

Stainer

The Crucifixion

RECIT. — "AND THEY CAME TO A PLACE CALLED GETHSEMANE."

№ 1.

Adagio. $m.m. \text{♩} = 80.$

PIANO
or
ORGAN

First system of piano introduction. Treble and bass staves with a 3/4 time signature and a key signature of three sharps (F#, C#, G#). The music begins with a piano (*p*) dynamic. The treble staff features a melodic line with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of piano introduction. The treble staff continues the melodic line with some grace notes and slurs. The bass staff continues with a steady accompaniment.

TENOR.

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

Tenor vocal line and piano accompaniment for the first phrase. The tenor part begins with a piano (*p*) dynamic. The piano accompaniment is mostly silent, with a few chords in the bass staff marked *pp*.

cresc.

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

Tenor vocal line and piano accompaniment for the second phrase. The tenor part begins with a piano (*p*) dynamic. The piano accompaniment is mostly silent, with a few chords in the bass staff marked *pp*.

pray.

Tenor vocal line and piano accompaniment for the third phrase. The tenor part begins with a piano (*p*) dynamic. The piano accompaniment is mostly silent, with a few chords in the bass staff marked *pp*.

No 2.

THE AGONY.

BASS.
Andante.

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

Andante. M.M. ♩ = 84.

p *cresc.*

pi - ty My sor - est need? Ah! if ye sleep while the

legato *p*

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

dim. *p* *dim.*

CHORUS.
SOPRANO.

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

ALTO.

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

TENOR.

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

BASS.

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

pp *cresc.*

e - vil we have done, Oh, teach us, teach us how to love Thee for
 e - vil we have done, Oh, teach us, teach us how to love Thee for
 e - vil we have done, Oh, teach us, teach us how to love Thee for
 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.
 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
 Could ye not watch with Me one brief hour? Did ye not say up - on

mf

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

legato *mf*

p.

pp

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

p

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

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

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.

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.)

a tempo

Could ye not watch with Me? e-ven so: Will-ing in

heart, but the flesh is vain. Back to Mine a-gon-y

I must go, Lone-ly to pray in bit-ter-est pain.

Allegro. TENOR.

Allegro. M.M. ♩ = 120. And they

Full Sw.

laid their hands on Him, and took Him, and

cresc.

ad lib.

led Him a-way to the high priest. And the high priest

Slow
BASS (a voice in the choir).
mf

ask-ed Him and said un-to Him, Art Thou the Christ, the Son of the

TENOR. BASS SOLO.

Slow. *cresc.*

Bless-ed? Je-sus said, I am: and ye shall

Slow. *cresc.*

p

see the Son of man sit-ting on the right hand of power, and

f

cresc. *cresc.*

com-ing in the clouds of heaven. Then the high priest

ff *colla voce*

TENOR
Allegro molto

BASS
Allegro molto

cresc. *f*

rent his clothes, and saith: What need

rit. *rit.*

BASS.
(one of the choir.)

we an-y fur-ther wit-ness-es? Ye have heard the blas-phe-my. And they all con-

rit. *Slow.* *Slow.*

TENOR
Slow.

p

demned Him to be guil-ty of death. And they bound

pp *a tempo* *p*

pp *a tempo* *p*

Adagio. *cresc.*

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

RECIT.

Moderato.

dim.

a tempo

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

Moderato.

a tempo

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

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

Attacca.

PROCESSIONAL TO CALVARY.

No 3.

Moderato maestoso. M.M. ♩ = 100.

Sw. *pp*

con Ped.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 4/4 time. The upper staff begins with a melodic line featuring eighth and sixteenth notes, often beamed together. The lower staff provides a harmonic accompaniment with chords and single notes. The dynamic marking is *pp* (pianissimo) and the instruction 'con Ped.' (with pedal) is written below the bass staff.

The second system continues the musical piece with two staves. The melodic line in the upper staff continues with similar rhythmic patterns, while the bass staff accompaniment provides a steady harmonic foundation. The notation includes various note values and rests, with some notes beamed together.

The third system features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The instruction 'Repeat poco più forte' is written above the first ending. The music concludes with a final cadence in the upper staff, while the lower staff continues with a few more notes.

The fourth system continues the piece with two staves. The melodic line in the upper staff shows some chromatic movement, and the bass staff accompaniment remains consistent with the previous systems.

The fifth and final system of the score includes the instruction 'a tempo' above the first staff and 'poco rit.' (poco ritardando) below the first staff. The instruction 'Soft Diap. Gt.' (Soft Diapason/Guitar) is written below the second staff. The music concludes with a final cadence in the upper staff.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the right hand with some grace notes and a more rhythmic accompaniment in the left hand. The key signature has two sharps (F# and C#).

The second system of musical notation continues the piece. It includes a section marked *rall.* (rallentando) and a section marked *SOLO* with *Sw. p* (Sostenuto piano). The *SOLO* section features a prominent sixteenth-note pattern in the right hand. A *Ped.* (pedal) instruction is located below the bass staff.

The third system of musical notation shows a continuation of the sixteenth-note texture in the right hand. A *cresc.* (crescendo) marking is present towards the end of the system.

The fourth system of musical notation includes a *dim.* (diminuendo) marking over the sixteenth-note pattern in the right hand. It also features a *Sw. p* marking and a *senza Ped.* (senza pedale) instruction below the bass staff.

The fifth system of musical notation includes a *rall.* marking and a *cresc. molto* (crescendo molto) marking, indicating a significant increase in volume and intensity.

The sixth system of musical notation begins with the tempo marking *Tempo I.* and a dynamic marking of *f gt.* (fortissimo). It concludes with a *cresc.* marking. A *Ped.* instruction is located at the bottom left of the system.

Fling Wide The Gates

J. STAINER

ff

Fling wide the gates! fling wide the gates! fling wide the

Fling wide the gates! fling wide the gates! fling wide the

Fling wide the gates! fling wide the gates! fling wide the

Fling wide the gates! fling wide the gates! fling wide the

gates! fling wide the gates!

gates! fling wide the gates!

gates! fling wide the gates! fling wide the

ff

ff fling wide the

ff fling wide the gates!

ff fling wide the gates!

Tuba. >

ff poco rit. fa tempo pomposo

fling wide the gates! fling wide the gates! fling wide the gates! for the

ff poco rit. fa tempo pomposo

fling wide the gates! fling wide the gates! fling wide the gates! for the

ff poco rit. fa tempo pomposo

fling wide the gates! fling wide the gates! fling wide the gates! for the

ff poco rit. fa tempo pomposo

fling wide the gates! fling wide the gates! for the

a tempo pomposo

Gt. Tuba. poco rit. Gt. ff

Sa-viour waits To tread in His roy-al way; He has come from a-bove, in His
 Sa-viour waits To tread in His roy - al way; He has come from a-bove, in His
 Sa-viour waits To tread in His roy-al way; He has come from a-bove, in His
 Sa-viour waits To tread in His roy-al way; He has come from a-bove, in His

power and love, To die on this Pas-sion day. Fling wide the
 power and love, To die on this Pas-sion day. Fling wide the gates! He
 power and love, To die on this Pas-sion day. Fling wide the gates! He
 power and love, To die on this day. Fling wide the gates! fling wide the gates! He

gates! the Sa-viour waits! Fling wide the gates! fling wide the
 waits, the Sa-viour waits! Fling wide the gates! fling wide the
 waits, the Sa-viour waits! Fling wide the gates! fling wide the gates! He
 waits, the Sa-viour waits! Fling wide the gates! fling wide the gates! He

gates! the Sa-viour waits To tread in His roy - al way, Fling wide the
gates! the Sa-viour waits Fling wide the gates!
waits! the Sa-viour waits To tread in His roy - al way, Fling wide the
waits! the Sa-viour waits, Fling wide the gates!

rall. creso. *ff* *a tempo pomposo*
gates, He waits! the Sa-viour waits! Fling wide the gates! for the
rall. creso. *ff* *a tempo pomposo*
Fling wide the gates! He waits! the Sa-viour waits! Fling wide the gates! for the
rall. creso. *ff* *a tempo pomposo*
gates, He waits! the Sa-viour waits! Fling wide the gates! for the
rall. creso. *ff* *a tempo pomposo*
Fling wide the gates! He waits! the Sa-viour waits! Fling wide the gates! for the
a tempo pomposo
rall. creso. *ff* *a tempo pomposo*

dim.
Sa-viour waits To tread in His roy-al way; He has come from a-bove in His
dim.
Sa-viour waits To tread in His roy - al way;— He has come from a-bove in His
dim.
Sa-viour waits To tread in His roy-al way;— He has come from a-bove in His
dim.
Sa-viour waits To tread in His roy-al way; He has come from a-bove in His
dim.

power and love, To die on this Pas-sion day.

power and love, To die on this Pas-sion day. His Cross is the sign of a

power and love, To die on this Pas-sion day.

power and love, To die on this Pas-sion day. His Cross is the sign of a

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

love di-vine, His crown is the thorn-wreath of woe.—

His crown is the thorn-wreath of woe.—

love di-vine, His crown is the thorn-wreath of woe.—

sor-rowful road. Fling wide the gates! fling wide the gates!

Fling wide the gates! fling wide the

And bends 'neath the burden low, Fling wide the gates!

And bends 'neath the burden low, Fling wide the gates!

Full Sw

fling wide the gates! the Sa-viour waits,
gates! fling wide the gates! He waits! the Sa-viour waits,
fling wide the gates! He waits! the Sa-viour waits,
fling wide the gates! fling wide the gates! He waits! the Sa-viour waits,
cresc.

fling wide the gates! fling wide the gates! the Sa-viour waits, To
fling wide the gates! fling wide the gates! the Sa-viour waits,
fling wide the gates! fling wide the gates! He waits! the Sa-viour waits, To
fling wide the gates! fling wide the gates! He waits! the Sa-viour waits,
Gt. mf

tread in His roy-al way; Fling wide the gates! He waits! the Sa-viour
Fling wide the gates! fling wide the gates! He waits! the Sa-viour
tread in His roy-al way; Fling wide the gates! He waits! the Sa-viour
Fling wide the gates! fling wide the gates! He waits! the Sa-viour
rall. cresc.
rall. cresc.
rall. cresc.
rall. cresc.

a tempo pomposo

waits! Fling wide the gates! for the Sa-viour waits To tread in His roy - al

a tempo pomposo

waits! Fling wide the gates! for the Sa-viour waits To tread in His roy - al

a tempo pomposo

waits! Fling wide the gates! for the Sa-viour waits To tread in His roy - al

a tempo pomposo

waits! Fling wide the gates! for the Sa-viour waits To tread in His roy - al

dim.

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

dim.

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

dim.

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

dim.

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

pp

day, to die on this Pas - sion day.

pp

day, to die on this Pas - sion day.

pp

day, to die on this Pas - sion day.

pp

day, this Pas - sion day.

pp

senza Ped.

pp *poco rit.*

SOLO.

L. H.

p *a tempo*

Ped.

Detailed description: This system shows the beginning of the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music starts with a piano (*pp*) dynamic and a *poco rit.* (slightly ritardando) tempo. A melodic line is introduced in the treble clef, marked as a solo. The bass clef provides harmonic accompaniment. The system concludes with a *p* (piano) dynamic and a return to *a tempo* (normal tempo).

poco rit.

p *a tempo*

Ped.

Detailed description: This system continues the piano introduction. It features two staves. The treble clef staff has a melodic line with a *poco rit.* tempo marking. The bass clef staff provides accompaniment. The system ends with a *p* dynamic and *a tempo* marking, and includes a *Ped.* (pedal) instruction.

TENOR SOLO.

How sweet is the grace of His

Detailed description: This system begins the tenor solo. It consists of a single treble clef staff. The tempo is *poco rit.* The lyrics "How sweet is the grace of His" are written below the staff. The melody is simple and expressive.

sa - cred Face, And love - ly be -

Detailed description: This system continues the tenor solo. It consists of a single treble clef staff. The lyrics "sa - cred Face, And love - ly be -" are written below the staff. The melody continues with a similar melodic contour.

yond com - pare,

colla voce.

Detailed description: This system concludes the tenor solo. It consists of a single treble clef staff. The lyrics "yond com - pare," are written below the staff. The tempo is marked *colla voce.* (with the voice). The piano accompaniment in the bass clef staff continues with a steady accompaniment.

Though

rall.

a tempo pp (Sw. or Ch. both hands)

wea - ry and worn, with the mer - ci - less scorn Of a

mp

senza Ped. con Ped.

world He has come to spare. The

rit.

a tempo

a tempo

p

SOLO

colla voce

bur - den of wrong, that earth bears a - long, Past

crec.

crec.

crec.

ev - il, and ev - il to be, All

Slower. pp

rall.

pp Slower.

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

Thee.
Tempo I. CHORUS. *cresc.*

Then on to the end, my God and my Friend, With Thy ban-ner lift-ed

p Then on to the end, my God and my Friend, With Thy ban-ner lift-ed

p Then on to the end, my God and my Friend, With Thy ban-ner lift-ed

Then on to the end, my God and my Friend, With Thy ban-ner lift-ed

Tempo I.

Gt. *p* *cresc.*

high! Then on to the end, my God and my Friend, With Thy ban-ner lift-ed

high! Then on to the end, my God and my Friend, With Thy ban-ner lift-ed

high! Then on to the end, my God and my Friend, With Thy ban-ner lift-ed

high! Then on to the end, my God and my Friend, With Thy ban-ner lift-ed

cresc.

dim. high, Thou art come from a-bove, in Thy power and love, To en - dure, and suf-fer and
dim. high, Thou art come from a-bove, in Thy power and love, To en - dure, and suf-fer and
dim. high, Thou art come from a-bove, in Thy power and love, To en - dure, and suf-fer and
dim. high, Thou art come from a-bove, in Thy power and love, To en - dure, and suf - fer.

dim. *p*

poco accel. die. *poco accel.* Fling wide the gates! the Sa-viour waits,
die. *poco accel.* Fling wide the gates! He waits, the Sa-viour waits,
die. *poco accel.* Fling wide the gates! He waits, the Sa-viour waits,
Fling wide the gates! fling wide the gates! He waits, the Sa-viour waits,

poco accel.

Fling wide the gates! fling wide the gates! the Sa-viour waits. Then *p slow*
Fling wide the gates! fling wide the gates! the Sa-viour waits. Then *p slow*
Fling wide the gates! fling wide the gates! the Sa-viour waits. Then *p slow*
Fling wide the gates! fling wide the gates! the Sa-viour waits. Then *p slow*

p slow

dim. *pp*

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

dim. *pp*

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

dim. *pp*

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

dim. *pp*

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

dim. *pp*

rall.

suf-fer, en-dure, and die.

rall.

suf-fer, en-dure, and die.

rall.

suf-fer, en-dure, and die.

rall.

suf-fer, en-dure, and die.

rall.

rall.

Ped. 16 ft. only

RECIT.- "AND WHEN THEY WERE COME."

No 4.

BASS.

With expression.

And when they were come to the place call - ed

M. M. ♩ = 60 *ad lib.*

p

senza Ped.

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

ma - le - fac - tors, one on the right, and the o - ther on the

left.

pp

rall.

Attacca.

THE MYSTERY OF THE DIVINE HUMILIATION.

To be sung by the Congregation and Choir.

No 5.

M. M. $\text{♩} = \text{about } 68.$

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.

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.

O mysterious condescending!
O abandonment sublime!
Very God Himself is bearing
All the sufferings of time!

Evermore for human failure
By His Passion we can plead;
God has borne all mortal anguish,
Surely He will know our need.

This—all human thought surpassing—
This is earth's most awful hour,
God has taken mortal weakness!
God has laid aside His Power!

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.

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.

Who shall fathom that descending,
From the rainbow-circled throne,
Down to earth's most base profaning,
Dying desolate alone.

From the "Holy, Holy, Holy,
We adore Thee, O most High,"
Down to earth's blaspheming voices
And the shout of "Crucify."

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!

RECIT. "HE MADE HIMSELF OF NO REPUTATION."

No 6.

Andante. BASS.

He made Him - self of no re - pu - ta - tion, and took up -

Andante. M. M. = 66.

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 - be - dient un - to death, ev'n the

death of the Cross.

THE MAJESTY OF THE DIVINE HUMILIATION.

No 7.

TENOR SOLO.

Moderato.

King ev-er glo-rious! King ev-er glo-rious! The dew's of

Moderato. *M.M. = 100.*

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

cresc.

strength is gone, Thy strength is gone. Not in Thy

dim. p rall. p a tempo

Ma-jes-ty, Robed in Heav'n's su-prem-est splen-dour; But in weak-ness and sur-

largamente. cresc. molto

cresc. molto

ren - der, Thou hang est here.

Who can be like Thee? Pi-late high in Zi-on

dwell-ing? Rome with arms the world com - pell - ing? Proud tho' they be!

Thou art sub - lime, Thou art sub - lime. Far more

aw-ful in Thy weak-ness, More than king-ly in Thy meek-ness, Thou

dim. rall.
 Son of God, Thou Son of God. *p a tempo*
 Glo - ry, and

cresc.
 hon-our: Let the world di-vide and take them; Crown its mon-archs and un-

make them, But Thou, — Thou wilt reign.

rall. *pp a tempo*
 Here in a-base-ment; crown-less,
p rall. *pp a tempo*

rall. *a tempo cresc.*
 poor, dis - robed, and bleed - ing; There, in
rall. *a tempo cresc.*

glo-ry in-ter-ced-ing, Thou art the King! Thou art the King!

cresc. molto

There in glo-ry in-ter-ced-ing, There in glo-ry in-ter-ced-ing, Thou art the

f *cresc.* *ff*

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

ff

RECIT.. "AND AS MOSES LIFTED UP THE SERPENT."

No 8.

Slow *p* BASS. *cresc.*

And as Mo - ses lift - ed up the ser - pent in the

Slow. M.M. ♩ = 66.

*cresc.**cresc.**f*

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

*cresc.**cresc.**f*Andante. *p**cresc.*

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

Andante. M.M. ♩ = 90.

*p legato sempre.**cresc.*

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

p

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

*cresc.**rall.*

Attacca

GOD SO LOVED THE WORLD

From the "Crucifixion"

Quartet or Chorus

J. STAINER

Andante, ma non lento *cresc.*

SOPR. God so loved the world, God so loved the world, that He

ALTO *cresc.*

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

BASS *cresc.*

ORGAN *p* (For rehearsal only, ad lib.) *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 -

cresc.

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

cresc.

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

cresc.

cresc.

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

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

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

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

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.

pp God so loved the world, *cresc.* God so loved the world, that He
pp God so loved the world, *cresc.* God so loved the world, that He

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-

p liev-eth in Him should not per-ish, should not per-ish, but *cresc.* *f*
p liev-eth in Him should not per-ish, should not per-ish, but *cresc.* *f*

have ev - er - last - ing life, *cresc.* ev - er - last - ing,
 ev - er - last - ing life, *cresc.*
 have ev - er - last - ing life, ev - er - last - ing life, ev - er - last - ing,
cresc.

dim. e rall. ev - er - last - ing life. *pp* God so loved the world,
dim. e rall. ev - er - last - ing life. *pp* God so loved the world,
dim. e rall. ev - er - last - ing life. *pp* God so loved the world,
dim. e rall.

ppp *rall.* God so loved the world, *ppp* *rall.* God so loved the world.
ppp *rall.* God so loved the world, *ppp* *rall.* God so loved the world.
ppp *rall.* God so loved the world, *ppp* *rall.* God so loved the world.

LITANY OF THE PASSION

No. 10.

To be sung by the Choir and Congregation.

Slow. M.M. $\text{♩} = \text{about } 70.$

First system of piano introduction. Treble and bass clefs, key signature of two sharps (D major), 4/4 time. Dynamics include *mf*.

Second system of piano introduction. Treble and bass clefs, key signature of two sharps (D major), 4/4 time. Dynamics include *mf*. A triplet of eighth notes is marked with a '3' above it.

Voices in Unison.

Harmony.
rall.

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

Vocal and piano accompaniment for the first line of text. Treble and bass clefs, key signature of two sharps (D major), 4/4 time. Dynamics include *p* and *pp*.

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.

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.

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.

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.

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.

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.

RECIT.- "JESUS SAID, 'FATHER, FORGIVE THEM.'"

No 11.

Slow. TENOR SOLO.

Slow. M.M. ♩ = about 66. Je - sus

Sw. *p*

senza Ped.

CHORUS. TENORS & BASSES

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

Gt. soft Diap.

DUET.- "SO THOU LIFTEST THY DIVINE PETITION."

No 12.

Andante. M.M. ♩ = 70.

SOLO.

p Sw. *pp*

senza Ped.

BASS

p *cresc.* *dim.*

So Thou lift-est Thy di-vine pe-ti-tion, Pierc'd with cruel an-guish thro' and thro';

p *cresc.* *dim.*

TENOR.

a little slower.

So Thou grievest o'er our lost con-di-tion, Plead-ing, 'Ah, they know not what they do.'

a little slower.

BASS
with expression

Oh! 'twas love,

TENOR.
a tempo.

Oh! 'twas love,

cresc.

in love's di-vin-est fea-ture, Pass-ing o'er that

dim.

in love's di-vin-est fea-ture,

Pass-ing o'er that

a tempo

dark and murd'rous blot,

Tho' they slay Thee,

dark and murd'rous blot, Find-ing e'en for each low fall-en crea-ture,

p rit

one re-deem-ing spot.

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

cresc.

p rit.

a tempo

A little slower. with devotion.

Yes! and still Thy pa-tient Heart is yearning

A little slower M.M. ♩ = 60 to 62.

With a love that mor-tal scarce can bear.

Thou in pi-ty, deep, di-vine, and burning

e'en for me, e'en for me, Thy might - y, might - y pray'r.

Lift-est e'en for me, e'en for me, Thy might - y, might - y pray'r.

So Thou plead-est, e'en for my trans-gression, Bid-ding me look up, and trust, and live;

p *cresc.* *mf* *f*

So Thou murmur-est Thine in-ter-ces-sion, Bid-ding me look up and trust and live;

cresc. *mf* *cresc.*

p rall. *pp slower*

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

p *pp slower*

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

p rall. *pp* *slower*

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

p *pp* *ppp*

THE MYSTERY OF INTERCESSION.

To be sung by the Choir and Congregation.

No 13.

M. M. $\text{♩} = \text{about } 80.$

First system of piano accompaniment. Treble and bass clefs. Dynamics: *mp*, *cresc.*

Second system of piano accompaniment. Treble and bass clefs. Dynamics: *mf*, *f*, *dim.*

Third system of piano accompaniment. Treble and bass clefs. Dynamics: *p*, *cresc.*, *dim.*, *p*.

Fourth system of piano accompaniment. Treble and bass clefs. Dynamics: *mf slower.*, *cresc.*, *mf rall.*, *pp*.

Voices in Unison.

Harmony.

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!

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.

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!

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.-"AND ONE OF THE MALEFACTORS."

No 14.

Slow. *ad lib.*

Slow. *p*

And one of the mal - e - fac - tors which were

Allegro. *mf* A Voice in the Choir.

hang - ed railed on Him say - ing: "If thou be the Christ

Allegro. *mf*

BASS SOLO. *Slow.*

save thy-self and us." But the oth - er an - swer - ing, re - buk - ed him,

ANOTHER VOICE

Quicker.

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

p *mp*

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

BASS SOLO

mf *rall.* *p*

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

VOICE IN CHOIR.
Slow *creso.*

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

Slow *p* *creso.*

BASS SOLO
p

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

TENORS
mf Slow *dim.*

'Ve - ri - ly I say to thee, To - day shalt thou be with Me in Pa - ra - dise.'

BASSES
mf *f* *dim.*

'Ve - ri - ly I say to thee, To - day shalt thou be with Me in Pa - ra - dise.'

Slow *mf* *dim.*

THE ADORATION OF THE CRUCIFIED.

To be sung by the Choir and Congregation.

No 15.

Slow. M.M. $\text{♩} = 86$.



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.

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.

I adore Thee, I adore Thee!

Born of woman, yet Divine:
Stained with sins I kneel before Thee,
Sweetest Jesu, I implore Thee,
Make me ever only Thine.

RECIT. "WHEN JESUS THEREFORE SAW HIS MOTHER."

No 16.

TENOR.

Moderato.

Moderato. *p* When Je - sus there - fore saw His

Moderato. M.M. ♩ = 88. *legato*

Ped.

rall. *a tempo*

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

CHORUS. TENORS.

TENOR SOLO

mf saith un - to His Moth - er: "Wo - man! be - hold thy son." Then

mf BASSES "Wo - man! be - hold thy son."

CHORUS.

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

p BASSES "Be - hold thy moth - er!"

Adagio.

Adagio.

legato

BASS SOLO. *ad lib.*

There was dark-ness o-ver all the earth.

And at the ninth hour Je-sus cried with a loud voice, say-ing,

Adagio.

CHORUS. TENORS.

mf

'My God! My God! why hast Thou for - sa - ken Me?'

BASSES.

mf

'My God! My God! why hast Thou for - sa - ken Me?'

Adagio.

mf

dim.

RECIT.. "IS IT NOTHING TO YOU."

No 17.

p BASS.

M. M. ♩ = 98.

Is it noth - ing to

cresc.

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

cresc.

p

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

p

cresc.

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

f *rall.*

cresc. *f* *rall.*

THE APPEAL OF THE CRUCIFIED.

No 18

Maestoso.

SOP. *ff*

ALTO. *ff*

TEN. *ff*

BASS *ff*

From the Throne of His Cross, the

From the Throne of His Cross, the

From the Throne of His Cross, the

From the Throne of His Cross, the

Maestoso. M. M. $\text{♩} = 70 \text{ to } 72$.

con Ped.

King of grief Cries out to a world of un - be - lief: Oh! men and

King of grief Cries out to a world of un - be - lief: Oh! men and

King of grief Cries out to a world of un - be - lief: Oh! men and

King of grief Cries out to a world of un - be - lief: Oh! men and

ff Accomp. ad lib.

wo - men, a - far and nigh,

Is it noth - ing to you, all *cresc.*

wo - men, a - far and nigh,

Is it noth - ing to you, all *cresc.*

wo - men, a - far and nigh,

Is it noth - ing to you, all *cresc.*

wo - men, a - far and nigh,

Is it noth - ing to you, all

Org *p*

pp

cresc.

ye that pass by? I laid My e - ter-nal power a - side, I came from the

ye that pass by? I laid My e - ter-nal power a - side, I came from the

ye that pass by? I laid My e - ter-nal power a - side, I came from the

ye that pass by? I laid My e - ter-nal power a - side I came from the

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

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

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

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

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

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

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

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

dim. *p*

mf *dim.* *p*

mf *dim.* *p*

mf *dim.* *p*

cresc. helped them and loved them, but then, but then,
cresc. helped them and loved them, but then, but then,
cresc. helped them and loved them, but then, but then,
cresc. helped them and loved them, but then, but then,

cresc.

Ped.

ff They shout-ed a-gainst Me, "Cru-ci-fy!
ff They shout-ed a-gainst Me, "Cru-ci-fy!
ff They shout-ed a-gainst Me, "Cru-ci-fy!
ff "Cru-ci-fy! cru-ci-fy!

Cru - ci - fy! Cru - ci - fy!

Cru - ci - fy! Cru - ci - fy!

Cru - ci - fy! Cru - ci - fy!

Cru - ci - fy! Cru - ci - fy!

fff *pp*

Is it noth-ing to you? Be - hold Me and see:

Is it noth-ing to you? Be - hold Me and see:

Is it noth-ing to you? Be - hold Me and see:

Is it noth-ing to you? Be - hold Me and see:

pp *a tempo* *pp*

pp *a tempo* *pp*

pp *a tempo* *pp*

pp *a tempo* *pp*

p a tempo *legato*

pierc - ed thro' and thro' with count - less sor - rows, and all is for you; For

pierc - ed thro' and thro' with count - less sor - rows, and all is for you; For

pierc - ed thro' and thro' with count - less sor - rows, and all is for you; For

pierc - ed thro' and thro' with count - less sor - rows, and all is for you; For

cresc. *cresc.* *fff*

cresc. *cresc.* *fff*

cresc. *cresc.* *fff*

cresc. *cresc.* *fff*

cresc. *cresc.*

48

p *pp* *pp*

you I suf-fer, for you I die. Is it noth-ing to

you I suf-fer, for you I die. Is it noth-ing to

you I suf-fer, for you I die. Is it noth-ing to

you I suf-fer, for you I die. Is it noth-ing to

ff *p* *pp* *pp*

con Ped.

cresc. *ff*

you, all ye that pass by? Oh!

you, all ye that pass by? Oh!

you, all ye that pass by? Oh!

you, all ye that pass by? Oh!

cresc. *ff*

dim.

men and wo-men, your deeds of shame, Your sins with-out rea-son and

men and wo-men, your deeds of shame, Your sins with-out rea-son and

men and wo-men, your deeds of shame, Your sins with-out rea-son and

men and wo-men, your deeds of shame, Your sins with-out rea-son and

dim.

num-ber and name, I bear them all on the Cross on high.

num-ber and name, I bear them all on the Cross on high.

num-ber and name, I bear them all on the Cross on high.

num-ber and name, I bear them all on the Cross on high.

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

pp Is it noth-ing to you? Is it noth-ing to you that I

pp Is it noth-ing to you? Is it noth-ing to you that I

pp Is it noth-ing to you? Is it noth-ing to you that I

pp Is it noth-ing to you? Is it noth-ing to you that I

pp Is it noth-ing to you? Is it noth-ing to you that I

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

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

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

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

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

per-ish-ing souls, to you I cry, Is it noth-ing to you?

per-ish-ing souls, to you I cry, Is it noth-ing to you?

per-ish-ing souls, to you I cry, Is it noth-ing to you?

per-ish-ing souls, to you I cry, Is it noth-ing to you?

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

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

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

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

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

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

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

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*

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*

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*

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

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

p

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

p

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

p

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

p

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

p *cresc.* *mf*
 why will ye die? O come un-to Me, O come un-to Me, O
p *cresc.* *mf*
 why will ye die? O come un-to Me, O come un-to Me, O
p *cresc.* *mf*
 why will ye die? O come un-to Me, O come un-to Me, O
p *cresc.* *mf*
 why will ye die? O come un-to Me, O come un-to Me, O

p *cresc.* *f*
 come un - to Me! For why will ye die, for why will ye die? O
p *cresc.* *f*
 come un - to Me! For why will ye die, for why will ye die? O
p *cresc.* *f*
 come un - to Me! For why will ye die, for why will ye die? O
p *cresc.* *f*
 come un - to Me! For why will ye die, for why will ye die? O

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

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

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

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

to Me. come un - to Me. come un - to Me. to Me.

ppp *ppp* *ppp* *ppp*

Vox Angelica. *pp* *ad lib.*

RECIT AND CHORUS... "AFTER THIS, JESUS KNOWING THAT
ALL THINGS WERE NOW ACCOMPLISHED."

No 19.

Moderato. TENOR SOLO. *p*

Af - ter this,

Moderato. $M M \text{ } \text{♩} = 88.$

p

senza Ped.

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

p

legato

com - plish - ed, saith: *p* When

CHORUS. TENORS. *mf*

“I thirst.”

BASSES. *mf*

“I thirst.”

p

pp

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

CHORUS. TENORS.

Very Slow.

pp

"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 spi - rit."

mend My spi - rit."

FOR THE LOVE OF JESUS.

No 20.

M. M. d. : 84

To be sung by the Choir and Congregation.



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.

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.

All for Jesus — at Thine altar
 Thou wilt give us sweet content;
 There, dear Lord, we shall receive Thee
 In the solemn Sacrament.

All for Jesus — Thou hast loved us;
 All for Jesus — Thou hast died;
 All for Jesus — Thou art with us;
 All for Jesus Crucified.

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.

