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J. STAINER.

THE

CRUCIFIXION

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PRODUCED AT THE BIRMINGHAM MUSICAL FESTIVAL, 1891.

VENI, CREATOR SPIRITUS

PARAPHRASED BY

JOHN DRYDEN

SET TO MUSIC FOR

CHORUS, SOLO QUARTET (AD LIB.), AND ORCHESTRA

BY

A. C. MACKENZIE

(OP. 46).

Paper cover, Two Shillings. Full Score, MS. Orchestral Parts in the Press.

THE TIMES.

The setting of the words is admirably designed, the thematic material is developed with great skill, and the whole work is instinct with true devotional feeling. It is carried on continuously from the opening prelude, through several beautiful episodes in which the employment of a solo quartet is recommended though not insisted on by the composer, to a final *fugato* of sustained interest and effect. That it should be rather better fitted for church performance than for the concert room is not necessarily a drawback; so sound and scholarly a piece of work cannot fail to make a deep impression, if only by its healthy avoidance of all trace of sentimentality. The orchestration, though very skilful, is not a feature of such paramount importance that the substitution of an organ accompaniment need be dreaded on the score of effect.

DAILY TELEGRAPH.

We know him well as a composer of the romantic school, we now see him in the cap and gown of the learned pundit; but not, be it understood, of the learned pedant. Counterpoint is here a means, in the hands of a master, to an end above and beyond itself; that is the true use of counterpoint, which *per se* is only so much "sounding brass and tinkling cymbal." . . . The *Finale* of the work, a prolonged fugue, with a most important episode for solo voices, is a climax of which any composer might be proud. Indeed, there are few creative musicians of the day who could take a theme and develop it as Dr. Mackenzie with great perseverance and greater skill here works out one of those diatonic subjects of which Handel was so fond. This splendid effort crowns a work which should meet with instant acceptance throughout the country wherever noble and dignified sacred music has admirers.

STANDARD.

Dr. Mackenzie's latest choral work is homogeneous in structure, and, as the programme annotator says, belongs to "the solid, dignified contrapuntal school, which best accords with English ideas of what religious music should be." This view received confirmation from the manner in which the chorus fulfilled their duties this evening, the attack being splendid, and the general precision unflinching throughout.

DAILY NEWS.

The Cantata is for the most part in the contrapuntal style, and is thoroughly English in manner and sentiment; but the composer has obviously endeavoured throughout to establish a close alliance between the music and the text,

and the result is a work which, although it may not contain anything particularly novel in design or startling in character, is nevertheless an admirable example of sacred art. Among its happiest features are the setting of the second stanza, "O source of uncreated light," alternately for a trio of soloists and chorus, and with highly effective orchestration; a massive four-part chorus at the words "Proceeding Spirit our defence," and the *Finale* "Immortal honour, endless fame," which is by far the most important number of the Cantata. . . . If only for the sake of this fugue, a magnificent example of absolute musicianship, Dr. Mackenzie's newest composition deserves to be taken into favour by choral societies in every part of the country. Its success this evening was undoubted, and at the close of a capital performance the composer, who himself conducted, was twice recalled and heartily cheered by both choir and audience.

MORNING POST.

The treatment of the subject, as might be expected from a musician of the attainments of the composer, is both thoughtful and dignified. The parts are vocal and interesting, and the effect gained is noble and satisfying without any resort to strained means.

DAILY CHRONICLE.

It affords another instance of the skill with which Dr. Mackenzie attains the loftiest heights, and holds the attention of the listener by means that must be approved by all who are staunch advocates of the dignity of their art. . . . I am inclined to think that in the choral way the composer of "The Rose of Sharon" has done nothing better since the series of choruses associated with the procession of the Ark than the concluding portion of this hymn, commencing with the line "Immortal honour, endless fame." The writing here is massive, full of force, and at the same time thoroughly in consonance with the imposing subject. It would be difficult indeed to name any modern composition of its kind that can be followed with greater assurance of comprehension of the composer's views.

DAILY GRAPHIC.

We can freely praise the sound scholarship, the unflinching earnestness, the dignity, and the strength which characterize Dr. Mackenzie's new Cantata. He is happy in the original passages which connect the different sections of the work, and he has kept his best work for the end. The concluding section of the last chorus, after the resumption of the fugue, is really fine music right up to the close of the work.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

250510

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HIS PUPIL AND FRIEND, W. HODGE, AND THE CHOIR OF MARYLEBONE CHURCH.

THE CRUCIFIXION

A MEDITATION

ON THE

SACRED PASSION OF THE HOLY REDEEMER

FOR TWO SOLO VOICES (TENOR AND BASS) AND CHORUS, AND
INTERSPERSED WITH HYMNS TO BE SUNG BY THE CONGREGATION

THE WORDS SELECTED AND WRITTEN BY THE

REV. J. SPARROW-SIMPSON, M.A.

THE MUSIC BY

J. STAINER.

REVISED EDITION.

PRICE ONE SHILLING AND SIXPENCE.

Paper boards, 2s. ; Words only, with Hymn Tunes, 2d.

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* * In this Revised Edition the only alterations made are the substitution of the word "plead" for "pray" in the Hymns on pp. 34 and 39, and the insertion of a new line (the third from the end of the last verse) in the Hymn on p. 39. Metronomic indications of the TEMPI have also been placed at the head of each number.

G. SCHIRMER, JR.
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THE CRUCIFIXION.


No. 1. RECIT.—“AND THEY CAME TO A PLACE NAMED GETHSEMANE.”

Adagio. ♩ = 80.



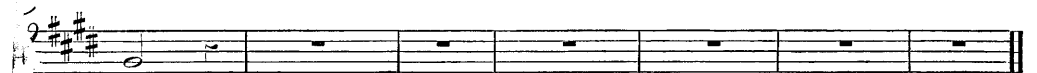

* TENOR.

And they came to a place nam - ed Geth - se - ma - ne



cres. *p*

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



pray.



No. 2.

THE AGONY.

BASS.
Andante.

cres.

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

Andante. ♩ = 84.

p

cres.

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

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

dim.

p

dim.

CHORUS.
SOPRANO.

cres.

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

ALTO.

cres.

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

TENOR.

cres.

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

BASS.

cres.

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

pp

cres.

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 TI

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

p

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

CHORUS.

pp *cres.*

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

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

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

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

pp *cres.*

mf *cres.*

ev - il we . . have done, Oh, teach us, teach us how to love Thee for *cres.*

ev - il we . . have done, Oh, teach us, teach us how to love Thee for *cres.*

ev - il we . . have done, Oh, teach us, teach us how to love Thee for *cres.*

ev - il we . . have done, Oh, teach us, teach us how to love Thee for *cres.*

mf *cres.*

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? ev - en 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.

And they

Allegro. ♩ = 120.

Full Sw.

laid their hands on Him, and took Him, and

cres.

ad lib.

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

f

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.*

cres.

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

p *Slow.* *cres.*

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

f

cres. *cres.*

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

TENOR. Allegro molto.

colla voce.

cres. *f*

Allegro molto.

rent . . . his clothes, and saith: What need

rit. *rit.*

BASS (one of the choir).

we a - ny further wit-ness-es? Ye have heard the blas-phe-my. And they all con

TENOR. Slow. p

Slow. p

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

pp *a tempo. p*

pp *p*

a tempo.

Adagio. cres. *f*

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

Adagio.

cres.

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.*

f *p*

cres. *f* *pp*

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

cres. *f*

pp *pp*

cruc - i - fied. And the sol - diers led Him a - way.

pp *pp*

Attacca.

No. 8.

PROCESSIONAL TO CALVARY.

Moderato maestoso. ♩ = 100.

Sw. pp

con Ped.

1st time. 2nd time.

Repeat poco più forte.

a tempo.

poco rit. *Soft Diap. Gt.*

The musical score is written for piano in 4/4 time. It consists of five systems of music. The first system begins with the tempo marking 'Moderato maestoso' and a quarter note equal to 100. The dynamics are 'Sw. pp' (softly, pianissimo) and 'con Ped.' (with pedal). The second system continues the piece. The third system features a first ending and a second ending, with the instruction 'Repeat poco più forte.' below. The fourth system continues the melody. The fifth system concludes with the tempo marking 'a tempo.' and the instruction 'poco rit.' (rhythmically decreasing), along with the marking 'Soft Diap. Gt.' (soft diapason guitar).

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

Second system of musical notation, including dynamics like *rall.*, *Solo.*, *Sw. p*, and *Ped.*

Third system of musical notation, including the dynamic *cres.*

Fourth system of musical notation, including dynamics like *dim.*, *Sw. p*, and *senza Ped.*

Fifth system of musical notation, including dynamics like *rall.* and *cres. molto.*

Sixth system of musical notation, including dynamics like *Tempo lmo.*, *f Gt.*, and *Ped.*

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!

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

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

Gt. Tuba. poco rit. Gt. *ff* *f*

ff *mf* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

poco rit. *Tempo 1mo. pomposo.* *Tempo 1mo.* *Tempo 1mo.* *Tempo 1mo.* *Tempo 1mo. pomposo.*

Tuba. >

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

dim.

dim.

dim.

dim.

dim.

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

poco accel.

p

f

p

f

p

f

poco accel.

p

f

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

f

f

f

f

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. cres. *ff* *Tempo 1mo. pomposo.*
gates, He waits! the Sa - viour waits! Fling wide the gates! for the
rall. cres. *ff* *Tempo 1mo.*
Fling wide the gates! He waits! the Sa - viour waits! Fling wide the gates! for the
rall. cres. *ff* *f* *Tempo 1mo.*
gates, He waits! the Sa - viour waits! Fling wide the gates! for the
rall. cres. *ff* *f* *Tempo 1mo.*
Fling wide the gates! He waits! the Sa - viour waits! Fling wide the gates! for the
rall. cres. *ff* *f* *Tempo 1mo. 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. 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-row-ful road. Fling wide the gates! fling wide the gates!

Fling wide the gates! fling wide the

And bends'neath the bur-den low, Fling wide the gates!

And bends'neath the bur-den low, Fling wide the gates!

Ped. *No. 3002.* *in Svcs.*

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,

cres.

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. cres.

rall. cres.

rall. cres.

rall. cres.

ff *Tempo lmo. pomposo.*
 waits! . . . Fling wide the gates! for the Sa - viour waits To tread in His roy - al

f *Tempo lmo.*
 waits! Fling wide the gates! for the Sa - viour waits To tread in His roy - al

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

ff *f* *Tempo lmo.*
 waits! Fling wide the gates! for the Sa - viour waits To tread in His roy - al

Tempo lmo. pomposo.
 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.*

The first system of the piano introduction features a treble and bass clef. The treble clef has a *pp* dynamic marking. The bass clef has a *poco rit.* marking. The music consists of chords and moving lines in both hands.

L.H. Solo. *poco rit.* *p tempo.* Ped.

The second system continues the piano introduction. The left hand (L.H.) has a *Solo.* marking. The right hand has a *poco rit.* marking. The system ends with a *p tempo.* marking and a *Ped.* (pedal) instruction.

TENOR SOLO.
How sweet is the grace of His

The tenor solo begins with the lyrics "How sweet is the grace of His". The vocal line is in a treble clef with a key signature of two flats. The piano accompaniment is in a bass clef with a key signature of two flats.

sa - cred Face, And love - ly be -

The second system of the tenor solo continues with the lyrics "sa - cred Face, And love - ly be -". The vocal line and piano accompaniment continue.

yond com - pare,

colla voce.

The third system of the tenor solo concludes with the lyrics "yond com - pare,". The piano accompaniment is marked *colla voce.*

Though

rall. *tempo. pp (Sw. or Ch. both hands.)*

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

senza Ped. *con Ped.*

world He has come to spare. *a tempo.* The

rit. *a tempo.* *p*

colla voce. *Solo.*

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

cres. *cres.*

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

f *rall.* *pp Slower.*

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

Thee.
Tempo lmo. CHORUS.

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

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 lmo.

Gt. p

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

cres. f

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

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

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

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

dim. *p*

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

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

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

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

poco accel. f

Slow.
Fling wide the gates! fling wide the gates! the Sa - viour waits. . . Then

Slow.
Fling wide the gates! fling wide the gates! the Sa - viour waits. Then

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

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

p Slow.

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

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

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

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

suf-fer, en-dure, and die.

suf-fer, en-dure, and die.

suf-fer, en-dure, and die.

suf-fer, en-dure, and die.

Ped. 16ft. only.

No. 4.

RECT.—“AND WHEN THEY WERE COME.”

With expression. BASS. ♩ = 60. (ad lib.)

And when they were come to the place call - ed

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.*

senza Ped.

Attacca

Detailed description: This is a musical score for a vocal solo in bass clef. The piece is in 4/4 time with a tempo of ♩ = 60 and is marked 'ad lib.'. The score is divided into four systems. The first system contains the first line of lyrics: 'And when they were come to the place call - ed'. The second system contains the second line: 'Cal - va - ry, there they cru - ci - fied Him, they cru - ci - fied Him, and the'. The third system contains the third line: 'ma - le - fac - tors, one on the right, and the o - ther on the'. The fourth system contains the final line: 'left.' and ends with an 'Attacca' marking. The piano accompaniment is written for grand piano with a dynamic marking of 'pp' and a 'rall.' (rallentando) instruction. The score includes various musical notations such as slurs, ties, and dynamic markings.

No. 5.

THE MYSTERY OF THE DIVINE HUMILIATION.

To be sung by the Congregation and Choir.

♩ = about 68.

The musical score consists of two systems of two staves each. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/2. The music is written in a simple, hymn-like style with block chords and moving lines. The first system ends with a double bar line, and the second system continues the melody and accompaniment.

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 !

No. 6.

RECIT.—“HE MADE HIMSELF OF NO REPUTATION.”

Andante. Bass. p *cres.*

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

Andante. ♩ = 66. *p* *senza Ped.*

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

cres.

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 musical score is written for voice and piano. It consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked 'Andante' with a metronome marking of ♩ = 66. The score begins with a vocal line starting on a whole rest, followed by the lyrics 'He made Himself of no reputation, and took up -'. The piano accompaniment starts with a piano (p) dynamic and 'senza Ped.' (without pedal). The second system continues the vocal line with 'on Him the form of a servant, and was made in the like - ness of'. The piano accompaniment has a crescendo (cres.) marking. The third system continues with 'men : and being found in fashion as a man, He hum - bled Him -'. The piano accompaniment has a pianissimo (pp) marking. The fourth system continues with 'self, He hum - bled Him - self and be - came o - be - dient un - to death, ev'n the'. The fifth system concludes with 'death of the Cross.' and ends with a double bar line.

No. 7. THE MAJESTY OF THE DIVINE HUMILIATION

Moderato.
TENOR SOLO.

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

Moderato. ♩ = 100.

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

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

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

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

largamente. *cres. molto.*

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

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

f
 - make, them, But Thou, . . . Thou wilt reign.

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

p rall. *pp a tempo.*

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

rall. *a tempo. cres.*

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

f *ff*

cres. molto. *f* *ff*

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

f *ff*

f *cres.* *ff*

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

ff

ff *ff*

No. 8. RECIT.—“AND AS MOSES LIFTED UP THE SERPENT.”

Slow. *BASS.* *p* *cres.*

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

Slow. $\text{♩} = 66.$ *p*

cres. *cres.* *f*

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

cres. *cres.* *f*

Andante. *p* *cres.*

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

Andante. $\text{♩} = 90.$ *p legato sempre.* *cres.*

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

p

cres. *f* *rall.* *>* *>* *>* *>*

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

cres. *f* *rall.*

Attacca.

The musical score is arranged in five systems, each with a vocal line and a piano accompaniment. The first system is in 4/4 time, marked 'Slow' with a tempo of 66. The second system continues in 4/4 time, with dynamics increasing from piano to forte. The third system changes to 3/4 time, marked 'Andante' with a tempo of 90. The fourth system continues in 3/4 time, ending with a piano dynamic. The fifth system returns to 4/4 time, marked 'Andante' with a tempo of 90, and concludes with an 'Attacca' instruction. The piano accompaniment features a steady bass line and harmonic support for the vocal melody.

No. 9. QUARTET OR CHORUS (*unaccompanied*).—"GOD SO LOVED THE WORLD."*Andante ma non lento.*

SOPRANO. *cres.*
 God so loved the world, . . . God so loved the world, . . . that He

ALTO. *cres.*
 God so loved the world, . . . God so loved the world, . . . that He

TENOR. *cres.*
 God so loved the world, . . . God so loved the world, that He

BASS. *cres.*
 God so loved the world, . . . God so loved the world, that He

Andante ma non lento. ♩ = 90.
 (For rehearsal.) *cres.*

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

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

mf
 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 -

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

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

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

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

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

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

have ev - er - last - ing life.

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

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

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

mf God sent not His Son in - to the world to con -

cres. *mf*

- 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.

- 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.

p

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

No. 10.

LITANY OF THE PASSION.

To be sung by the Choir and Congregation.

Slow. $\text{♩} = \text{about } 70.$

mf

VOICES IN UNISON.

p *pp* *pp*

HARMONY. *rall.*

Crucified, I turn to Thee, Son of Mary, plead for me.

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.

No. 11. RECIT.—“JESUS SAID, ‘FATHER, FORGIVE THEM.’”

Slow. TENOR SOLO.

Slow. ♩ = about 66. Je - sus

p Sw.

senza Ped.

CHORUS. TENORS AND BASSES.

said, “Fa-ther, for - give them, for they know not what . . they do.”

Gt. soft Diap.

No. 12. DUET.—“SO THOU LIFTEST THY DIVINE PETITION.”

Andante. ♩ = 70.

SOLO.

p Sw. pp

senza Ped.

BASS.

p *cres.* *dim.*

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

p *cres.* *dim.*

TENOR.

A little slower.

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

A little slower.

(BASS.) *with expression.*

Oh! 'twas love,

rall. dim. pp

TENOR.
tempo.

Oh! 'twas love, in love's divin-est fea-ture, Pass-ing o'er that

cres. f dim.

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

tempo. cres. cres. mf dim.

dark and murd'rous blot, Tho' they slay Thee,

mf

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

cres.

one redeeming spot.

p rit.

Tho' they slay Thee, one redeeming spot.

cres. p rit. tempo.

A little slower; with devotion. cres. dim.

Yes! and still Thy patient Heart is yearning

A little slower. ♩ = 60 to 62.

rall. p cres. dim.

p cres. mf

With a love that mortal scarce can bear.

p

Thou in pi-ty, deep, divine, and burn-ing

p cres. mf p

poco rit. ten. cres. a tempo.

e'en for me, e'en for me, Thy migh - ty, migh - ty prayer.

poco rit. ten. cres. a tempo.

Lift - est e'en for me, e'en for me Thy migh - ty, migh - ty prayer.

poco rit. ten. ten. a tempo. p

p cres. mf

So Thou pleadest, e'en for my transgress-ion, Bidding me look up, and trust, and live;

cres. mf dim.

soft Ped. *senza Ped.*

p *cres.* *mf* *f*

So Thou murmurest Thine in - ter - ces - sion, Bidding me look up and trust and live ;

rall. *Slower.* *pp* *p* *pp* *Slower.* *p*

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

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

cres. *mf* *pp* *rall.*

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

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

p *pp* *ppp*

No. 13.

THE MYSTERY OF INTERCESSION.

To be sung by the Choir and Congregation.

$\text{♩} = \text{about } 80.$

The musical score consists of four systems of two staves each (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/2. The first system starts with a tempo marking '♩ = about 80' and dynamic markings 'mp' and 'cres.'. The second system has dynamic markings 'mf', 'f', and 'dim.'. The third system has dynamic markings 'p', 'cres.', 'dim.', and 'p'. The fourth system is divided into two parts: 'VOICES IN UNISON.' with dynamic markings 'mf Slower.', 'cres.', and 'mf rall.', and 'HARMONY.' with dynamic marking 'pp'.

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 !

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 !

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.

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.

No. 14.

RECIT.—“AND ONE OF THE MALEFACTORS.”

Slow. *ad lib.*

And one of the mal - e - factors which were

Slow. *p*

Allegro. A VOICE IN THE CHOIR. *mf*

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

Allegro. *mf*

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

BASS SOLO. *Slow.*

ANOTHER VOICE. *Quicker.* *mf*

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

Quicker. *p* *mp*

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

The musical score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features a vocal line and a piano accompaniment. The score is divided into several sections: a slow recitative introduction, a choir entry in allegro, a bass solo in slow, and another voice entry in quicker. Dynamics include piano (p), mezzo-forte (mf), and mezzo-piano (mp). The piano part provides harmonic support with chords and moving lines.

mf *rall.* *p* Bass Solo.

- ward of our deeds: but this man hath done no - thing a - miss." And he

VOICE IN CHOIR.
Slow. *p* *cres.*

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

Slow. *p* *cres.*

BASS SOLO.

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

p

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

No. 15.

THE ADORATION OF THE CRUCIFIED.

To be sung by the Choir and Congregation.

Slow. $\text{♩} = 86.$

The musical score consists of three systems of two staves each. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/2. The music is a slow, hymn-like setting with a focus on sustained chords and simple melodic lines.

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.

No. 16. RECIT.—“WHEN JESUS THEREFORE SAW HIS MOTHER.”

Moderato. TENOR. *p*

When Je - sus there - fore saw His

Moderato. ♩ = 88.

p

Ped.

rall. *a tempo.*

Mo - ther and the dis - ci - ple stand - ing by, whom He lov - ed; He

CHORUS. TENORS. TENOR SOLO.

saith un - to His Mo - ther: “Wo - man! be - hold thy son.” Then

BASSES. *mf*

“Wo - man! be - hold thy son.”

CHORUS. *p*

saith He to the dis - ci - ple: “Be - hold thy mo - ther!”

“Be - hold thy mo - ther!”

Ped. 16 & soft 8.

The musical score is written in 4/4 time with a key signature of one sharp (F#). It features a Tenor vocal line and a piano accompaniment. The piece begins with a 'Moderato' tempo and a quarter note equal to 88 beats per minute. The piano accompaniment starts with a piano (*p*) dynamic and includes a pedal instruction. The vocal line enters with the lyrics 'When Jesus therefore saw His Mother and the disciple standing by, whom He loved; He saith unto His Mother: "Woman! behold thy son." Then BASSES. "Woman! behold thy son." saith He to the disciple: "Behold thy mother!" "Behold thy mother!"'. The score includes dynamic markings such as *p*, *mf*, *rall.*, and *a tempo.* The piece concludes with a pedal instruction: *Ped. 16 & soft 8.*

Adagio.

Adagio.

legato.

BASS SOLO. *ad lib.* *p*

There was dark-ness ov-er all the earth.

p *cres.*

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.*

No. 17.

RECIT.—“IS IT NOTHING TO YOU.”

BASS. *p*

$\text{♩} = 98.$

Is it no-thing to

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

a - ny sor - row like un - to My sor - row, which is done un - to

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

THE APPEAL OF THE CRUCIFIED.

Maestoso. SOPRANO. *ff*
 From the Throne of His Cross, the

ALTO. *ff*
 From the Throne of His Cross, the

TENOR. *ff*
 From the Throne of His Cross, the

BASS. *ff*
 From the Throne of His Cross, the

Maestoso. $\text{♩} = 70 \text{ to } 72.$ *ff*
 From the Throne of His Cross, the

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

Accomp. ad lib.

wo - men, a - far and nigh, *pp* Is it no - thing to you, all *cres.*

wo - men, a - far and nigh, *pp* Is it no - thing to you, all *cres.*

wo - men, a - far and nigh, *pp* Is it no - thing to you, all *cres.*

wo - men, a - far and nigh, *pp* Is it no - thing to you, all *cres.*

wo - men, a - far and nigh, *pp* Is it no - thing to you, all *cres.*

Org. p *pp* *cres.*

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 no - thing to you, all ye that pass by?

lie. Is it no - thing to you, all ye that pass by?

lie. Is it no - thing to you, all ye that pass by?

lie. Is it no - thing 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*

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

cres. *cres.* *cres.* *cres.*

Ped.

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

f *f* *f* *f*

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*

pp *a tempo.*

Is it no-thing to you? Be - hold Me and see:

pp *a tempo.*

Is it no-thing to you? Be - hold Me and see:

pp *a tempo.*

Is it no-thing to you? Be - hold Me and see:

pp *a tempo.*

Is it no-thing to you? Be - hold Me and see:

p a tempo.

cres. *cres.* *f* *ff*

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

cres. *cres.* *f* *ff*

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

cres. *cres.* *f* *ff*

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

cres. *cres.* *f*

you I suf-fer, for you I die. Is it no-thing to

you I suf-fer, for you I die. Is it no-thing to

you I suf-fer, for you I die. Is it no-thing to

you I suf-fer, for you I die. Is it no-thing to

con Ped.

cres. you, all ye that pass by? Oh!

cres. you, all ye that pass by? Oh!

cres. you, all ye that pass by? Oh!

cres. you, all ye that pass by? Oh!

cres. you, all ye that pass by? Oh!

cres.

ff

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

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

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

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

dim.

number and name, I bear them all on the Cross on high.

number and name, I bear them all on the Cross on high.

number and name, I bear them all on the Cross on high.

number and name, I bear them all on the Cross on high.

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

pp Is it no-thing to you? Is it no-thing to you that I

pp Is it no-thing to you? Is it no-thing to you that I

pp Is it no-thing to you? Is it no-thing to you that I

pp Is it no-thing to you? Is it no-thing to you that I

pp Is it no-thing to you? Is it no-thing to you that I

cres. bow My Head? And no-thing to you that My Blood is shed? Oh! *mf*

cres. bow My Head? And no-thing to you that My Blood is shed? Oh! *mf*

cres. bow My Head? And no-thing to you that My Blood is shed? Oh! *mf*

cres. bow My Head? And no-thing to you that My Blood is shed? Oh! *mf*

cres. bow My Head? And no-thing to you that My Blood is shed? Oh! *mf*

cres. *mf*

per-ish-ing souls, to you I cry, Is it no-thing to you?
 per-ish-ing souls, to you I cry, Is it no-thing to you?
 per-ish-ing souls, to you I cry, Is it no-thing to you?
 per-ish-ing souls, to you I cry, Is it no-thing to you?

pp *p* *pp*

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

p *cres.* *mf* *p* *cres.* *mf* *p* *cres.* *mf* *p* *cres.* *mf*

Ped.

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

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

crown of thorns, By these I im - plore you to hear My cry, Is it
 crown of thorns, By these I im - plore you to hear My cry, Is it
 crown of thorns, By these I im - plore you to hear My cry, Is it
 crown of thorns, By these I im - plore you to hear My cry, Is it

no-thing to you? O come un - to Me, O come un - to Me, O
 no-thing to you? O come un - to Me, O come un - to Me, O
 no-thing to you? O come un - to Me, O come un - to Me, O
 no-thing to you? O come un - to Me, O come un - to Me, O

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

Musical score for voice and piano. The score is in G major and 4/4 time. It consists of three systems. The first system contains four vocal staves and a piano accompaniment. The second system contains four vocal staves and a piano accompaniment. The third system contains four vocal staves and a piano accompaniment. Dynamics include *cres.*, *mf*, *p*, and *mf*.

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

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

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

to Me.

come un - to Me.

come un - to Me.

to Me.

ppp *Voz Angelica.* *pp* *ad lib.*

No. 19. RECIT. AND CHORUS.—“AFTER THIS, JESUS KNOWING THAT ALL THINGS WERE NOW ACCOMPLISHED.”

Moderato. TENOR SOLO. *p*

Af - ter this,

Moderato. ♩ = 88.

p

senza Ped.

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

- com - pish - ed, saith : When

CHORUS. TENORS. *mf*

“I thirst.”

BASSES. *mf*

“I thirst.”

p

The musical score is set in 4/4 time with a key signature of one sharp (F#). It begins with a Tenor Solo in a moderate tempo (♩ = 88). The vocal line starts with the lyrics 'Af - ter this,' followed by 'Je sus know - ing that all things were now ac -' and '- com - pish - ed, saith :'. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments. The score then transitions to a Chorus, with Tenors and Basses singing '“I thirst.”' in a mezzo-forte (mf) dynamic. The piano accompaniment continues with a similar texture, ending with a piano (p) dynamic.

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

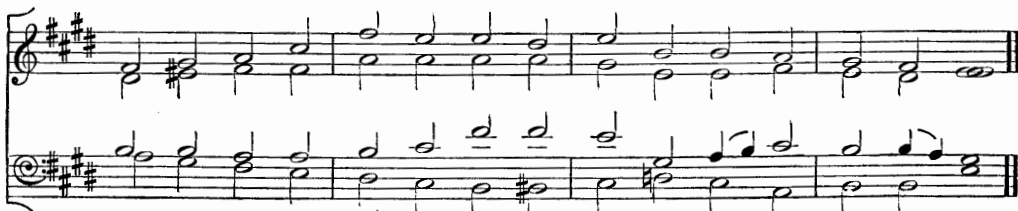
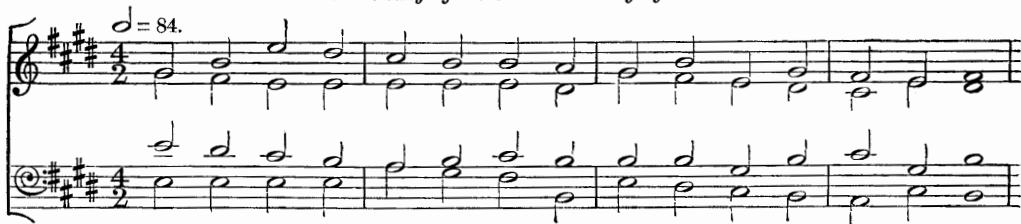
And He bowed His Head, and gave up the ghost.

- mend My spi - rit."

- mend My spi - rit."

No. 20.

FOR THE LOVE OF JESUS.

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.

