

TENOR.

p

The bass vocal line enters with the lyrics. The tenor vocal line also enters with the lyrics. The piano accompaniment is marked piano.

Bass Solo.

Slow. *cresc.* *f*

said: I am: and ye shall see the Son of man sit-ting on the

Slow. *cresc.* *cresc.*

right hand of power, and com-ing in the clouds of heaven.

cresc. *f* *colla voce.*

Allegro molto.

BASS.

TENOR.

(one of the choir.)

Then the high priest rent his clothes, and saith: What need

rit.

rit.

TENOR.

p *Slow.*

we an-y further wit-ness-es? Ye have heard the blas-phemy. And they all con-

p *Slow.*

pp

a tempo.

demned Him to be guilt - y of death. And they bound

pp *p*

Adagio. *cresc.* *f*

Je - sus and car-ried Him a-way, and de - liv-ered Him to Pi-late. And

cresc.

Recit.
Moderato. *dim.* *a tempo.*

Pi-late, will-ing to con - tent the peo-ple, re - leas - ed Bar - ab - bas un - to

f *p* *a tempo.*

cresc. *f* *pp*

them, and de - liv - ered Je - sus, when he had scourg - ed Him, to be

cresc. *f*

pp

cru - ci - fied. And the sol - diers led Him a - way.

pp *pp*

Attacca.

No 3. Processional to Calvary.

Moderato maestoso. (♩ = 100.)

The musical score is written for piano in 4/4 time. It consists of six systems of music. The first system includes the tempo marking 'Moderato maestoso. (♩ = 100.)', the dynamic marking 'Sw. pp', and the instruction 'con Ped.'. The second system continues the piece. The third system features a first ending bracket labeled '1.' with the instruction 'Repeat poco più f'. The fourth system features a second ending bracket labeled '2.'. The fifth system continues the piece. The sixth system includes the tempo marking 'a tempo.', the dynamic marking 'poco rit.', and the instruction 'Soft Diap. Gt.'. The score uses a grand staff with treble and bass clefs, and includes various musical notations such as slurs, accents, and dynamic markings.

First system of musical notation, featuring treble and bass staves with various notes and rests.

Second system of musical notation, including a *rall.* marking.

Third system of musical notation, featuring *Solo.*, *p*, *Sw.*, and *Ped.* markings.

Fourth system of musical notation, including *cresc.* and *dim.* markings.

Fifth system of musical notation, featuring *Sw. p* and *senza Ped.* markings.

Sixth system of musical notation, including *rall.* and *cresc. molto.* markings.

Seventh system of musical notation, starting with *Tempo I.*, *f Gt.*, and *Ped.* markings.

ff Soprano.
Fling wide the gates! fling wide the gates!

Alto.
Fling wide the gates! fling wide the gates!

ff Tenor.
Fling wide the gates! fling wide the gates!

Bass.
Fling wide the gates! fling wide the gates!

ff

ff > fling wide the gates! fling wide the gates!

ff > fling wide the gates! fling wide the gates!

mf

ff fling wide the

ff fling wide the gates!

ff fling wide the gates!

fling wide the gates!

ff Tuba. >

Gt. Tuba. >

Tempo I.

f pomposo.

poco rit. gates! fling wide the gates! — fling wide the gates! for the

poco rit. fling wide the gates! *f pomposo.*

poco rit. fling wide the gates! fling wide the gates! for the

poco rit. *Gt. ff* *f pomposo.*

Sav - iour waits To tread in His roy - al way; He has

Sav - iour waits To tread in His roy - al way; — He has

dim.

dim.

dim.

come from a - bove, in His power and love, To die on this Pas - sion

come from a - bove, in His power and love, To die on this Pas - sion

To die on this day.

p

p

p

poco accel. *f*

day. Fling wide the gates! the Sav - ior

poco accel. *f* Fling wide the gates! He waits, the Sav - ior

day. Fling wide the gates! He waits, the Sav - ior

Fling wide the gates! fling wide the gates!

poco accel. *f*

waits! — Fling wide the gates! fling wide the

waits! Fling wide the gates! fling wide the gates! He

gates! the Sav - ior waits — To tread in His roy - al

waits, the Sav - ior waits — To tread in His roy - al

rall. cresc.

way, Fling wide the gates! He waits! the Sav-ior

Fling wide the gates! Fling wide the gates! *rall. cresc.*

way. Fling wide the gates! He waits! the Sav-ior

Fling wide the gates! Fling wide the gates! *rall. cresc.*

rall. cresc.

Tempo I.
f pomposo.

waits!— Fling wide the gates! for the Sav-ior waits To tread in His roy-al

ff *f pomposo.*

waits! Fling wide the gates! for the Sav-ior waits To tread in His roy-al

ff *f pomposo.*

Tempo I.
f pomposo.

dim. *p*

way; — He has come from a-bove in His power and love, To die on this Pas-sion

dim. *p*

way; — He has come from a-bove in His power and love, To die on this Pas-sion

dim. *p*

mf

day. *mf* His Cross is the sign of a love di-vine, His

day. *mf* His Cross is the sign of a love di-vine, His

crown is the thorn-wreath of woe,— He bears His load on the

crown is the thorn-wreath of woe,—

p

p

senza Ped

sor-row-ful road. *f poco accel.* Fling wide the gates!

p And bends 'neath the bur-den low. *dim.* *f poco accel.* *f* Fling wide the

p *dim.* *f poco accel.*

Full Sw. *poco accel.*

Ped.

fling wide the gates!

fling wide the gates!

gates! fling wide the

Fling wide the gates! fling wide the gates!

cresc.

in 8ves.

fling wide the gates! the Sav - ior waits, —

fling wide the gates! He waits! the Sav - ior waits, —

gates! He waits! the Sav - ior waits,

fling wide the gates! He waits! the Sav - ior waits,

cresc.

fling wide the gates! fling wide the gates! the Sav - ior

fling wide the gates! fling wide the gates! He waits! the Sav - ior

Gt. mf

waits,— To tread in His roy - al way, Fling wide the
 Fling wide the gates,
 waits,— To tread in His roy - al way, Fling wide the
 waits, Fling wide the gates,

gates! He waits! the Sav - ior waits! —
 fling wide the gates! *rall. cresc.* *ff*
 gates! He waits! the Sav - ior waits!
 fling wide the gates! *rall. cresc.* *ff*

Tempo I. pomposo
 Fling wide the gates! for the Sav - ior waits To tread in His roy - al
 Fling wide the gates! for the Sav - ior waits To tread in His roy - al

Tempo I. pomposo

dim. *p*

way, — He has come from a-bove in His power and love To die on this Passion

dim. *p*

way, — He has come from a-bove in His power and love To die on this Passion

pp

day, — to die on this Pas-sion day.

pp

day, — to die on this Pas-sion day.

pp

pp *pp* *pp*

senza Ped.

poco rit. *l.h.* *poco rit.*

Ped.

Tenor Solo.

Solo. How sweet is the grace of His

p a tempo

sa - cred Face, And love - ly be - yond com -

colla voce.

pare,

rall.

Though wea - ry and worn, with the

p

atempo pp (Sw. or Ch. both hands)

senza Ped.

mer - ci - less scorn Of a world He has come to spare.

rit.

mp

colla voce

Solo. *a tempo*

con Ped.

p *cresc.*

The bur - den of wrong, that earth bears a -

cresc. *cresc.*

long, Past e - vil, and e - vil to be,

f *rall.*

Slower. *pp*

All sins of man since the world be-gan They are laid, dear Lord, on

pp Slower.

Thee.

Tempo I. Chorus. *cresc.*

Then on to the end, my God and my Friend, With Thy

p *cresc.*

Then on to the end, my God and my Friend, With Thy

Tempo I. *p* *cresc.*

Gt. *p.*

f
 ban - ner lift - ed high! Then on to the end, my
f
 ban - ner lift - ed high! Then on to the end, my
f
cresc.
f

dim.
 God and my Friend, With Thy ban - ner lift - ed high; Thou art
dim.
 God and my Friend, With Thy ban - ner lift - ed high; Thou art
dim.

p
 come from a - bove, in Thy power and love, To en - dure, and suf - fer and
p
 come from a - bove, in Thy power and love, To en - dure, and suf - fer and
p

poco accel. *f*

die. Fling wide the

poco accel. *f* Fling wide the gates! He

die. *poco accel.* *f* Fling wide the gates! He

Fling wide the gates! fling wide the gates! He

poco accel. *f*

gates! the Sav - ior waits, — Fling wide the

waits,

waits, the Sav - ior waits, Fling wide the gates!

waits,

Slow. *p*

gates! fling wide the gates! the Sav - ior waits: — Then

p Slow.

fling wide the gates! He waits, the Sav - ior waits: Then

p *p Slow.*

dim.

on to the end, my God and my Friend, To suf - fer, en - dure, and

dim.

on to the end, my God and my Friend, To suf - fer, en - dure, and

dim.

pp rall.

die, — to suf - fer, en - dure, and die.

pp rall.

die, — to suf - fer, en - dure, and die.

pp

pp rall.

Ped. 16' only.

N^o 4. And when They were come.*Recit.*With expression. (♩ = 60. *ad lib.*)

BASS.

And when they were come to the place call - ed

p

p

senza Ped.

Cal - va - ry, there they cru - ci - fied Him, they cru - ci - fied Him, and the

mal - e - fac - tors, one on the right, and the oth - er on the

left.

pp

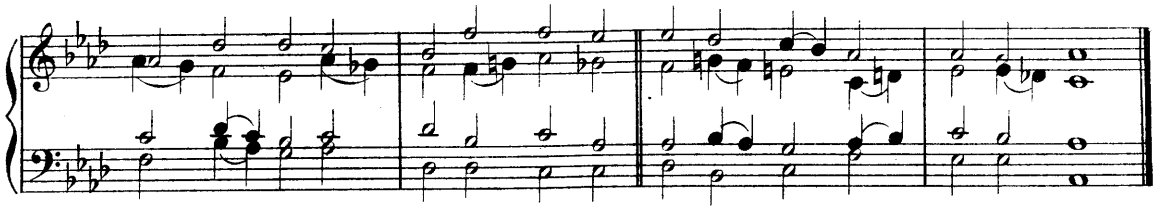
rall.

Attacca.

No 5. The Mystery of the divine Humiliation.

(To be sung by the Congregation and Choir.)

(♩ = about 68.)



- | | |
|---|---|
| <p>1. CROSS of Jesus, Cross of Sorrow,
Where the blood of Christ was shed,
Perfect man on thee was tortured,
Perfect God on thee has bled,</p> <p>2. Here the King of all the ages,
Throned in light ere worlds could be,
Robed in mortal flesh is dying,
Crucified by sin for me.</p> <p>3. O mysterious condescending!
O abandonment sublime!
Very God Himself is bearing
All the sufferings of time!</p> <p>4. Evermore for human failure
By His Passion we can plead;
God has borne all mortal anguish,
Surely He will know our need.</p> <p>5. This— all human thought surpassing—
This is earth's most awful hour,
God has taken mortal weakness!
God has laid aside His Power!</p> | <p>6. Once the Lord of brilliant seraphs,
Winged with Love to do His Will,
Now the scorn of all His creatures,
And the aim of every ill.</p> <p>7. Up in Heaven, sublimest glory
Circled round Him from the first;
But the earth finds none to serve Him,
None to quench His raging thirst.</p> <p>8. Who shall fathom that descending,
From the rainbow-circled throne,
Down to earth's most base profaning,
Dying desolate alone.</p> <p>9. From the "Holy, Holy, Holy,
We adore Thee, O most High,"
Down to earth's blaspheming voices
And the shout of "Crucify."</p> <p>10. Cross of Jesus, Cross of Sorrow,
Where the Blood of Christ was shed,
Perfect man on thee was tortured,
Perfect God on thee has bled!</p> |
|---|---|

No 6. He made Himself of no Reputation.

Andante. (♩ = 66.)

BASS. *p*

cresc.

He made Him - self of no rep - u - ta - tion, and took up -

p

senza Ped.

on Him the form of a ser - vant, and was made in the like - ness of

cresc.

men: and be - ing found in fash - ion as a man, He hum - bled Him -

pp

self, He hum - bled Him - self and be - came o - bedient un - to death, ev'n the

death of the Cross.

No 7. The Majesty of the divine Humiliation.

Moderato. (♩ = 100.)

Tenor Solo.

f King ev- er glorious! King ev- er glo-rious! *mf* The dews of

cresc. death are gath-'ring round Thee, Up- on the Cross Thy foes have bound Thee, Thy

dim strength is gone, Thy strength is gone! *p* *rall.* Not in Thy *a tempo* *p*

dim *p* *rall.* *a tempo* *p*

Maj - es - ty, Robed in Heaven's su-prem - est splen - dor; But in

largamente *cresc. molto.*

weak - ness and sur - ren - der, Thou hang - est here.

mf

Who can be like Thee?

p *mf*

p

Pi - late high in Zi - on dwell - ing? Romewith arms the world com - pell - ing?

p

rall. *f a tempo* *ff*

Proud tho' they be! Thou art sub - lime, Thou art sub - lime.

a tempo *f* *ff*

cresc. rall.

p *cresc.*

Far more aw - ful in Thy weak - ness, More than king - ly in Thy

p *cresc.*

f meek-ness, Thou Son of God, Thou Son of God. *dim. rall.*

a tempo p Glo - ry, and hon - or: Let the world di-vide and *cresc.*

p a tempo

take them; Crown its mon - archs and un - make them; But *f*

Thou, Thou wilt reign. *rall.*

p rall.

a tempo pp Here in a - basement; crownless, poor, dis - robed, and

pp a tempo

rall. *a tempo cresc.*

bleed - ing; There in glo - ry in - ter -

rall. *a tempo cresc.*

f *ff*

ced - ing; Thou art the King! Thou art the King!

cresc. molto. *f* *ff*

f

There in glo - ry in - ter - ced - ing, There in glo - ry in - ter - ced - ing,

f *cresc.*

ff *ff*

Thou art the King! Thou art the King! Thou art the

ff

King!

ff

No 8. And as Moses lifted up the Serpent.
Recit.

Slow. (♩ = 66.)
 BASS. *p* *cresc.*

And as Mos-es lift-ed up the ser-pent in the

cresc. *cresc.* *f*

wil-der-ness, e-ven so must the Son of Man be lift-ed up:

cresc. *cresc.* *f*

Andante. (♩ = 90.) *p* *cresc.*

that who-so-ev-er be-liev-eth in Him, that who-so-

piu legato sempre *cresc.*

p *p*

ev-er be-liev-eth in Him should not per-ish,

p

cresc. *f* *rall.* *>* *>* *>*

should not per-ish, but have ev-er-last-ing life.

cresc. *f* *rall.*

Attacca.

God so Loved the World

S. John iii: 16,17 Anthem for Quartet or Mixed Chorus (*unaccompanied*)

Andante, ma non lento
SOPRANO

John Stainer

God so loved the world, — God so loved the world, — that He

God so loved the world, — God so loved the world, that He

Andante, ma non lento (♩ = 90)

(For rehearsal only)

gave — His on - ly be - got - ten Son, that who - so be - liev - eth, be -

gave His on - ly be - got - ten Son, that who - so be - liev - eth, be -

liev - eth in Him should not per - ish, should not per - ish, but

liev - eth in Him should not per - ish, should not per - ish, but

p
 have ev - er - last - ing life. For God sent not His Son in - to the
 have ev - er - last - ing life. For God sent not His Son in - to the

The first system of the score consists of four staves. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "have ev - er - last - ing life. For God sent not His Son in - to the". The bottom two staves are piano accompaniment staves in bass clef with the same key signature and time signature. The piano part features a simple harmonic accompaniment with a bass line that is mostly stationary on a few notes.

cresc. *mf*
 world to con - demn the world, God sent not His Son in - to the world to con -
 world to con - demn the world, God sent not His Son in - to the world to con -
mf God sent not His Son in - to the world to con -

The second system of the score consists of four staves. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "world to con - demn the world, God sent not His Son in - to the world to con -". The bottom two staves are piano accompaniment staves in bass clef with the same key signature and time signature. The piano part features a simple harmonic accompaniment with a bass line that is mostly stationary on a few notes.

p
 demn the world; but that the world_ through Him might be sav - ed.
 demn the world; but that the world_ through Him might be sav - ed.

The third system of the score consists of four staves. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "demn the world; but that the world_ through Him might be sav - ed.". The bottom two staves are piano accompaniment staves in bass clef with the same key signature and time signature. The piano part features a simple harmonic accompaniment with a bass line that is mostly stationary on a few notes.

pp *cresc.*

God so loved the world, — God so loved the world, — that He

pp *cresc.*

God so loved the world, — God so loved the world, that He

pp *cresc.*

mf

gave His on - ly be - got - ten Son, that who - so be - liev - eth, be -

mf

gave His on - ly be - got - ten Son, that who - so be - liev - eth, be -

mf

p *cresc.* *f*

liev - eth in Him should not per - ish, should not per - ish, but

p *cresc.* *f*

liev - eth in Him should not per - ish, should not per - ish, but

p *cresc.* *f*

No 10. Litany of the Passion.

To be sung by the Choir and Congregation.

Slow. (♩ = about 70.)

Voices in unison. *pp* Harmony. *rall.*

Cru - ci - fied, I turn to Thee, Son of Ma - ry, plead for me.

- | | |
|---|---|
| <p>1. HOLY Jesu, by Thy Passion,
By the woes which none can share,
Borne in more than kingly fashion,
By Thy love beyond compare:
Crucified, I turn to Thee,
Son of Mary, plead for me.</p> | <p>2. By the treachery and trial
By the blows and sore distress,
By desertion and denial,
By Thine awful loneliness:
Crucified, I turn to Thee,
Son of Mary, plead for me.</p> |
| <p>3. By Thy look so sweet and lowly,
While they smote Thee on the Face,
By Thy patience, calm and holy,
In the midst of keen disgrace:
Crucified, I turn to Thee,
Son of Mary, plead for me.</p> | <p>4. By the hour of condemnation,
By the blood which trickled down,
When for us and our salvation,
Thou didst wear the robe and crown:
Crucified, I turn to Thee,
Son of Mary, plead for me.</p> |
| <p>5. By the path of sorrows dreary,
By the Cross, Thy dreadful load,
By the pain, when, faint and weary,
Thou didst sink upon the road
Crucified, I turn to Thee,
Son of Mary, plead for me.</p> | <p>6. By the Spirit which could render
Love for hate and good for ill,
By the mercy, sweet and tender,
Poured upon Thy murderers still:
Crucified, I turn to Thee,
Son of Mary, plead for me.</p> |

No 11. "Jesus said: 'Father, forgive them.'"

Recit.

Slow. (♩ = about 66.)

Tenor Solo.

Je - sus

p Sw.

senza Ped.

Chorus.

TENORS and BASSES.

said: "Fa-ther, for - give them, for they know not what — they do?"

Gt. soft Diap.

No 12. "So Thou liftest Thy divine petition?"

Duet.

Andante. (♩ = 70.)

Solo.

So Thou lift-est Thy di - vine pe - ti - tion, Pierc'd with cru-el an-guish

p Sw. pp

senza Ped.

BASS.

p

cresc.

So Thou lift-est Thy di - vine pe - ti - tion, Pierc'd with cru-el an-guish

p

cresc.

dim.

TENOR.

through and through; So Thou griev-est o'er our lost con-di-tion,

dim.

A little slower.

Pleading, "Ah, they know not what they do?"

A little slower. *rall.*

TENOR.
a tempo.

cresc.

Oh! twas love, in—

BASS. *with expression.* *cresc.*

Oh! twas love, in love's di-vin-est fea-ture,

dim. *pp* *a tempo.* *cresc.*

love's di-vin-est fea-ture, Pass-ing o'er that dark and murd'rous blot,

f *dim.*

Pass-ing o'er that dark and murd'rous blot,

f *dim.*

cresc. *mf* *dim.*

cresc. **>**

mf Tho' they slay Thee,
Find - ing e'en for each low fall - en crea - ture,

cresc.

rit. **p**
cresc. **>** *p rit.*
one re-deem-ing spot.

Tho' they slay Thee, one re-deem-ing spot.

cresc. *p rit.* *al tempo.*

A little slower; with devotion. **p**

Yet! and still Thy

A little slower. ♩ = 60 to 62. *rall.* **p**

cresc. *dim.* **p** *cresc.* **mf**

pa-tient Heart is yearn-ing With a love that mor-tal scarce can bear.—

cresc. *dim.* **p** *cresc.* **mf**

p *poco rit.*

Thou in pit - y, deep, di-vine and burn - ing, Lift - est e'en for

p *poco rit.*

poco rit. ten. cresc. a tempo.

e'en for me, e'en for me, Thy might - y, — might - y prayer.

ten. cresc. a tempo.

me, e'en for me, Thy might - y, — might - y prayer.

ten. ten. a tempo. p

p *cresc.*

So Thou pleadest, e'en for my transgression, Bid-ding me look up, and

cresc.

soft Ped.

mf *p*

So Thou mur-mur-est Thine in - ter - ces - sion,

trust, and live;

mf dim.

senza Ped.

cresc. *mf* *f* *p rall.*

Bid - ding me look up and trust and live;— So Thou plead - est,

cresc. *mf* *cresc.* *p rall.*

Slower. *pp*

p *Slower.* *pp*

Yea, he knew not, yea, he knew not; for
So Thou plead - est, Yea, he knew not, yea, he knew not; for

Slower. *pp*

cresc. *mf* *pp* *rall.*

My sake for-give, for My sake for-give, for - give, for - give.

cresc. *mf* *pp* *rall.*

My sake for-give, for My sake for-give, for - give, for - give.

ppp

pp *ppp*

No 13. The Mystery of Intercession.

To be sung by the Choir and Congregation.

(♩ = about 80.)

Musical score for the first system, featuring piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/2. The music is marked *mp* (mezzo-piano) and includes a *cresc.* (crescendo) marking.

Musical score for the second system, featuring piano accompaniment. The key signature is three flats and the time signature is 3/2. The music is marked *mf* (mezzo-forte), *f* (forte), and *dim.* (diminuendo).

Musical score for the third system, featuring piano accompaniment. The key signature is three flats and the time signature is 3/2. The music is marked *p* (piano) and includes a *cresc.* (crescendo) marking.

Slower.

Voices in unison.

Musical score for the fourth system, featuring vocal lines. The key signature is three flats and the time signature is 3/2. The music is marked *mf* (mezzo-forte), *cresc.* (crescendo), *mf rall.* (mezzo-forte, rallentando), and *pp* (pianissimo). The section is labeled "Harmony."

1. JESUS, the Crucified, pleads for me,
While He is nailed to the shameful tree,
Scorned and forsaken, derided and curst,
See how His enemies do their worst!
Yet, in the midst of the torture and shame,
Jesus, the Crucified, breathes my name!
Wonder of Wonders, oh! how can it be?
Jesus, the Crucified, pleads for me!

2. Lord, I have left Thee, I have denied.
Followed the world in my selfish pride;
Lord, I have joined in the hateful cry,
Slay Him, away with Him, crucify.
Lord, I have done it, oh! ask me not how;
Woven the thorns for Thy tortured Brow!
Yet in His pity so boundless and free,
Jesus, the Crucified, pleads for me!

3. Though thou hast left Me and wandered away,
Chosen the darkness instead of the day;
Though thou art covered with many a stain,
Though thou hast wounded Me oft and again,
Though thou hast followed thy wayward will;
Yet, in My pity, I love thee still.
Wonder of wonders it ever must be!
Jesus, the Crucified, pleads for me.

4. Jesus is dying, in agony sore,
Jesus is suffering more and more,
Jesus is bowed with the weight of His woe,
Jesus is faint with each bitter throe,
Jesus is bearing it all in my stead,
Pity Incarnate for me has bled;
Wonder of wonders it ever must be!
Jesus, the Crucified, pleads for me.

Recit.

Slow.

ad lib.

And one of the

mal - e - fac - tors which were hang - ed railed on Him say - ing:

Allegro.

A Voice in the Choir.

Bass Solo.

"If thou be the Christ, save thy-self and us." But the

oth - er an - swer - ing, re - buk - ed him, say - ing:

Quicker.

Another Voice.

Dost not thou fear God see - ing thou art in the same con-dem-

na - tion? And we in - deed just - ly; for we re - ceive the due re -

ward of our deeds: but this man hath done noth - ing a - miss." And he

mf *rall.* **Bass Solo.** *p*

said un - to Je - sus: "Lord, re - member me when Thou com - est

Slow. *p* Voice in Choir. *cresc.*

in - to Thy King - dom?" And Je - sus said un - to him:

Bass Solo. *p*

Ver - i - ly I say to thee, To day shalt thou be with Me in Par - a - dise."

Slow. *mf* TENORS *f* *dim.*

mf BASSES *f* *dim.*

Ver - i - ly I say to thee, To day shalt thou be with Me in Par - a - dise."

Slow. *mf* *dim.*

No 15. The Adoration of the Crucified.

To be sung by the Choir and Congregation.

Slow. (♩ = 86.)



1. I ADORE Thee, I adore Thee!
Glorious ere the world began;
Yet more wonderful Thou shinest,
Though divine, yet still divinest
In Thy dying love for man.
2. I adore Thee, I adore Thee!
Thankful at Thy feet to be;
I have heard Thy accent thrilling,
Lo! I come, for Thou art willing
Me to pardon, even me.
3. I adore Thee, I adore Thee,
Born of women, yet Divine:
Stained with sins I kneel before Thee,
Sweetest Jesu, I implore Thee,
Make me ever only Thine.

No 16. "When Jesus therefore saw His Mother."

Recit.

Moderato. (♩ = 88.)

TENOR. *p*

When Je - sus there - fore saw His

p

Ped.

Moth - er and the dis - ci - ple stand - ing by, whom He - lov - ed; He

rall. *a tempo.*

rall. *a tempo.*

Chorus.

mf TENORS.

Tenor Solo.

saith un - to His Moth - er: Wom - an! be - hold thy son? Then

mf BASSES.

Wom - an! be - hold thy son?

Chorus.

saith He to the dis - ci - ple: Be - hold thy moth - er!"

p

Be - hold thy moth - er!"

Adagio.

legato.

Bass Solo. *p ad lib.*

There was darkness o-ver all the earth.

p And at the ninth hour Je - sus cried with a loud voice, say-ing: *cresc.*

Adagio.

Chorus. TENORS.

mf "My God! My God! why hast Thou for - sak - en Me?" *dim.*

BASSES.

mf "My God! My God! why hast Thou for - sak - en Me?" *dim.*

Adagio.

mf *dim.*

No 17. "Is it nothing to you?"

Recit.

BASS. *p*

(♩ = 98.)

Is it nothing to

you, all ye that pass by? Be - hold, and see if there be

an - y sor-row like un - to My sor-row, which is done un - to

Me, where-with the Lord hath af - flict - ed Me in the day of His fierce an - ger.

No 18. The Appeal of the Crucified.

Maestoso.

SOPRANO.

ff
From the Throne of His

ALTO.

ff

TENOR.

ff
From the Throne of His

BASS.

ff

Maestoso. (♩ = 70 to 72.)

ff
con Ped.

Cross, the King of grief Cries out to a world of un-be-lief:

Cross, the King of grief Cries out to a world of un-be-lief:

Cross, the King of grief Cries out to a world of un-be-lief:

Cross, the King of grief Cries out to a world of un-be-lief:

ff

Oh! men and wom-en a - far and nigh,

ff

Oh! men and wom-en a - far and nigh,

ff

Accomp. ad lib.

Org. *p*

pp *cresc.*

Is it noth-ing to you, all ye that pass by?

pp *cresc.*

Is it noth-ing to you, all ye that pass by?

pp *cresc.*

pp *cresc.*

p *cresc.*

I laid My e - ter - nal power a - side, I came from the

p *cresc.*

I laid My e - ter - nal power a - side, I came from the

p *cresc.*

p *cresc.*

dim.

Home_ of the Glo - ri - fied, A babe in the low - ly cave to

dim.

Home_ of the Glo - ri - fied, A babe in the low - ly cave to

dim.

pp *cresc.*

lie. Is it noth - ing to you, all ye that pass by?

pp *cresc.*

lie. Is it noth - ing to you, all ye that pass by?

p *cresc.*

mf *dim.* *p*

I wept for the sor - rows and pains of men, I

mf *dim.* *p*

I wept for the sor - rows and pains of men, I

mf *dim.* *p*

healed them, and helped them, and loved them, but then, but

healed them, and helped them, and loved them, but then, but

cresc.

cresc.

cresc.

cresc.

Ped.

then, They shout - ed a - gainst Me,

then, They shout - ed a - gainst Me,

ff

"Cru - ci - fy!"

ff

"Cru - ci - fy!"

ff > "Cru - ci - fy! Cru - ci - fy!
ff > "Cru - ci - fy! Cru - ci - fy! Cru - ci - fy!
ff > Cru - ci - fy! Cru - ci - fy!
ff > Cru - ci - fy! Cru - ci - fy!

Piano accompaniment: *ff* >

fff *pp*
 Cru - ci - fy!" Is it noth-ing to you?
fff *pp*
 Cru - ci - fy!" Is it noth-ing to you?

Piano accompaniment: *fff* *pp*

a tempo. *pp* *cresc.*
 Be - hold Me and see: pierc - ed thro' and

a tempo. *pp* *cresc.*
 Be - hold Me and see: pierc - ed thro' and

p a tempo. *cresc.*

cresc. *f* *ff*
 thro' with count - less sor - rows, and all is for you; For

cresc. *f* *ff*
 thro' with count - less sor - rows, and all is for you; For

cresc. *f* *ff*

cresc. *f* *ff*

p *pp* *pp*
 you I suf - fer, for you I die. Is it

p *pp* *pp*
 you I suf - fer, for you I die. Is it

p *pp* *pp*

ff *p* *pp*

cresc.
noth-ing to you all ye that pass by?

cresc.
noth-ing to you all ye that pass by?

pp *cresc.* *ff*
con Ped.

ff
Oh! men and wom-en your

ff
Oh! men and wom-en your

ff

dim.
deeds of shame, Your sins with-out— rea-son, and num-ber, and

dim.
deeds of shame, Your sins with-out— rea-son, and num-ber, and

dim. *dim.*

name, I bear them all on this Cross on high.

f *Accomp. ad lib.* *Org. p*

pp Is it noth-ing to you? Is it nothing to you that I

pp Is it noth-ing to you? Is it nothing to you that I

pp *pp*

cresc. bow My Head? And noth-ing to you that My Blood is shed? Oh!

cresc. bow My Head? And noth-ing to you that My Blood is shed? Oh!

cresc. *mf* *mf*

per-ish-ing souls, to you I cry, Is it nothing to you?

per-ish-ing souls, to you I cry, Is it nothing to you?

The first system of music features two vocal staves and a piano accompaniment. The vocal parts are in a soprano and alto register. The piano accompaniment is in the right and left hands. Dynamics include *pp* (pianissimo) and *p* (piano).

O come un-to Me, O come un-to Me, O

O come un-to Me, O come un-to Me, O

The second system of music continues the vocal and piano parts. Dynamics include *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte). A *Ped.* (pedal) marking is present in the piano accompaniment.

come un-to Me, by the woes I have borne, By the dread-ful scourge, and the

come un-to Me, by the woes I have borne, By the dread-ful scourge, and the

The third system of music concludes the vocal and piano parts. Dynamics include *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo).

cresc. *mf*
crown of thorns, By these I im - plore you to hear My cry; Is it

cresc. *mf*
crown of thorns, By these I im - plore you to hear My cry; Is it

cresc. *mf*

cresc. *mf*

Detailed description: This system contains the first two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The lyrics are: "crown of thorns, By these I im - plore you to hear My cry; Is it". Dynamics include *cresc.* and *mf*. There are slurs under the piano accompaniment.

p *cresc.* *mf*
noth-ing to you? O come un-to Me, O come un-to Me, O

p *cresc.* *mf*
noth-ing to you? O come un-to Me, O come un-to Me, O

p *cresc.* *mf*

p *cresc.* *mf*

Detailed description: This system contains the second two vocal staves and the piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The lyrics are: "noth-ing to you? O come un-to Me, O come un-to Me, O". Dynamics include *p*, *cresc.*, and *mf*. There are slurs under the piano accompaniment.

come un-to Me!— This aw-ful price, Re - demp-tion's tre - men-dous

come un-to Me! This aw-ful price, Re - demp-tion's tre - men-dous

p

p

p

p

sa - cri - fice, Is paid for you, is paid for you. Oh!

sa - cri - fice, Is paid for you, is paid for you. Oh!

cresc. *mf* *f*

cresc. *mf* *f*

cresc. *mf* *f*

cresc. *mf* *f*

why will ye die? O come un-to Me, O come un-to Me, O

why will ye die? O come un-to Me, O come un-to Me, O

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The vocal parts begin with the lyrics 'why will ye die? O come un-to Me, O come un-to Me, O'. The piano accompaniment features a steady bass line and chords that support the vocal melody. Dynamic markings include *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte).

come un-to Me! For why will ye die, for why will ye die? O

come un-to Me! For why will ye die, for why will ye die? O

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The vocal parts begin with the lyrics 'come un-to Me! For why will ye die, for why will ye die? O'. The piano accompaniment continues with a similar texture to the first system. Dynamic markings include *p*, *cresc.*, and *f* (forte).

come! O come! O come un-to Me! Why,

come! O come! O come un-to Me! Why,

The third system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The vocal parts begin with the lyrics 'come! O come! O come un-to Me! Why,'. The piano accompaniment features a more active bass line. Dynamic markings include *pp* (pianissimo), *cresc.*, and *mf*.

p why will ye die? Come un-to Me! come un-to Me! come
dim.
pp
p why will ye die? Come un-to Me! come un-to Me! come, O—
dim.
pp
p *dim.* *pp*

ppp to Me.
ppp come un-to Me.
ppp come un-to Me.
ppp to Me.
 Vox Angelica.
pp
ppp *ad lib.*

Nº 19. "After this, Jesus knowing that all things were now accomplished."

Recit. and Chorus.

Moderato. (♩ = 88.) **Tenor Solo.**

p
Af-ter this,

p
senza Ped.

Je - sus know-ing that all things were now ac -

com - plish - ed saith: *p* When

Chorus. TENORS. *mf*
"I thirst?"

BASSES. *mf*
"I thirst?"

p

The musical score is written in 4/4 time with a key signature of one sharp (F#). It begins with a tempo marking of 'Moderato' and a metronome marking of '(♩ = 88.)'. The first system features a Tenor Solo line starting with a piano (*p*) dynamic, accompanied by piano accompaniment also marked *p* and 'senza Ped.'. The lyrics 'Af-ter this,' are under the Tenor Solo line. The second system continues the Tenor Solo with the lyrics 'Je - sus know-ing that all things were now ac -'. The piano accompaniment continues. The third system shows the Tenor Solo with the lyrics 'com - plish - ed saith: When' and a piano (*p*) dynamic. Below this, the Chorus Tenors and Basses enter with the lyrics '"I thirst?"' in a mezzo-forte (*mf*) dynamic. The piano accompaniment continues with a piano (*p*) dynamic. The score concludes with a final piano (*p*) dynamic marking.

pp
Je - sus had re - ceiv - ed the vin - e - gar, He saith:

Chorus. TENORS.

pp *Very slow.*
"It is fin - ish - ed! Fa - ther, in - to Thy hands I com -
BASSES.
pp
"It is fin - ish - ed! Fa - ther, in - to Thy hands I com -
Very slow.
pp

Tenor Solo.

pp
And he bowed His Head, and gave up the ghost.
mend My spir - it?"
mend My spir - it?"

No 20. For the Love of Jesus.

To be sung by the Choir and Congregation.

(♩ = 84.)

The musical score is written for piano accompaniment in two systems. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo marking is (♩ = 84.). The first system consists of two staves (treble and bass clef) with a grand staff bracket. The second system also consists of two staves with a grand staff bracket. The music features a steady accompaniment with some melodic lines in the right hand.

1. All for Jesus — all for Jesus,
This our song shall ever be;
For we have no hope, nor Saviour,
If we have not hope in Thee.
2. All for Jesus — Thou wilt give us
Strength to serve Thee, hour by hour;
None can move us from Thy presence,
While we trust Thy love and power.
3. All for Jesus — at Thine altar
Thou wilt give us sweet content;
There, dear Lord, we shall receive Thee
In the solemn Sacrament.
4. All for Jesus — Thou hast loved us;
All for Jesus — Thou hast died;
All for Jesus — Thou art with us;
All for Jesus Crucified.
5. All for Jesus — all for Jesus,
This the Church's song must be;
Till, at last, her sons are gathered
One in love, and one in Thee.

The musical score for 'A - men.' is written for piano accompaniment in two staves (treble and bass clef) with a grand staff bracket. The key signature is three sharps (F#, C#, G#). The music consists of a few chords and a short melodic line in the right hand.

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