

# THE LAMB OF GOD

A Passion Oratorio

FOR

Solo Voices and Reader, Chorus and Orchestra

THE WORDS SELECTED AND THE MUSIC COMPOSED

BY

W. W. GILCHRIST

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# THE LAMB OF GOD

## A PASSION SERVICE.

### PART I.

HYMN.

W. W. Gilchrist.

Lento.

Go to dark Geth-sem-e - ne, Ye that feel the temp - ters pow'r;  
 Go to dark Geth-sem-e - ne, Ye that feel the temp - ters pow'r;  
 Go to dark Geth-sem- e - ne, Ye that feel the temp - ters pow'r;  
 Go to dark Geth-sem-e - ne, Ye that feel the temp - ters pow'r;

Lento.

Organ.

Your Re - deem-ers con-flict see, Watch with Him one bit - -ter hour.  
 Your Re-deem-ers con-flict see, Watch with Him one bit - ter hour.  
 Your Re - deem-ers con - flict see, Watch with Him one bit - ter hour.  
 Your Re - deem-ers con-flict see, Watch with Him one bit - ter hour.

*f*  
Turn not from His grief a - way, Learn from Je - sus Christ to pray.  
*f*  
Turn not from His grief a - way, Learn from Je - sus Christ to pray.  
*f*  
Turn not from His grief a - way, Learn from Je - sus Christ to pray.  
*f*  
Turn not from His grief a - way, Learn from Je - sus Christ to pray.

2.

Follow to the judgment hall;  
View the Lord of Life, arraigned;  
O the wormwood and the Gall!  
O the pangs, His soul sustained!  
Shun not suffering, shame, nor loss;  
Learn of Him to bear your cross.

3.

Calvary's mournful mountain climb;  
There, adoring, at His feet,  
Mark the miracle of time,  
Gods own sacrifice, complete.  
"It is finished" hear Him cry,  
Learn of Jesus Christ, to die.

*p*  
A - - - men, A - - - men.  
*p*  
A - - - men, A - - - men.  
*p*  
A - - - men, A - - - men.  
*p*  
A - - - men, A - - - men.

L'istesso tempo.

*p legato*

*poco accel. e*  
*pp*  
*cresc. Reeds*

*agitato* *cresc. molto* *Gt. appassion.*  
*ff Quasi Recit.* *con forza rall.*

*Reeds*  
*f* *a tempo* *dim.* *p* *molto rit.*  
*Ped.* *Ped.*

*Adagio.* *rall.*  
*pp espress.* *pp* *ppp*  
*Ped.*

Reader.

Then cometh Jesus with them unto a place called Gethsemene, and saith unto His disciples, "Sit ye here while I go and

pray yonder?"

And He took with Him Peter and James and John, and began to be sorrowful and very heavy. Then saith He unto them, "My soul is exceeding

pp

sorrowful, even unto death:

*poco accel.*

tarry ye here, and watch with Me.' And He went a little farther, and fell on His face, and prayed, saying, — "O My

Sw.  
molto espress.  
agitato  
poco  
pp

Father,  
Allegro agitato.  
Quasi arpeggio

if it be possible,

let this cup pass

*molto appass.*

Sw. pp  
pp  
mf

from Me:

nevertheless not as I will,

but as Thou wilt."

p  
pp

And He cometh unto the disciples, And findeth them asleep. And He

pp

saith unto Peter, "What, could ye not watch with Me one hour?" *rall.*

Piano accompaniment for the first system, featuring treble and bass staves with chords and melodic lines.

**A** Adagio molto religioso.  
Soprano. *pp*

**CHORUS.**

Alto. *pp* Watch and pray, — watch and pray, —

Tenor. *pp* Watch and pray, — watch and pray, —

Bass. *pp* Watch and pray, — watch and pray, —

Vocal staves for Soprano, Alto, Tenor, and Bass, each with lyrics and musical notation.

**A** Adagio molto religioso.

Piano accompaniment for the second system, featuring treble and bass staves with chords and melodic lines.

that ye en - ter not in-to temp - ta - tion, watch and

that ye en - ter not in-to temp - ta - tion, watch and

that ye en - ter not in-to temp - ta - tion, watch and

that ye en - ter not in-to temp - ta - tion, watch and

Vocal staves for Soprano, Alto, Tenor, and Bass, each with lyrics and musical notation.

Piano accompaniment for the third system, featuring treble and bass staves with chords and melodic lines.

pray, watch! watch and pray, that ye en-ter not

pray, watch! watch and pray, that ye en-ter not

pray, watch! watch and pray, that ye en-ter not

pray, watch! watch and pray, that ye en-ter not

*f* *p*

*mf* *f* *p*

in-to tempta - tion, watch! watch! watch and pray. —

in-to tempta - tion, watch! watch! watch and pray. —

in-to tempta - tion, watch! watch! watch and pray. —

in-to tempta - tion, watch! watch! watch and pray. —

*pp* *pp ten.*

*pp* *pp ten.*

*pp* *pp ten.*

*pp* *pp ten.*

*pp* *pp ten.*

*pp*

Ped.

Alto Solo. **B** Un poco più mosso. *espress.*

The spir - it in-deed is will - ing, —

Un poco più mosso.

*rall.*

*pp* *ppp* *pp*

— but the flesh is weak.

**CHORUS.**

The spir - - it indeed is will - ing, —

The spir - it in - deed is will -

The spir - - it in - deed is will -

The spir - it in - deed is will -

*ten.*

— but the flesh is weak, the flesh is weak, the

- ing, but the flesh — is weak, the flesh is weak,

- ing, but the flesh is weak, — the flesh is weak,

- ing, the flesh is weak, — the flesh is weak,

*fagitato p*

*f* *p*

*agitato* *f* *p*

*f* *p*

*sf* *mp*



flesh is weak, the spir - it indeed is will - ing but the  
 is weak, the spir - it in - deed is will - ing but the  
 is weak, the spir - it in - deed is will - ing but the  
 is weak, the spir - it in - deed is will - ing but the

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

flesh is weak.  
 flesh is weak.  
 flesh is weak.  
 flesh is weak.

*p* *pp*  
*P Ped.*

*contemplativo* *sempre dim.*

*rall.* *ppp*

*Reader.*

He went away again the second time, and prayed, saying, "O My Father, if this cup may not pass away from Me, except I drink it, Thy will be done!"

And He came and found them asleep again: for their eyes were heavy.

*pp*

*Adagio molto religioso.* *pp*

Watch and pray, — watch and pray, — that ye

Watch and pray, — watch and pray, — that ye

Watch and pray, — watch and pray, — that ye

Watch and pray, — watch and pray, — that ye

*Adagio molto religioso.* *p*

en-ter not in-to temp-ta-tion, watch and pray, — watch!

en-ter not in-to temp-ta-tion, watch and pray, — watch!

en-ter not in-to temp-ta-tion, watch and pray, — watch!

en-ter not in-to temp-ta-tion, watch and pray, — watch!

*cresc.* *mf*

watch and pray, that ye en-ter not in-to temp-ta-tion, —

watch and pray, that ye en-ter not in-to temp-ta-tion, —

watch and pray, that ye en-ter not in-to temp-ta-tion, —

watch and pray, that ye en-ter not in-to temp-ta-tion, —

*f* *P* *PPP* *f* *P* *PPP* *f* *P* *PPP* *f* *P* *PPP*

*f* *dim.* *mp* *p*

*pp ten. rall.*  
 watch! watch! watch! and pray.

*pp ten.*  
 watch! watch! watch! and pray.

*pp ten. rall.*  
 watch! watch! watch! and pray.

*pp ten.*  
 watch! watch! watch! and pray.

*rall.*  
*P* *ppp*  
 Ped.

**C**

And He left them, and went away again, and prayed the third time. *pp*  
 Sleep

+ + + + + *pp*  
 And there appeared an angel unto Him from heaven, strengthening Him. *pp*  
 Sleep

And being in an agony He prayed more earnestly; and His sweat was as it were great drops of blood falling down to the ground. *pp*  
 Sleep

+ + + + + *pp*  
 Then cometh He to His disciples. *pp*  
 Sleep

**C**

*poco*  
 on now, sleep on now, sleep on \_\_\_\_\_ and take your  
*poco*  
 on now, sleep on now, sleep on \_\_\_\_\_ and take your  
*poco* **pp**  
 on now, sleep on now sleep on \_\_\_\_\_ and  
*poco*  
 on now, \_\_\_\_\_ sleep on now, \_\_\_\_\_ sleep on \_\_\_\_\_ and

rest, \_\_\_\_\_ sleep on, sleep on, sleep on and take your rest,  
 rest, \_\_\_\_\_ sleep on, sleep on, sleep on and take your rest,  
 take your rest, sleep on, sleep on, sleep on and take your rest,  
 take your rest, sleep on, sleep on, sleep on and take your rest,

**pp**

*pp* *rall.*  
 sleep, sleep, sleep, sleep on.  
*pp* sleep, sleep, sleep, sleep on.  
*pp* *rall.*  
 sleep, sleep, sleep, sleep on.  
*pp* sleep, sleep, sleep, sleep on.  
*pp* *ten.* *poco rall.* *cresc.*  
*pp* Ped. Ped.

*appass.* *molto accel. e*  
 Full Sw.  
 Ped.

Alto Solo. *Recit.* *appass.*  
 For be -  
*molto cresc.*  
 Gt. *f* *ff* *sf*  
 Ped. *ff*

*Allegro.*  
 - hold, the hour is at hand, and the Son of Man.  
*Allegro.*  
 Sw. *f* *f* *f*  
 Gt. *f marcato* Ped. Ped.

*Recit.* *rall.* *espress.*

is betrayed in-to the hands of sin - - ners, be-tray-ed,

*sf* *colla voce* *sfp* *p* *Meno mosso*

*rall.* *molto espress.*

be-tray-ed in - to the hands — of sinners.

*colla voce* *dim.*

*Reader.*

And while He yet spake, lo, Judas, one of the twelve, came, and with him a great multitude with swords and staves, from the chief priests and elders of the people.

Now he that betrayed Him gave them a sign, saying, "Whomsoever I shall kiss, that same is He: hold Him fast."

And Jesus said unto him, "Friend, wherefore art thou come?"

Then came they, and laid hands on Jesus, and took Him.

And, behold, one of them which where with Jesus stretched out his hand, and drew his sword, and struck a servant of the high priest's, and smote off his ear.

Then said Jesus unto him, "Put up again thy sword into its place: for all they that take the sword shall perish with the sword. Thinkest thou that I cannot now pray to My Father, and He shall presently give Me more than twelve legions of angels? But how then shall the scriptures be fulfilled, that thus it must be?"

In that same hour said Jesus to the multitudes, "Are ye come out as against a thief, with swords and staves for to take Me? I sat daily with you teaching in the temple, and ye laid no hold on Me." But all this was done, that the scriptures of the prophets might be fulfilled.

Then all the disciples forsook Him, and fled.

**D** Andante molto espress.  
Soprano Solo.

Lord let My pray - ing come be - fore Thee: Incline Thine

Andante molto espress.

*Sw. p*

Ped.

ear un-to My cry;

*pp*

**TUTTI.** *pp* *mf*

Lord let My pray - ing come be - fore Thee: Incline Thine

*pp* *mf*

Lord let My pray - ing come be - fore Thee: Incline Thine

*pp* *mf*

Lord let My pray - ing come be - fore Thee: Incline Thine

*pp* *mf*

Lord let My pray - -ing come be - fore Thee:

*pp* *mf*

Ped.



ear un-to My cry, Incline Thine ear  
 ear un-to My cry, Incline Thine ear  
 ear un-to My cry, Incline Thine ear  
 Incline Thine ear un-to My cry, In - cline un - to My

Man. Man.

*rall.* un-to My cry;  
 un-to My cry;  
 un-to My cry;  
 un-to My cry;  
 cry;

**E Allegro agitato.**

*rall.* **E Allegro agitato.**  
 L.H. Sw. to Ob.  
 Ped. Ped. Ped. *svcs.*

Alto Solo. *appass.*  
 My soul is full of trou - - ble, is

Ped.

full of trou-ble: My life, My life draws

near un-to the grave. Wilt Thou show won - ders, wonders to the

*sf* *f*

Ped. & Man.

dead, wilt Thou show wonders to the dead?

*f*

Ped. Ped.

Shall the dead a - rise, the dead a-rise, a-rise and

*sf* *sf*

praise Thee, a - rise and praise Thee, shall the dead a - rise, —

*dim.*

— a - rise and praise — Thee, a - rise, — a - rise and

**F**

praise Thee?

*mf poco a poco cresc. cresc. molto f*

My soul is full, full of trou - ble, My

*mf poco a poco cresc. cresc. molto f*

My soul is full, full of trou - ble, My

*mf poco a poco cresc. cresc. molto f*

My soul is full, full of trou - ble, My

*mf poco a poco cresc. cresc. molto f*

My soul is full, full of trou - ble,

*F poco a poco cresc. cresc. molto*

*Sw. G. f*

*Ped. ff*

*agitato.*

soul is full of trou - ble, is full of trou - ble:

soul is full of trou - ble, is full of trou - ble: My

*agitato.*

soul is full of trou - ble, is full, is full of trou - ble:

My soul is full of trou - ble, of trou - ble:

The first system of music consists of four staves. The top three staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The tempo is marked 'agitato'. The lyrics are: 'soul is full of trou - ble, is full of trou - ble:', 'soul is full of trou - ble, is full of trou - ble: My', 'soul is full of trou - ble, is full, is full of trou - ble:', and 'My soul is full of trou - ble, of trou - ble:'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

— My life, — My life draws near un-to the grave.

life, My life draws near un-to the grave.

My life, — My life draws near un-to the grave.

My life, My life draws near — un-to the

The second system of music consists of four staves. The top three staves are vocal lines in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are: '— My life, — My life draws near un-to the grave.', 'life, My life draws near un-to the grave.', 'My life, — My life draws near un-to the grave.', and 'My life, My life draws near — un-to the'. The piano accompaniment continues with a similar rhythmic pattern to the first system.

**G**

Wilt Thou show won - ders, won - ders to the  
 grave. Wilt Thou show won - ders, won - ders to the dead, \_\_\_

**G**

*sf*

dead, wilt Thou show won - ders to the dead? Shall the dead a -  
 wilt Thou show won - ders to the dead? Shall the dead a -  
 dead, wilt Thou show won - ders to the dead? Shall the dead a -  
 wilt Thou show won - ders to the dead? Shall the dead a -

- rise, the dead a - rise, — a - rise and praise Thee, a -

- rise, the dead a - rise, — a - rise and

- rise, the dead a - rise, — a - rise and

- rise, — shall the dead, a - rise, — a - rise, a - rise and

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics '- rise, the dead a - rise, — a - rise and praise Thee, a -'. The piano accompaniment provides a harmonic and rhythmic foundation for the vocal lines.

- rise and praise Thee, shall the dead a - rise and praise Thee?

praise Thee, a - rise and praise Thee, the dead a - rise and praise Thee?

praise. Thee, a - rise and praise Thee, the dead a - rise and praise Thee?

praise Thee, a - rise and praise Thee, the dead a - rise and praise Thee?

The second system continues the musical score with four vocal staves and piano accompaniment. The vocal parts continue with the lyrics '- rise and praise Thee, shall the dead a - rise and praise Thee?'. The piano accompaniment continues to support the vocal lines with complex chordal textures.

H

SOLO.

— SOLO.  
espress. ma l'istesso tempo.

Lov-er and friend hast Thou

Lov-er and friend hast Thou taken a-way from Me, lov-er and friend hast Thou

Lov-er and friend hast Thou

*p*  
*fp*

ta-ken a-way from Me,

ta-ken a-way from Me, And hast hid-den all My acquaintance,

ta-ken a-way from Me,

*p*

SOLO. *mf*

SOLO. *mf* Lov-er and

all My ac-quaint-ance out of My sight,

SOLO. *mf* Lov-er and

SOLO. *mf* Lov-er and

SOLO. *mf* Lov-er and

*sf*  
Ped.

friend hast Thou ta - ken a - way from Me, And hid all My acquaintance  
 friend hast Thou ta - ken a - way from Me,  
 friend hast Thou ta - ken a - way from Me,  
 friend hast Thou ta - ken a - way from Me,

out of My sight, and hid all My ac - quaint - - ance  
 And hid all My acquaintance, and hid all My ac - quaint-ance  
 And hid all My acquaintance, hid all My ac - quaint-ance

out dim. of My sight, *pp TUTTI.* and hid all  
 out dim. of My sight, *TUTTI.* and hid all  
 out dim. of My sight, *TUTTI.* and hid all  
 out dim. of My sight, and hid all My ac -



*poco rall.* *pp*

My ac - quaint-ance out \_\_\_\_\_ of My sight.

My ac - quaint-ance out \_\_\_\_\_ of My sight.

*poco rall.* *pp*

My ac - quaint-ance out \_\_\_\_\_ of My sight.

quaint - ance out \_\_\_\_\_ of My sight.

Sw. Man.

Soprano Solo.

*Andante. molto espress.*

Lord let My

*Andante. molto espress.*

*poco rall.*

*p*

Ped.

*pp*

pray - ing come be - fore Thee: Incline Thine ear un - to My cry,

*TUTTI. pp*  
 Lord let My pray - ing come be -

*TUTTI. pp*  
 Lord let My pray - ing come be -

*TUTTI. pp*  
 Lord let My pray - ing come be -

*TUTTI. pp*  
 Lord let My pray - ing

-fore Thee: Incline Thine ear un-to My cry,

-fore Thee: Incline Thine ear un-to My cry,

-fore Thee: Incline Thine ear un-to My cry,

come be - fore Thee: Incline Thine ear un-to My cry, in-

Ped.

incline Thine ear, un-to My cry, un-to My

incline Thine ear, un-to My cry, Thine ear un-to My

incline Thine ear, un-to My cry, Thine ear un-to My

- cline un-to My cry, in-cline Thine ear un-to My

*p* *rall. e dim.*

Man. Ped. *pp* Man.

*pp* cry.

*pp* cry.

*pp* cry.

*pp* cry.

*pp* cry.

Full Sw. *p* *molto* *molto* *p* *molto*

Gt. Sw. *p* *molto*

Ped. *σ*

*cresc. molto*

Sw. to Gt. *f* *dim.* Sw. *p*

*poco rall.* *rall.*  
*sempre dim.*

**Reader.**

And they that had laid hold on Jesus led *Him* away to Caiaphas the high priest, where the scribes and the elders were assembled.

Now the chief priests, and elders, and all the council, sought false witness against Jesus, to put Him to death; but found none: yea, though many false witnesses came, yet found they none. At the last came two false witnesses, and said, "This fellow said, 'I am able to destroy the temple of God, and to build it in three days.'"

And the high priest arose, and said unto Him, "Answerest Thou nothing? what is it which these witness against Thee?" But Jesus held His peace. And the high priest answered and said unto Him, "I adjure Thee by the living God, that Thou tell us whether Thou be the Christ, the Son of God."

Jesus saith unto him, "Thou hast said: nevertheless I say unto you, Hereafter shall ye see the Son of man sitting on the right hand of power, and coming in the clouds of heaven!"

Then the high priest rent his clothes, saying, "He hath spoken blasphemy; what further need have we of witnesses? behold, now ye have heard His blasphemy. What think ye?"

They answered and said, "He is guilty of death."

Then did they spit in His face, and buffeted Him; and others smote *Him* with the palms of their hands, saying, "Prophecy unto us, Thou Christ, Who is he that smote Thee."

**K** Allegro con fuoco. *ff*  
 O Lord God, to whom  
 O Lord God, to whom  
 O Lord God, to whom  
 O Lord God, to whom  
 O Lord God, to whom

**K** Allegro con fuoco.  
*Gt f*  
 Ped. *a*

ven - geance be - long - eth, O God to whom ven - geance be - long - eth,  
 ven - geance be - long - eth, O God to whom ven - geance be - long - eth,  
 ven - geance be - long - eth, O God to whom ven - geance be - long - eth,  
 ven - geance be - long - eth, O God to whom ven - geance be - long - eth,

show Thyself! Lift up Thy - self — Thou judge of the earth.  
 show Thyself! Lift up Thy - self — Thou judge of the earth.  
 show Thyself! Lift up Thy - self — Thou judge of the earth.  
 show Thyself! Lift up Thy - self — Thou judge of the earth.

Ped. & Man.

- self — Thou judge of the earth Thou judge — of the earth —  
 Thou judge — of the earth — lift up Thy -  
 - self — Thou judge of the earth Thou judge — of the earth —  
 Thou judge — of the earth — lift up Thy -  
 Ped.

— lift up Thy - self Thou judge — of the earth lift up —  
 - self — Thou judge — of the earth — lift up Thy -  
 — lift up Thy - self Thou judge — of the earth lift up —  
 - self — Thou judge — of the earth — lift up Thy -

Thy-self O God to whom ven - geance be - long - eth

- self O God to whom ven - geance be - long - eth

Thy-self O God to whom ven - geance be - long - eth

- self O God to whom ven - geance be - long - eth

*ff*

show Thyself! O Lord show Thyself! O Lord show Thyself!

show Thyself! O Lord show Thyself! O Lord show Thyself!

show Thyself! O Lord show Thyself! O Lord show Thyself!

show Thyself! O Lord show Thyself! O Lord show Thyself!

*mf* *cresc. poco a poco*

Ped. & Man.

*f* *ff* *fff*

O Lord show Thyself, show Thyself, show Thy-self.

O Lord show Thyself, show Thyself, show Thy-self.

O Lord show Thyself, show Thyself, show Thy-self.

O Lord show Thyself, show Thyself, show Thy-self.

*f* *ff* *fff*

Ped in gves *simili*

Alto Solo. *L* *agitato*

How long O Lord! How long shall the

*decresc.* *p* *Sw.* *Gt* *Ped.*

wick - ed tri - - umph? How long, O

Lord! shall they ut - ter and speak hard things O Lord!



O Lord! How long, O Lord shall the wick - ed

tri - umph, Lord! O Lord how long

shall they ut - ter and speak hard things!

*f TUTTI*  
How long, O Lord!

*f TUTTI*  
How long, O Lord!

*f TUTTI*  
How long, O Lord!

*f TUTTI*  
How long, O Lord!

*f TUTTI*  
How long, O Lord!

*f*  
Ped. Man. C

How long O Lord!

How long O Lord! how long O Lord, How long shall the

How long O Lord!

How long O Lord! how long O Lord, How long shall the

Sw.

*mf marcato*

Man. G!

How long, O Lord shall they ut - ter and speak hard things -

wick - ed tri - umph. How long, O Lord shall they ut - ter and speak hard things -

How long, O Lord shall they ut - ter and speak hard things -

wick - ed tri - umph. How long, O Lord shall they ut - ter and speak hard

G! *f*

Ped.

Alto Solo.

And those that work in - i - qui - ty boast

things.

Sw.

*p*  
G. Man.

themselves boast themselves and those

*cresc. molto*

that work in - i - qui - ty boast themselves

*cresc.*  
Ped.

**N** *mf TUTTI* *cresc.*

And those that work in - i - qui - ty boast themselves

*mf TUTTI* *cresc.*

And those that work in - i - qui - ty boast themselves

*mf TUTTI* *cresc.*

And those that work in - i qui - ty boast themselves

**N**

Full Sw.

Ped.

*ff* *rall.*

Lord how long! Lord! how long. Lord! how long, how long!

*ff* *rall.*

Lord how long! Lord! how long. Lord! how long, how long!

*ff* *rall.*

Lord how long! Lord! how long. Lord! how long, how long!

*ff* *rall.*

Lord how long! Lord! how long. Lord! how long, how long!

*Gt f* *ff* *Sw.* *dim. e rall.*

Man. Ped.

*ff*  
 O Lord \_\_\_\_\_ God \_\_\_\_\_ to whom  
*ff*  
 O Lord \_\_\_\_\_ God \_\_\_\_\_ to whom  
*ff*  
 O Lord \_\_\_\_\_ God \_\_\_\_\_ to whom  
*ff*  
 O Lord \_\_\_\_\_ God \_\_\_\_\_ to whom

*a tempo*  
*Gt ff* *cresc. molto*  
 Ped.

ven - geance be - long - eth, O God to whom ven - geance be -  
 ven - geance be - long - eth, O God to whom ven - geance be -  
 ven - geance be - long - eth, O God to whom ven - geance be -  
 ven - geance be - long - eth, O God to whom ven - geance be -

*a tempo*

- long - eth show Thyself!

- long - eth show Thyself! Lift up Thy - self — Thou judge of the

- long - eth show Thyself!

- long - eth show Thyself! Lift up Thy - self — Thou judge of the

Lift up Thy - self — Thou judge of the earth Thou

earth lift up Thy - self — Thou judge

Lift up Thy - self — Thou judge of the earth Thou

earth lift up Thy - self — Thou judge

judge of the earth — lift up Thy - self Thou

of the earth — lift up Thy - self — Thou judge

judge of the earth — lift up Thy - self Thou

of the earth — lift up Thy - self — Thou judge

Ped.

judge of the earth lift up Thy-self. O Lord to whom  
 of the earth lift up Thy - self. O  
 judge of the earth lift up Thy-self. O  
 of the earth lift up Thy - self. O

Ped.

ven - geance be - long - eth, show Thyself O  
 Lord to whom ven - geance be - long - eth, O Lord to whom  
 Lord to whom ven - geance be - long - eth, O Lord to whom  
 Lord to whom ven - geance be - long - eth, O Lord to whom

*molto appassionato* *poco rall.*

Lord to whom ven - geance be - long - eth, show Thy -

ven - geance be - long - eth, show Thy -

*molto appassionato* *poco rall.* show Thy -

ven - geance be - long - eth, show Thy -

ven - geance be - long - eth. show Thy -

*molto appassionato* *poco rall.*

*cresc. molto* *fff*

*a tempo*

- self. show Thyself. show Thyself. show -

- self. show Thyself. show Thyself. show -

*a tempo*

- self. show Thyself. show Thyself. show -

- self. show Thyself. show Thyself. show -

*a tempo*

*sempre fff*



O show Thyself. O show Thy - self!  
 O show Thyself. O show Thy - self!  
 O show Thyself. O show Thy - self!  
 O show Thyself. O show Thy - self!

Musical score for the first system, featuring four vocal staves and a piano accompaniment. The lyrics are "O show Thyself. O show Thy - self!". The piano part includes a dynamic marking of *ff* (fortissimo).

Musical score for the second system, featuring four vocal staves and a piano accompaniment. The piano part includes a dynamic marking of *rall.* (rallentando).

## HYMN.

Adagio.

Christian! dost thou see them On the ho-ly ground, How the pow'rs of  
 Christian! dost thou see them On the ho-ly ground, How the pow'rs of  
 Christian! dost thou see them On the ho-ly ground, How the pow'rs of  
 Christian! dost thou see them On the ho-ly ground, How the pow'rs of

Adagio.

dark - ness Rage thy steps a - round? Christ-ian! up and smite them,  
 dark - ness Rage thy steps a - round? Christ-ian! up and smite them,  
 dark - ness Rage thy steps a - round? Christ-ian! up and smite them,  
 dark - ness Rage thy steps a - round? Christ-ian! up and smite them,

Counting gain but loss. In the strength that com - eth By the ho-ly cross.  
 Counting gain but loss. In the strength that com - eth By the ho-ly cross.  
 Counting gain but loss. In the strength that com - eth By the ho-ly cross.  
 Counting gain but loss. In the strength that com - eth By the ho-ly cross.

## 2.

Christian! dost thou feel them,  
 How they work within,  
 Striving, tempting, luring,  
 Goading unto sin?  
 Christian! never tremble;  
 Never be downcast;  
 Gird thee for the battle,  
 Watch and pray and fast.

## 3.

Christian! dost thou hear them,  
 How they speak thee fair?  
 "Always fast and vigil?  
 Always watch and prayer?"  
 Christian! answer boldly:  
 "While I breathe I pray!"  
 Peace shall follow battle,  
 Night shall end in day.

## 4.

"Well I know thy trouble,  
 O My servant true:  
 Thou art very weary,  
 I was weary too;  
 But that toil shall make thee  
 Some day all Mine own,  
 And the end of sorrow  
 Shall be near My throne!"

The musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time, with lyrics "A - - - men. A - - - men." repeated four times. The piano accompaniment includes dynamics like *p*, *pp*, and *rit.* The score ends with a double bar line and a repeat sign.

*attaca Interlude.*

## INTERLUDE.

VIOLIN.  
con sordino

Andante espressivo.

*p*

This system contains the first two staves of the interlude. The top staff is for Violin, marked 'con sordino'. The bottom two staves are for Piano. The tempo is 'Andante espressivo'. The piano part begins with a dynamic marking of *p*.

*pp*

*pp*

Ped.

This system contains the third and fourth staves. The violin part continues with a dynamic marking of *pp*. The piano part also has a *pp* marking. A 'Ped.' (pedal) instruction is placed below the piano part.

*p*

This system contains the fifth and sixth staves. The violin part continues with a dynamic marking of *p*. The piano part continues with a *p* marking.

*pp*

*pp*

This system contains the seventh and eighth staves. The violin part concludes with a dynamic marking of *pp*. The piano part concludes with a *pp* marking.

First system of musical notation, featuring a treble clef with a melodic line and a grand staff with piano accompaniment. The key signature has one sharp (F#).

Second system of musical notation, continuing the melodic and piano parts. A dynamic marking of *pp* is present in the piano part.

Third system of musical notation, including the instruction *poco agitato* and *poco accel.*

Fourth system of musical notation, including dynamic markings like *cresc. molto*, *appass.*, *molto cresc.*, *f*, *dim.*, and *p*, and a *Ped.* instruction.

*poco rall.*

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and ties. The left hand (bass clef) provides harmonic support with chords and moving lines. Dynamics include *pp* and *col Solo*. The instruction *Man.* is placed at the end of the system.

Second system of musical notation. The right hand includes a triplet of eighth notes. The left hand has a more active bass line. Dynamics include *ppp* and *pp*. Pedal markings (*Ped.*) are present. The instruction *Man.* is placed at the end of the system.

Third system of musical notation. The right hand features a rapid, slurred passage marked *espress.*. The left hand consists of sustained chords. The instruction *Man.* is placed at the end of the system.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand features a complex bass line with many accidentals. Dynamics include *pp* and *col Solo*. The instruction *Man.* is placed at the end of the system.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand features a complex bass line with many accidentals. Dynamics include *cresc.*. Pedal markings (*Ped.*) are present. The instruction *Man.* is placed at the end of the system.

First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a melodic phrase marked with a fermata and a '9' below it. The piano accompaniment features a complex texture with many beamed sixteenth notes in the right hand and a more rhythmic bass line in the left hand.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment maintains its intricate texture with beamed sixteenth notes and various rests.

Third system of musical notation. The vocal line has a melodic phrase marked with a fermata and a '8' below it. The piano accompaniment includes the instruction *pp Solo Cl. & Fl.* in the right hand.

Fourth system of musical notation. The vocal line features a melodic phrase marked with a fermata and a '3' below it. The piano accompaniment continues with its characteristic beamed sixteenth notes.

Fifth system of musical notation. The vocal line is mostly rests. The piano accompaniment includes the instruction *pp* and *poco rall.* in the left hand, and *Man.* in the right hand. The system concludes with the instruction *rall.* and *attacca Part II.*

Ped.

Man.

attacca Part II.

PART II.

Allegro moderato e agitato.

*cresc. molto*

Full Sw. *p*  
Ped. & Man.

*f*  
*sf*  
*p rall. e dim.*  
*ppp*  
Ped. & Man.

*Reader.*

When the morning was come, all the chief priests and elders of the people took counsel against Jesus to put Him to death:

*a tempo* *molto cresc. e accel.*

*p*  
Ped.

Gt *f*  
*ff*

and when they had bound Him, they led Him away, and delivered Him to Pontius Pilate the governor.

And the governor asked Him, saying,

“Art Thou the King of the Jews?”

*a tempo*  
*mp*  
*pp*



And Jesus answered and said unto him, "Thou sayest!"

*dolce rall.*

*pp*

Ped.

And when He was accused of the chief priests and elders, He answered nothing. Then said Pilate unto Him, "Hearest Thou not how many things they witness against Thee?"

*allegro agitato*

*mf*

*pp*

And He answered him to never a word; insomuch that the governor marvelled, greatly.

*Lento. molto espressivo*  
Sw.

*pp*

Ped.

*pp*

*poco rall.* *Adagio.* *rit.*

*pp*

Adagio.  
Alto Solo.

A

*p*

He was op - press - ed, He was af - flict - ed, He was af - flict - ed, Yet He

Adagio.

*pp*

Ped. & Man.

*rall.* *a tempo*

open'd not His mouth, He was op - press - ed, He was af - flict - ed,

*colla voce pp*

*pp*

*rall.*

oppressed, afflicted, Yet He open'd not His mouth. —

He was

*pp*

*colla voce*

*poco rall. e pp*

*tenerzza*

led like a lamb un-to the slaugh-ter, like a lamb — un-to the

*molto legato*

slaughter, And as a sheep — be-fore the shearers is dumb, —

*p*

*pp* *poco rall.*

— so He open'd not His mouth, — so He open'd not His

*pp* *colla voce*

*p* *Più mosso ed agitato*

mouth. He look-ed for some to have pi-ty on Him, —

*poco string.* *p*

*cresc. e poco accel.*

— but there was no man, — but there was no man; And for com-fort-ers

*pp* *cresc. e poco accel.*

*molto appassion.* *poco rall. pp e molto espress*

and for com-forters, for com-forters, for com-forters, but found none,

*colla voce* *dim. e rall. pp*

*a tempo agitato e declamando*

but found none. He gave His back to the smi-ters, And His

*a tempo agitato* *cresc.*

*cresc. con molto appassionato*

cheek to those that plucked off the hair: — He hid not His face —

*rall. molto espress.* *molto rall. accel*

from shame and spitting. He was cut off, He was cut off, — cut

*colla voce* *pp espress.*

*cresc. e agitato**tenerazza*

off from the land of the liv- ing:— For the transgressions of My peo-ple was He

*cresc.* *dim.*

strick-en, was He strick - en, was He strick - en. He was

*rall.* *pp*

*rall.* *pp* *colla voce*

*a tempo (Adagio)*

led like a lamb un-to the slaughter, like a lamb— un-to the

*a tempo (Adagio)*

slaugh - ter, And as a sheep— be-fore the shear-ers is dumb,

*p*

So He open'd not His mouth; So He open'd not His mouth.

*sempre pp*

**TUTTI** *Adagio espressivo.* *pp*

He was op - press - ed, He was af - flict - ed,

**TUTTI** *pp*

He was op - press - ed, He was af - flict - ed,

**TUTTI** *pp*

He was op - press - ed, He was af - flict - ed,

**TUTTI** *pp*

He was op - press - ed, He was af -

*Adagio espressivo.*

*poco rall.* *pp*

He was af - flict - ed, yet He op - en'd not His mouth.

He was af - flict - ed, yet He op - en'd not His mouth.

He was af - flict - ed, yet He op - en'd not His mouth.

- flict - ed, He was af - flict - ed, yet He op - en'd not His

He was op-press-ed, He was af-flict-ed, op-press-ed, af-flict-ed,  
 He was op-press-ed, He was af-flict-ed, op-press-ed, af-flict-ed,  
 He was op-press-ed, He was af-flict-ed, op-press-ed, af-flict-ed,  
 mouth. He was op-press-ed, He was op-press-ed, af-flict-ed,

Tenor Solo. C *appassionato*

O Thou af-flict-ed!

*rall.*  
 Yet He op-en'd not His mouth \_\_\_\_\_  
 Yet He op-en'd not His mouth \_\_\_\_\_  
*rall.*  
 Yet He op-en'd not His mouth \_\_\_\_\_  
 Yet He op - en'd not His mouth.

*rall.* *pp a tempo* C

O Thou af-flict - ed! O Thou af-flict - ed, and toss - ed with tem-pest,

O Thou af-flict - ed and tossd with tem - pest. Af - flict - ed and

*poco rall.* *molto espress.*

*poco rall.* *pp*

not com - fort - ed. Thou shalt be

Con moto, moderato. *mf*

Con moto, moderato. *mp*

*collo voce* *pp poco string.* ← *mp*

Ped.

far from op - press - ion, for



Thou, Thou — shalt not fear.

G<sup>tr</sup> Man.

And from ter - - - - - ror, and from

Sw.  
Ped.

ter - - - - - ror for it shall not

Ped.

come nigh Thee.

cresc. molto  
Man.  
Ped.

**E** *TUTTI*  
*mf*  
 Thou shalt be far from op - press - ion, — for —

*TUTTI*  
*mf*  
 Thou shalt be far from op - press - ion, for Thou, for —

*TUTTI*  
*mf*  
 Thou shalt be far from op - press - ion, for Thou, for

*TUTTI*  
*mf*  
 Thou shalt be far from op - press - ion, for —

**E**  
*Gt mf*

Thou, Thou — shalt not fear,

Thou, Thou shalt not fear,

Thou — shalt not fear,

Thou, Thou shalt not fear,

*f* And from ter - - - - - ror, and from ter - - - - -

*f* And from ter - - - - - ror, and from ter - - - - -

*f* And from ter - - - - - ror, and from ter - - - - -

*f* And from ter - - - - - ror, from ter - - - - -

- ror, for it shall not come nigh

- ror, for it shall not come nigh

- ror, for it shall not come nigh

- ror, for it shall not come nigh

Tenor Solo.

*espress.*

For a small moment have I for -  
 Thee.  
 Thee.  
 Thee.

The first system of the score includes a Tenor Solo line and four vocal staves. The piano accompaniment is in the lower register. The lyrics are: "For a small moment have I for - Thee. Thee. Thee." The tempo is marked *espress.*

*dim. subito, ma l'istesso tempo*

*espress.*

Sw.  
 Gt Man  
 Ped

The piano accompaniment for the first system features a left hand with a melodic line and a right hand with a rhythmic accompaniment. The lyrics "Sw." and "Gt Man" are written below the piano part. The tempo is marked *dim. subito, ma l'istesso tempo* and *espress.*

**F**

- sak - en Thee.  
 For a small moment have I for - sak - en  
 For a small moment have I for - sak - en  
 For a small moment have I for - sak - en  
 For a small moment have I for - sak - en

The second system of the score includes five vocal staves and a piano accompaniment. The lyrics are: "- sak - en Thee. For a small moment have I for - sak - en For a small moment have I for - sak - en For a small moment have I for - sak - en For a small moment have I for - sak - en". The tempo is marked *TUTTI p*. The piano accompaniment is in the lower register.

**F**

Ped.

The piano accompaniment for the second system features a left hand with a melodic line and a right hand with a rhythmic accompaniment. The lyrics "Ped." are written below the piano part. The tempo is marked *TUTTI p*.

*cresc.* *deciso*

But with great mercies will I gather Thee, but with great mercies will I

Thee. —

Thee. —

Thee. —

Thee. —

*cresc.* *deciso*

**G**

gather Thee.

*mf* *dim.* *p* *pp*

But with great mercies will I ga - ther

*mf* *dim.* *p* *pp*

But with great mercies will I ga - ther

*mf* *dim.* *p* *pp*

But with great mercies will I ga - ther

*mf* *dim.* *p* *pp*

will I ga - ther

**G**

*mf* *dim.* *pp* *pp*

*poco agitato*

Thee. In a lit-tle wrath  
 Thee. In a lit-tle  
 Thee. In a lit-tle  
 Thee. In a lit-tle  
 Thee. In a lit-tle

*pp*  
*pp*  
*pp*  
*pp*  
*pp*

*Ped. pp*

hid I my face fromThee but a mo - ment  
 wrath hid I my face fromThee but a  
 wrath hid I my face fromThee but a  
 wrath hid I my face fromThee but a  
 wrath hid I my face fromThee but a

*mf*  
*poco accel. e cresc.*  
*poco accel. e cresc.*  
*poco accel. e cresc.*  
*poco accel. e cresc.*  
*poco accel. mf cresc.*

*Ped. pp* *Ped. pp*

Più animato.

*f* but a mo - ment. But with ev - er -  
*f* mo - ment, but a mo - ment.  
*f* mo - ment, but a mo - ment.  
*f* mo - ment, but a mo - ment.  
*f* mo - ment, but a mo - ment.

Più animato.

*f* Sw. *mp*  
 Man.

*p* molto *cresc.*

- last - ing kind - ness but with ev - er - last - ing  
*cresc.*  
 Ped.

kind - - ness will I have mer - - cy up - on

Gt Sw. Gt

*dim.*  
 thee, saith the Lord saith the Lord saith the  
*deciso*  
 Full Sw. *cresc.* *f*  
 Ped.

*f p.* *espress.*  
 Lord thy Re - deem - er I will have mercy up - on - thee  
*Gt mf* *f* *dim. p* Sw.

saith the Lord, saith the Lord thy Re - deem - - - er

*H mf a tempo* *f*  
 but with ev - er - last - ing kind - ness will I have  
*mf*  
 but with ev - er - last - ing kind - - ness  
*mf a tempo*  
 but with ev - er - last - ing kind - - ness  
*mf*  
 but with ev - er - last - ing kind - - ness

*H mf a tempo*



mer - cy, will I have mer - cy, but with ev - er -  
 will I have mer - cy, will I have mer - cy, with ev - er -  
 will I have mer - cy, will I have mer - cy, with ev - er -  
 will I have mer - cy, will I have mer - cy, with ev - er -

- last - ing kind - ness will I have mer - cy up -  
 - last - ing kind - ness will I have mer - cy up -  
 - last - ing kind - ness will I have mer - cy up -  
 - last - ing kind - ness will I have mer - cy up -

*con passione*  
 - on thee, saith the Lord, saith the Lord, saith the  
 - on thee, saith the Lord, saith the Lord, saith the  
 - on thee, saith the Lord, saith the Lord, saith the  
 - on thee, saith the Lord, saith the Lord, saith the

*con passione*

Ped.

*non ritard.* *cresc. molto* **f** ,

Lord Thy Re - deem - - - er.

*cresc. molto* **f** ,

Lord Thy Re - deem - - - er.

*non ritard.* *cresc. molto* **f** ,

Lord Thy Re - deem - - - er.

*cresc. molto* **f** ,

Lord Thy Re - deem - - - er.

*non ritard.* - - - er.

Full Sw.

**Quasi Recit.**

*ad lib.* *p* *f* *dim.* *molto rall.*

Man. Ped.

**Andante espressivo.** **Tenor Solo.** *appassionato*

O Thou af - flict - ed! O Thou af - flict - ed! O Thou af - flict - ed and

**Andante espressivo.** *pp*

toss - ed with tem - pest O Thou af - flict - - ed! O Thou af - flict - -

*sempre pp*

- ed Af-flict - ed and not com-fort - ed.

*TUTTI pp*  
Af - flict -

*TUTTI pp*  
Af-flict - ed and

*TUTTI pp*  
Af-flict - ed and

*ppp*

Ped *pp*

*ppp*  
- ed, af - flict - ed, af-flict - ed and not com - fort - ed! -

not com - fort - ed, - af-flict-ed and not com - fort - ed! -

*ppp*  
not com - fort - ed, - af-flict - ed and not com - fort - ed! -

*TUTTI pp*  
af-flict - ed and not com - fort - ed! -

Sw.

*pp* Ch.

Ped.

Adagio lamentoso.

Alto Solo.

He was op - press - ed, He was af - flict - ed, He was af - flict - ed, yet He

*Adagio lamentoso.*

*pp*

open'd not His mouth. He was op - press - ed, He was af - flict - ed,

oppressed, afflicted, Yet He open'd not His mouth.

*TUTTI pp*

Oppressed, afflicted,

*TUTTI pp*

Oppressed, afflicted,

*TUTTI pp*

Oppressed, afflicted,

*TUTTI pp*

Op - press - ed, afflict - ed,

*pp* *sempre pp* *colla voce* *p* *pp*

*molto rit.*

yet He open'd not His mouth.

yet He open'd not His mouth.

*molto rit.*

yet He open'd not His mouth.

yet He open'd not His mouth.

*PPP* *molto rit. col coro* *p* *rall.*

Ped.

*Reader.*

And when they had platted a crown of thorns, they put it upon His head, and a reed in His right hand: and they bowed the knee before Him, and mocked Him, saying, "Hail, King of the Jews!" And they spit upon Him, and took the reed, and smote Him on the head. And after they had mocked Him, they took the robe off from Him, and put His own raiment upon Him, and led Him away to crucify Him.

And there followed Him a great company of people, and of women, which also bewailed and lamented Him. But Jesus turning unto them said,

"Daughters of Jerusalem, weep not for Me, but

*Allegro.*  
*appass. Quasi arpeggio*

Sw. *p* *mf*

Ped.

weep for yourselves, and for your children."

*Reader.*

And when they were come unto a place called Golgotha, that is to say a place of a skull, they gave Him vinegar to drink, mingled with gall: and when He had tasted thereof, He would not drink.

And they crucified Him, and parted His garments, casting lots: that it might be fulfilled which was spoken by the prophet,

"They parted My garments among them,  
And upon My vesture did they cast lots."

And sitting down they watched Him there; and set up over His head His accusation written,

THIS IS JESUS THE KING OF THE JEWS.

Then were there two thieves crucified with Him, one on the right hand, and another on the left.

And they that passed by reviled Him, wagging their heads, and saying, "Thou that destroyest the temple, and buildest it in three days, save Thyself. If Thou be the Son of God, come down from the cross." Likewise also the chief priests mocking Him, with the scribes and elders, said, "He saved others; Himself He cannot save. If He be the King of Israel, let Him now come down from the cross, and we will believe Him. He trusted in God; let Him deliver Him now, if He will have Him: for He said, 'I am the Son of God.'"

The thieves also, which were crucified with Him, cast the same in His teeth.

Adagio.



Andante. *molto espressivo*

Fa - - ther, for - give them, Fa - - ther, for - give them, for -

Fa - - ther, for - give them, Fa - - ther, for - give them, for -

Fa - - ther, for - give them, Fa - - ther, for - give them, for -

Fa - - ther, for - give them, Fa - - ther, for - give them, for -

Andante.

*molto rall.*  
*ppp* < >  
 - give them, for - give them. They know not what they do.  
*ppp* < >  
 - give them, for - give them. They know not what they do.  
*ppp* < > *molto rall.*  
 - give them, for - give them. They know not what they do.  
*ppp* < >  
 - give them, for - give them. They know not what they do.

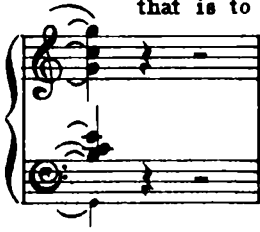
*Reader.*

Now from the sixth hour there was darkness  
over all the land unto the ninth hour.

And about the ninth hour  
Jesus cried with a loud voice, saying,

"Eli, Eli, lama sabachthani?"  
*Allegro agitato.*

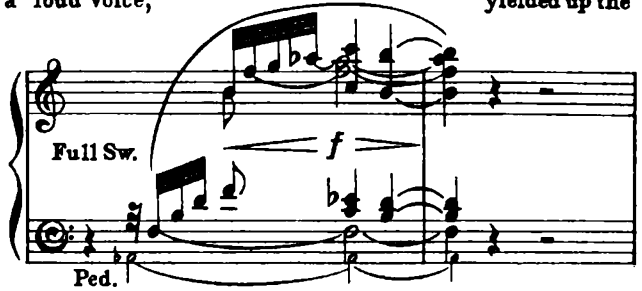
that is to say, "My God, My God, why hast Thou forsaken Me?"



Some of them that stood there, when they heard *that*, said, "This man calleth for Elias." And straightway one of them ran, and took a sponge, and filled it with vinegar, and put it on a reed, and gave Him to drink. The rest said, "Let be, let us see whether Elias will come to save Him."

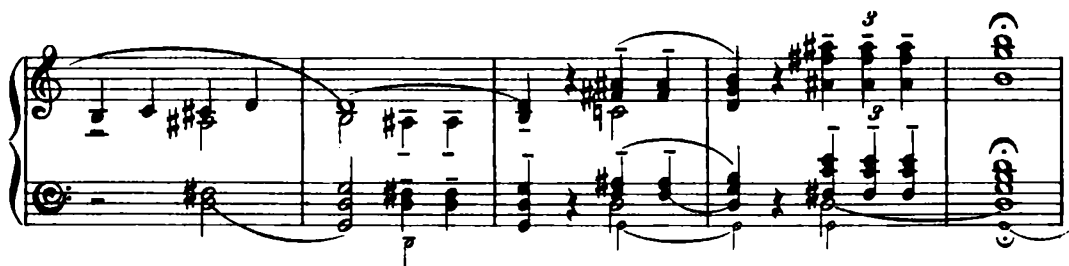
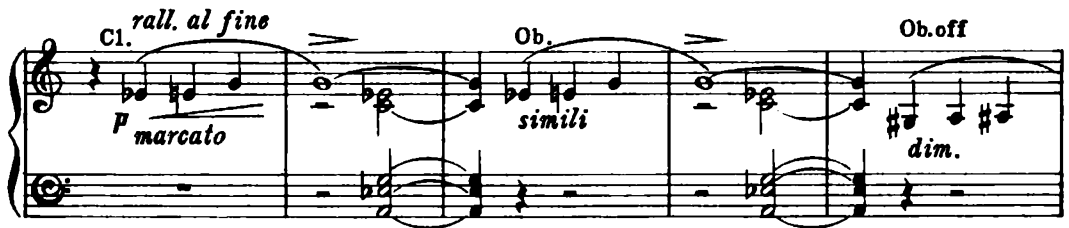
Jesus, when He had cried again with a loud voice,

yielded up the



ghost.

*Quasi Allegro, ma dim. espressivo*





And, behold, the veil of the temple  
was rent in twain from the top to the bottom;

and the

Allegro.

Full Organ *f*

*molto cresc.*

Ped. 16ft add coupler etc.

and the earth did quake, and rocks rent;

and the

*ff* *ff*

graves were opened; and many bodies of saints which slept arose, and came out of the graves after  
His resurrection, and went into the holy

Ped.

city.

*ff*

*cresc. molto*

**K** Allegro molto e molto agitato.

*ff* Ye moun-tains, fall on us; ye

*ff* Ye moun-tains, fall on us; ye

*ff* Ye moun-tains, fall on us; ye

*ff* Ye moun-tains, fall on us; ye

**K** Allegro molto e molto agitato.

*ff*

Full Organ.

Ped.

hills, cov - er us; and hide us from the face of Him that

hills, cover us; and hide us from the face of Him that

hills, cov-er us; and hide us from the face of Him that

hills, cov-er us;

sit-teth on the throne: \_\_\_\_\_ ye  
 sit - teth on the throne: \_\_\_\_\_  
 sit - teth on the throne: \_\_\_\_\_  
 that sit-teth on the throne: \_\_\_\_\_

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The lyrics are: "sit-teth on the throne: \_\_\_\_\_ ye", "sit - teth on the throne: \_\_\_\_\_", "sit - teth on the throne: \_\_\_\_\_", and "that sit-teth on the throne: \_\_\_\_\_".

mountains, fall \_\_\_\_\_ on us, ye hills, cov - er us, and  
 fall \_\_\_\_\_ on us, cov - er us,  
 fall \_\_\_\_\_ on us, cov - er us,  
 fall \_\_\_\_\_ on us, cov - er us,

The second system continues with four vocal staves and piano accompaniment. The lyrics are: "mountains, fall \_\_\_\_\_ on us, ye hills, cov - er us, and", "fall \_\_\_\_\_ on us, cov - er us,", "fall \_\_\_\_\_ on us, cov - er us,", and "fall \_\_\_\_\_ on us, cov - er us,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, creating a steady accompaniment for the vocal lines.

*L impetuoso*

hide us from the face of Him that sit-teth on the *impetuoso*  
and  
*impetuoso* and hide us from the  
*impetuoso* and hide us from the face of Him that

*L*

Ped. & Man.

throne, ye moun-tains, fall on us, ye hills, cov -  
hide us from the face of Him, ye moun-tains, ye hills, - ye  
face of Him on the throne, ye moun-tains, ye hills, - ye  
sit-teth on the throne, ye moun-tains, ye hills, - ye

er us, and hide us, and hide us, and hide us, and hide us, and  
 hills, and hide us, and hide us, and  
 hills, and hide us, and hide us,  
 hills, and hide us, and hide us,

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The lyrics are repeated across the staves.

hide us from the face of Him that sitteth on the  
 hide us from the face of Him that sitteth, that sit - teth on the  
 hide us from the face of Him that sitteth, that sit - teth on the  
 hide us from the face of Him that sitteth, that sit - teth on the

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are repeated across the staves. The piano accompaniment includes some dynamic markings like 'p' (piano) and 'Man.' (Mancuso).

throne:  
throne:  
throne:  
throne:

*ff* *dim.*

M *p* — *sf*

for the great day of His wrath is near,  
for the great day of His wrath is near,  
for the great day of His wrath is near,  
for the great day of His wrath is near,

M

*cresc. molto* *sf*

Ped.

*f* *agitato*

the great day of His wrath is near, and  
the great day of His wrath is near, and  
the great day of His wrath is near, and  
the great day of His wrath is near, and

*sf*

string. e cresc.

who, who, who shall be a-ble to stand, who shall be

who, who, who shall be a-ble to stand, who shall be

who, who, who shall be a-ble to stand, who shall be

who, who, who shall be a-ble to stand, who shall be

string. e cresc.

a-ble to stand, who shall be a-ble to stand,

a-ble to stand, who shall be a-ble to stand,

a-ble to stand, who shall be a-ble to stand,

a-ble to stand, who shall be a-ble to stand,

a-ble to stand, who shall be a-ble to stand,

cresc. ed accel.

who, who, who, who?

who, who, who, who?

who, who, who, who?

who, who, who, who?

who, who, who, who?

cresc.

poco accel. quasi cadenza

cresc.

sempre ff

\* The following eight bars may be omitted by the Tenors, if too low for them.

*N* a tempo

Ye mountains, fall on us, ye hills, cov-er us, ye mountains,  
 Ye mountains, fall on us, ye hills, cov-er us, ye mountains,  
 Ye mountains, fall on us, ye hills, cov-er us, ye mountains,  
 Ye mountains, fall on us, ye hills, cov-er us, ye mountains,

*N* a tempo

*mp*  
*poco a poco cresc.*

*molto cresc.*

*fff*

ye hills, cov - - - er us, ye  
 ye hills, cov - - - er us, ye  
 ye hills, cov - - - er us, ye  
 ye hills, cov - - - er us, ye

*molto cresc.*

*fff*

*molto cresc.*

*fff*

*molto cresc.*

*fff*

*f* *molto cresc.* *ff* *fff*



mountains, fall on us, ye hills, cover us, and

mountains, fall on us, ye hills, cover us, and

mountains, fall on us, ye hills, cover us, and

mountains, fall on us, ye hills, cover us,

hide us from the face of Him that sitteth on the throne,

hide us from the face of Him that sit - teth on the throne,

hide us from the face of Him that sit - teth on the throne,

that sit-teth on the

ye mountains, fall on us, ye hills, cov -

fall on us, cov -

fall on us, cov -

throne, fall on us, cov -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands, providing harmonic support for the vocal lines. The lyrics are: "ye mountains, fall on us, ye hills, cov -", "fall on us, cov -", "fall on us, cov -", and "throne, fall on us, cov -".

*impetuoso*

- er us, and hide us from the face of Him that sit-teth on the *impetuoso*

- er us, *impetuoso* and

- er us, *impetuoso* and hide us from the

- er us, and hide us from the face of Him that

Ped. & Man.

The second system continues the musical piece with four vocal staves and piano accompaniment. The tempo is marked *impetuoso*. The lyrics are: "- er us, and hide us from the face of Him that sit-teth on the *impetuoso*", "- er us, *impetuoso* and", "- er us, *impetuoso* and hide us from the", and "- er us, and hide us from the face of Him that". The piano accompaniment includes a section marked "Ped. & Man." at the bottom.

throne, ye moun tains, fall — on us, ye hills cov - er us, and  
 hide us from the face of Him ye moun-tains, ye hills, ye hills,—  
 face of Him on the throne, ye moun-tains, ye hills, ye hills,—  
 sit-teth on the — throne, ye moun-tains, ye hills, ye hills,—

hide us, and hide us, and hide us, and hide us, and hide us from the  
 and hide us,— and hide us, and hide us from the  
 and hide us,— and hide us, hide us from the  
 and hide us,— and hide us, hide us from the

face of Him that sitteth on the throne ye  
 face of Him that sitteth, that sit - teth on the throne ye  
 face of Him that sitteth, that sit - teth on the throne ye  
 face of Him that sitteth, that sit - teth on the throne ye

Man.

mountains, fall on us, ye hills, cov - er us ye moun-tains,-

mountains, fall on us, ye hills, cov - er us ye moun-tains,-

mountains, fall on us, ye hills, cov - er us ye moun-tains,-

mountains, fall on us, ye hills, cov - er us ye moun-tains,-

— ye hills, fall on us, fall on us, fall on us, fall on us,

— ye hills, fall on us, fall on us, fall on us, fall on us,

— ye hills, fall on us, fall on us, fall on us, fall on us,

— ye hills, fall on us, fall on us, fall on us, fall on us,

— ye hills, fall on us, fall on us, fall on us, fall on us,

— ye hills, fall on us, fall on us, fall on us, fall on us,

— ye hills, fall on us, fall on us, fall on us, fall on us,

— ye hills, fall on us, fall on us, fall on us, fall on us,

*fff*  
fall on us.

*fff*  
fall on us.

*fff*  
fall on us.

*fff*  
fall on us.

*sff*

*lunga*

Ped.

Ped. & Man.

Andante espressivo.  
Sw. Cl. & Fl.

*p*  
Ch.

*cresc*

*p*  
Ped.

*passionato*

Cl. off

pp rit.

This system features a piano introduction in G minor. The right hand plays a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment. The dynamic is marked *pp* and the tempo is *rit.* (ritardando).

a tempo morendo

The second system continues the piece, marked *a tempo*. The right hand has a more active melodic line, and the left hand features a steady eighth-note accompaniment. The system concludes with a *morendo* (diminuendo) marking.

e rall. Ped. Ped.

The third system is marked *e rall.* (e ritardando). It includes two pedal markings (*Ped.*) in the left hand, indicating sustained bass notes. The right hand continues with a melodic line.

Ped. Ped.

The fourth system also features two pedal markings (*Ped.*) in the left hand. The right hand has a melodic line with some rests, and the left hand provides a rhythmic accompaniment.

rall. e dim. ppp

The final system is marked *rall. e dim.* (rallentando e diminuendo) and *ppp* (pianissimo). The right hand has a melodic line with a final flourish, and the left hand has a dense, sustained accompaniment.

Reader.

Now when the centurion, and they that were with him, watching Jesus, saw the earthquake, and those things that were done, they feared greatly, saying, "Truly this was the Son of God."

And many women were there beholding afar off, which followed Jesus from Galilee, ministering unto Him: among them was Mary Magdalene, and Mary the mother of James and Joses, and the mother of Zebedee's children.

When the even was come, there came a rich man of Arimathæa, named Joseph, who also himself was Jesus' disciple: he went to Pilate, and begged the body of Jesus. Then Pilate commanded the body to be delivered.

And when Joseph had taken the body, he wrapped it in a clean linen cloth, and laid it in his own new tomb, which he had hewn out in the rock: and he rolled a great stone to the door of the sepulchre, and departed.

And there was Mary Magdalene, and the other Mary, sitting over against the sepulchre.

Andante. Soprano Solo. *p* *molto espress.*

Ob. Sw. Andante. *pp* *poco rit.* Sw. *a tempo* *pp*

*dim.*

O that my head were

wa - ters, that my head were wa - ters, O that my head were

*teneressa*

wa - ters, and my eyes a fountain of tears, O

Contralto Solo.

O that my head were

Sw. Ch.

*cresc.* *f appassionato*

— that My head \_\_\_\_\_ were wa - - ters, O that My head were

*cresc.*

wa - ters, that My head \_\_\_\_\_ were wa - - ters,

*cresc.* *mf*

wa - ters, And My eyes a foun-tain of tears, \_\_\_\_\_

O that My head were wa - ters, And My eyes a foun-tain of

*p* *mf* *pp*

*pp* *rall. e dim.*

O that My head were waters, My eyes, My eyes a fountain of tears. \_\_\_\_\_

*rall. e dim.*

tears, that My head were waters, My eyes a fountain of tears. \_\_\_\_\_

*rall. e dim.*

*pp* *colla voce*

Ped *pp*



**P** *TUTTI*  
*a tempo*

O that My head were wa - ters, O that My head were wa - ters,

*TUTTI*

O that My head were wa - ters, that My head were wa-ters,

*TUTTI*

O that My head were wa - ters, that My head were wa-ters,

*TUTTI*

*P* *a tempo*

Sw. to 15<sup>th</sup>

O that My head were wa - ters, And My eyes a foun-tain of

O that My head were wa - ters, And My eyes a foun-tain of

O that My head were wa - ters, And My eyes a foun - tain of

O that My eyes were a foun - - tain of



Più mosso.

that I might weep — for the slain — of the daugh-ter of My  
 and night.  
 and night.  
 and night.  
 and night.

Più mosso.

Man.

Weep — for the slain — of the daughter of My peo - ple.  
 peo - ple. Weep for the slain — of the daughter of My peo - ple.

*Q*

*p* Tempo Iº *poco rall.*

O that My head were wa - ters, And My eyes a fountain of tears. —

*p*

O that My head were wa - ters, And My eyes a fountain of tears. —

*p* *poco rall.*

O that My head were wa - ters, And My eyes a fountain of tears. —

*p*

O that My head were wa - ters, And My eyes a fountain of tears. —

*Q* Tempo Iº *poco accel.*

*p* *cresc. poco rall.* Full Sw.

Man. Man.

That I might weep — day and night, that I might weep — day and

That I might weep day and night, — that I might weep day and night. —

*mf* *pp*

*accel.* *appassionato*

night Weep for the slain of My peo - - ple. ———

*appassionato*

weep day and night, Weep for the slain, for the slain of My peo - ple.

*accel. e cresc.* *ten. mf*

*molto appassionato*

weep for the slain of My peo - - ple. **R**

*molto appassionato*

weep for the slain of My peo - - ple.

*f rall. poco a poco dim.*

O that My head were *dim.*

*f*

O that My head were

*f rall. poco a poco dim.*

O that My head were

*f dim.*

O that My head were

*rall. poco a poco*

**R**

*ff dim.*



*Sf* *appassionato*

*cresc.*

that My head were wa - - - ters,

O that My head were

wa - ters, that My head were wa - - - ters,

O that My head were

*cresc.*

*f* *appassionato*

*S*

*cresc.*

wa - ters, And My eyes a fountain of tears. —

O that My head were

wa - ters, And My eyes a fountain of tears. —

that My

*pp* O that My head were waters.

*pp* My eyes a fountain of tears.

*pp* O that My head were waters.

*pp* My eyes a fountain of tears.

*pp* O that My head were waters.

*pp* My eyes a fountain of tears.

*pp* O that My head were waters.

*pp* My eyes a fountain of tears.

*pp*

*pp*

*mf*

*pp*

Ped *pp*

wa-ters, My eyes, My eyes a foun-tain of tears.

head were wa-ters, My eyes a foun-tain of tears.

*ppp*

A fount of tears. a fount of tears.

A fount of tears. a fount of tears.

*pp*

tears.

*pp*

*P* O that My head were waters And My eyes a fountain of tears. tears.

*P* O that My head were waters And My eyes a fountain of tears. tears

*pp*

*pp*

senza Ped. Ped. senza Ped. Ped.



tears tears.

tears tears.

*ppp* *rall.* *ppp* *a tempo*

tears. My eyes a fount of tears.

*ppp* *ppp*

tears. My eyes a fount of tears.

*ppp* *rall.* *ppp* *a tempo*

tears. My eyes a fount of tears.

*ppp* *ppp*

tears. My eyes a fount of tears.

*ppp* *rall.* *ppp* *a tempo*

Oboe  
*pp a tempo*

Ped.

*attacca Hymn.\**

*pp*

\* Or, if preferred, read Hebrews 10. v 1 to 25. (the Epistle for Good Friday) after which proceed directly to the Hymn, without playing over.

T

Be - hold the Lamb of God. O Thou for sin - ners slain,

Be - hold the Lamb of God. O Thou for sin - ners slain,

Be - hold the Lamb of God. O Thou for sin - ners slain,

Be - hold the Lamb of God, O Thou for sin - ners slain,

Let it not be in vain That Thou hast died. Thee for my Saviour let me take,

Let it not be in vain That Thou hast died. Thee for my Saviour let me take,

Let it not be in vain That Thou hast died. Thee for my Saviour let me take,

Let it not be in vain That Thou hast died. Thee for my Saviour let me take,

Verses 1, 2, 3.

My on - ly re - fuge let me make Thy pier - ced side. —

My on - ly re - fuge let me — make Thy pier - ced side. —

My on - ly re - fuge let me make Thy pier - ced side.

My on - ly re - fuge let me make Thy pier - ced side. —

" last Verse.

Thy pier - ced side. All light and love, all light and love.

Thy pier - ced side. All light and love, all light and love.

Thy pier - ced side. All light and love, all light and love.

Thy pier - ced side. All light and love, all light and love.

2.  
Behold the Lamb of God!  
Into the sacred flood  
Of Thy most precious blood  
My soul I cast.  
Wash me, and make clean within,  
And keep me pure from every sin,  
Till life be past.

3.  
Behold the Lamb of God!  
All hail, incarnate Word,  
Thou everlasting Lord,  
Saviour most blest;  
Fill us with love that never faints,  
Grant us with all Thy blessed saints,  
Eternal rest.

4.  
Behold the Lamb of God!  
Worthy is He alone,  
That sitteth on the throne  
Of God above;  
One with the ancient of all days,  
One with the comforter in praise,  
All light and love.

A - - - - men. A - - - - men.

A - - - - men. A - - - - men.

A - - - - men. A - - - - men.

A - - - - men. A - - - - men.