

PART II.  
PROLOGUE.

THE DAUGHTER OF ZION SEEKS THE SAVIOUR.

Nº 36. ARIA e CORO.

Andante appassionato.

(Coro II. Rite.)

Contralto. A

Ahl

*sempre cresc.* *p*

now — is my — Sa — viour — gone, Ahl

now is my Sa - viour, my Sa - viour gone, Ahl now is my Sa - viour gone.

**B**

**CORO II.**

*mf* Whither is thy be - lov - ed gone? *mf* Whither is thy be - lov - ed gone? *mf* O thou fair - est a - mong

*mf* Whither is thy be - lov - ed gone? *mf* O thou fair - est a - mong

*mf* Whither is thy be - lov - ed gone? *mf* O thou fair - est a - mong

**B**

*mf*

gone? O thou fair - est, thou fair - est a -

wo - men, O thou fair - est, O thou fair - est a - mong

- est, O thou fairest a - mong wo -

O thou fair - est, thou fair - est a - mong

*mf*

**Contralto Solo.**

**C**

Whither — went He? Whither — went He?

mong wo - men.

wo - men.

- men.

wo - men.

**C**

*p*

I would fol-low.

*mf* Whi-ther has thy friend gone a -

*mf* Whi-ther has thy friend gone a - side, whi-ther

*mf* Whi-ther has thy friend gone a - side, whi-ther

*mf* Whi-ther has thy friend

*cresc.* - side, *f* whi-ther has thy friend gone a - side?

*cresc.* has thy friend gone a - side, *f* whi-ther has thy friend gone a - side?

*cresc.* has thy friend, thy friend gone a - side, whi-ther has thy friend gone a - side?

*cresc.* gone a - side, *f* whi-ther has thy friend gone a - side?

**D** Solo.

Ah! my Lamb, the slay - ers hold Thee, the

slay - ers hold Thee.

Where now — is my — Sa - viour gone? ah! where is my

Sa - - viour, my Sa - viour gone? ah! — where is my Sa - viour

gone? For we would go with thee to seek

For we would go with thee to seek

For we would go with thee to seek Him, for we would

For we would go with thee to seek

For we would go with thee to seek

*F*

*crusc.* Ah! how

Him, we would go with thee to seek Him.

*crusc.* Him, for we would go with thee to seek Him, with thee to seek Him.

*crusc.* go with thee to seek Him, with thee to seek Him.

*crusc.* Him, for we would go with thee, for we would go with thee to seek Him.

*p*

shall I find an answer To assure my anxious soul? Ah!

*p*

where is my Sa-viour gone? Ah!

where is my Sa - viour, my Sa - viour gone? Ah! where is my Sa - viour gone?

*(Coro II. Sit.)*

# IN THE COURT OF CAIAPHAS.

## № 37. RECITATIVO.

EVANGELIST

And they that had laid hold on Je-sus, led Him a-way to the house of Cai-a-phas, the high priest,

where the scribes and the el-ders were gathered to-geth-er. But Pe-ter fol-lowed Him a-far-

off, un-to the court of the high priest, and went in and sat with the ser-vants to

see the end, to see the end. Now the chief priests and the el-ders, and all the council, sought false

wit-ness a - gainst Je- sus to put Him to death, but found none.

\* It is suggested that the upper notes should be sung, and the passage within the dotted brackets omitted.

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† No 38. CHORAL. Coro I. II.

Soprano.  
Alto.  
Tenor.  
Bass.

How falsely doth the world ac-cuse! How ready jus-tice to re-fuse! How ea-ger  
to con-demn me! In dan-ger's hour, Lord, show Thy pow'r, from ev-ry ill de-fend-me.

CHRIST'S SILENCE BEFORE CAIAPHAS.

No 39. RECITATIVO.

EVANGELIST.

Yea, tho' ma-ny false wit-ness-es came, yet found they none. At the last there

(CORO II.)

Alto. Tenor.

came two false witnesses And said, In tempo moderato.  
This fel-low said, I am a-ble to de-  
This fel-low said, I am  
In tempo moderato.

-stroy the tem-ple of God, and to build it in three days, to build  
a-ble to de-destroy the tem-ple of God, and to build it in three days, to build

EVANGELIST.

And the high priest a-rose, and said un-to  
it, build it in three days.  
it in three days.

HIGH PRIEST.

EVANGELIST.

Him, Answerest Thou nothing? what is it, which these witness a-gainst Thee? But Jesus held His peace.

Nº 40. RECITATIVO. Coro II.

Lento

Tenor

(2 Oboi) He holds His peace, though men ac-cuse Him false-ly that there-by He may show us how  
deep com-pas - sion works with - in Him to bear our sor - rows in His heart. So  
we, when call'd to suffer wrong, should try to be like Him, and in-af-lict - ion hold our peace.



† N<sup>o</sup> 41. ARIA. ♦ Coro II.  
Larghetto

Piano accompaniment for the beginning of the aria, measures 1-4. The music is in G major and 3/4 time, featuring a steady eighth-note bass line and a more active treble line.

Tenor.

Tenor vocal line and piano accompaniment, measures 5-8. The lyrics are "En-dure, en-dure!". The piano accompaniment includes dynamic markings *p* and *f*.

Tenor vocal line and piano accompaniment, measures 9-12. The lyrics are "En-dure, en-". A first ending bracket labeled "A" spans measures 10-12. The piano accompaniment includes dynamic markings *p* and *f*.

Tenor vocal line and piano accompaniment, measures 13-16. The lyrics are "- dure! Ev-en ly - ing tongues and taunt-ing, ly - ing tongues and". The piano accompaniment includes dynamic markings *p* and *f*.

Tenor vocal line and piano accompaniment, measures 17-20. The lyrics are "taunt - ing, En-dure, en-dure!". The piano accompaniment includes dynamic markings *p* and *f*.

♦ The accompaniment of this Aria is assigned to Violoncello and Organ. Only a figured bass is given in the Full Score.

**B**

Ev-en ly - ing tongues and taunt -

- ing, ly - ing tongues and taunt - ing.

**C**

Suf - fer thou, in faith - se -

- cure, suf - fer - thou, in faith se - cure, Scourge - and rod, scourge and

rod, suf - fer - scourge and rod, wait till jus - tice of - our

God smite — their hearts with sword a - veng -

ing. — wait till justice of our

God smite their hearts with sword — a - veng - ing.

Suf - fer, suf - fer, suf - fer thou, in faith se - cure. scourge and rod, scourge and

rod, wait till jus-tice of our God smite their hearts with sword a - veng -

E  
-ing. En-dure, en -

- dure! Ev-en lying tongues and taunt-ing, En -

-dure, en-dure, en-dure!

**Nº 42. RECITATIVO.**

**EVANGELIST.** **HIGH PRIEST.**

And the high priest answered, and said un-to Him, I ad-  
 jure Thee by the name of the liv-ing God, that Thou tell us, wheth-er Thou be the Christ the Son of  
**EVANGELIST.** **JESUS.**

God. Je-sus saith un-to him, Thou hast said: Nev-er-the-less I say un-to you, here-af-  
*p (Orch.)*

-ter shall ye see the Son of Man sit-ting on the right hand of power, and com-ing in the  
 clouds of Hea-ven. **EVANGELIST.**  
 Then the high priest rent his gar-ments and  
*(Coro I. II. Rise)*

**HIGH PRIEST.**

said, He hath spo-ken blasphemy: what further need have we of wit-nesses? be-hold,

**EVANGELIST. Allegro.**

now ye have heard His blasphemy— your-selves, what think ye? They answered and said, **Allegro.**

**A**

**CORO I.**

Soprano. *f* He is wor - thy of death,

Alto. He is wor - thy, wor - thy of death,

Tenor. He is wor - thy, wor - thy of death,

Bass. He is wor - thy, wor - thy of death,

**CORO II.**

Soprano. He is wor - thy of death, of death,

Alto. He is wor - thy of death,

Tenor. He is wor - thy, wor -

Bass. He is wor - thy of

is wor-ty of death, of death, He is wor-ty of death.  
 is wor - thy of death, is wor - thy of death.  
 is wor - thy of death, He is wor-ty of death.  
 wor - thy of death, of death.  
 wor - thy of death, wor - thy of death.  
 thy of death, wor - thy of death, wor - thy of death.  
 He is wor - thy of death, is wor - thy of death.  
 death, of death, wor - thy of death, of death.

No 43. RECITATIVO.  
 EVANGELIST.

Then did they spit in His face, and buf - fet - ed  
 Him, and o - thers smote Him with the palms of their hands, and said

*Allegro pesante.*

**CORO I.**

Soprano. *f* Now tell us, now tell us, now tell

Alto. *f* Now tell us, now tell us, now tell

Tenor. *f* Now tell us, now tell us, now tell

Bass. *f* Now tell us, now tell us, now tell

**CORO II.**

Soprano. *f* Now tell us, now tell us, now tell

Alto. *f* Now tell us, now tell us, now tell us, now

Tenor. *f* Now tell us, now tell us, now tell us, now

Bass. *f* Now tell us, now tell us, now tell us, now

*Allegro pesante.*

*f*

us, now tell us, O tell us, Thou

us, now tell us, now tell us, now tell us, now tell us, now tell us, Thou

us, now tell us, now tell us, now tell us, now tell us, now tell us, Thou

us, now tell us, now tell us, now tell us, now tell us, now tell us, Thou

tell us, now tell us, now tell us, now tell us, now tell us, now

tell us, now tell us, now tell us, now tell us, now tell us, now

tell us, now tell us, now tell us, now tell us, now tell us, now



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Christ, who is he that smote, who is he, who is he, he that smote Thee?  
 Christ, who is he that smote, who is he, who is he, he that smote Thee?  
 Christ, who is he that smote, who is he, who is he, he that smote Thee?  
 Christ, who is he that smote, who is he, who is he, he that smote Thee?  
 — us, Thou Christ, who is he that smote, who is he, who is he that smote Thee?  
 tell us, Thou Christ, who is he that smote, who is he, who is he that smote Thee?  
 tell us, Thou Christ, who is he that smote, who is he, who is he that smote Thee?  
 tell us, Thou Christ, who is he that smote, who is he, who is he that smote Thee?

Nº 44. CHORAL.

CORO I. II.

Soprano.  
 Alto.  
 Tenor.  
 Bass.

*p*  
 O Lord, who dares to smite Thee, And false-ly to in - dict Thee, De -  
 - ride and mock Thee so? Thou canst not need con - fes - sion, Who  
 know - est not trans - gres - sion, As we and all our chil - dren know.

(Coro I. II. Sit.)

# PETER'S DENIAL.

## Nº 45. RECITATIVO. EVANGELIST.

Now Pe - ter was sit - ting with - out in the court: and there came to him a -

dam - sel, and said Thou al - so wast with Je - sus of Ga - li - lee. But he de -

- nied be - fore them all, and said, I know not what thou sayest. And when he was gone

out into the porch, another maid saw him, and said unto them that were there, This man al - so was with

Je - sus of Na - zar - eth, And a - gain — he de - nied with an oath, I do not know the

(Coro II. Rise)

EVANGELIST.

man. And af-ter a lit-tle while came to him they that stood by, and said un-to Pe-ter,

*Allegro moderato.*

**CORO II.**

Soprano. *mf* Sure-ly thou al - so art one of them, for thy speech, thy speech be - wray - -

Alto. *mf* Sure-ly thou al - so art one of them, for thy speech be - wray - eth, be - wray - -

Tenor. *mf* Sure-ly thou al - so art one of them, — for thy —

Bass. *mf* Sure-ly thou al - so art one of them, — thou al - so art one of

*Allegro moderato.*

- eth thee, thy speech be - wray - - eth, be-wray - eth thee.

- - eth thee, for — thy speech be-wray - eth thee.

speech be-wray - eth thee.

them, for, for — thy speech be-wray - eth thee.

(Coro II. Sit.)

No 46. RECITATIVO.

EVANGELIST.

Then he gan — he to curse and to swear,

PETER.

I

And im-me-diatly the cock crew. And Pe-ter re - know not the man.

-membered the word of Je-sus, which said unto him, Before the cock crew, — thou shalt de -

- ny me\_ thrice. And he went out, and wept — bit - terly.

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Nº 47. ARIA.

Lento.

Violin Solo.

*piano sempre*

**A** Contralto.

Have mer - cy, Lord,

*tr* *pp* *Vi. Solo.*

— have mer - cy Lord, on me, Re - gard my bit -

ter weep - ing. Have mer - cy, Lord, have

*Vl. Solo.*

mer - cy, Lord, on me, have mer - cy, have

*Vl. Solo.*

mer - cy, Lord, re - gard my weep - ing, re -

-gard my bit - ter weep - ing. Have mer - cy,

**B**

Lord, on me, re - gard my weep - ing, re -

-gard my bit-ter weep-ing.

C

Look on—

me, look on me, Heart and

*p*

eyes both weep to Thee, weep to Thee Bit-ter-

L.H.

D

-ly Have mer-cy, Lord, have mer-cy, Lord, have

mer - cy, Lord, on me, re - gard my bit -

- ter weep - ing, have mer - cy, Lord, have

*Vl. Solo.*

mer - cy, Lord, on me, have mer - cy, have

*Vl. Solo.*

mer - cy, Lord, re - gard my weep - ing, re -

- gard my bit - ter weep - ing. Have mer - cy,

**E**



Lord, on me, re-gard my weep-ing, my

bit-ter, bit-ter weep-ing.

*p*

*tr*

*tr*

(Coro I. II. Rise.)

Nº 48. CHORAL.

CORO I. II.

Soprano.  
Alto.  
Tenor.  
Bass.

Lamb of God, I fall be-fore Thee, Humbly trusting in Thy Cross; That a - lone be -  
all my glo-ry, All things else I count but loss. Je - su, all my hope and joy Flow from Thee, Thou  
sov'- reign good. Hope and love and faith and pa - tience, All were pur - chas'd by Thy Blood.

THE END OF JUDAS.

Nº 49. RECITATIVO.

EVANGELIST.

Now when the morn-ing was come, all the chief priests and el - ders of the  
people, took coun-sel a-gainst Je - sus to put Him to death. And when they had bound Him, They led Him a -  
way, and de - liv - er'd Him un - to Pon - ti - us Pi - late the gov - ern - or. Then

Ju - das, which had be - tray'd Him, when he saw that He was con - demned, re - pent - ed him -

- self, and brought a - gain the thir - ty pieces of sil - ver to the chief priests and el - ders and said,

**JUDAS** I have sin - ned, in that I have be - tray - ed the in - no - cent blood. **EVANGELIST.** And they said,

**Allegro**  
Soprano.  
Alto.  
Tenor.  
Bass.

But what is that to us? see thou, see thou to that, see thou to that.

**CORO I.**

Soprano.  
Alto.  
Tenor.  
Bass.

But what is that to us? see thou, see thou to that, see thou to that.

**CORO II.**

Soprano.  
Alto.  
Tenor.  
Bass.

But what is that to us? see thou, see thou to that.

**Allegro**

(Coro I. II. Sit.)

**Nº 50. RECITATIVO.**  
EVANGELIST.

And he cast down the pieces of sil-ver in the temple, and he de-part-ed, and went and

hang-ed him-self. And the chief priests took the sil-ver piec-es, and said,

**1<sup>st</sup> PRIEST.**

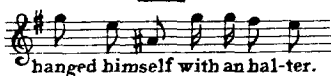
It is not lawful, is not law-ful for to put them in-to the trea - - su-ry,

**2<sup>nd</sup> PRIEST.**

It is not lawful for to put them in-to the trea - - - su -

— be-cause — it is the price of blood, — it is the price of blood.

-ry, be-cause — it is the price of blood, — it is the price of blood.

† Or, following the Vulgate: —  hanged himself with an hal-ter.

No 51. ARIA.— Coro II.

Moderato.  
Violin Solo

*f*

*tr*

*p*

*f*

*tr*

**A** Bass.

Give, O give me back my Lord, give me, give, O

*p*

*tr*

give me back my Lord. See the sil - ver, price of blood At your

feet in hor - ror pour'd By the lost be - tray - er. See the sil - ver, the price of

**B**  
blood, see the sil - ver, price of blood, At your

feet in hor - ror pour'd by the lost be - tray - er

First system of musical notation. The vocal line (treble clef) begins with a trill (tr) on a note, followed by a melodic phrase. The piano accompaniment (bass clef) provides a rhythmic and harmonic foundation.

Second system of musical notation. The vocal line features a rapid, sixteenth-note passage. The piano accompaniment continues with a steady rhythmic pattern.

Third system of musical notation. The vocal line includes the lyrics: "See the sil-ver, price of blood, At your feet in hor-ror pour'd By the". The piano accompaniment features a dynamic marking of *p* (piano).

Fourth system of musical notation. The vocal line includes the lyrics: "lost be-tray - er. See the sil-ver, price of blood, At your feet in hor-ror". The piano accompaniment continues with a steady rhythmic pattern.

D

pou'd by the lost be - tray - er.

*f*

Give, O give me back my Lord,

*p*

give, O give me back my Lord, O give me back

my Lord. Give, O give me back my Lord, give, O give me



back \_\_\_\_\_ my Lord, give, O\_ give me back my Lord.

*tr* **E**

*f*

Detailed description: This system contains the first line of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long note on 'back' followed by a melodic phrase. The piano accompaniment consists of a rhythmic pattern in the right hand and a more active bass line in the left hand. A fermata is placed over the vocal line at the end of the phrase. A dynamic marking of *f* (forte) is present in the piano part.

*tr* *tr*

Detailed description: This system contains the second line of music. The vocal line continues with a melodic phrase, marked with a trill (*tr*). The piano accompaniment continues with its rhythmic pattern, also featuring a trill (*tr*) in the right hand.

Detailed description: This system contains the third line of music. The vocal line continues with a melodic phrase. The piano accompaniment continues with its rhythmic pattern, featuring a trill (*tr*) in the right hand.

Detailed description: This system contains the fourth line of music. The vocal line continues with a melodic phrase. The piano accompaniment continues with its rhythmic pattern.

*p* *f* *f*

Detailed description: This system contains the fifth and final line of music. The vocal line concludes with a melodic phrase. The piano accompaniment concludes with its rhythmic pattern. Dynamic markings of *p* (piano) and *f* (forte) are present in the piano part.

BEFORE PILATE.

♯  
N<sup>o</sup> 52. RECITATIVO.  
EVANGELIST.

And they took counsel to-gether, and bought with them the potter's field, to be a bu-rying place for

strangers. Wherefore that field was call'd, The field of blood, un- to this pre- sent day.

(Then was ful- filled that which was spo- ken by Je- re- my the Pro- phet, say- ing, And they

took the thir- ty pie- ces of sil- ver, the price of Him that was val- ued, whom they of the

children of Is- ra- el did val- ue: and they gave them for the potter's field, as the Lord appointed me.

♯ The Recitativo may begin at A. p. 126

**A** PILATE.

Je-sus stood be-fore the gov-ern-or, and the gov-ern-or asked him, and said, Art

EVANGELIST. JESUS. EVANGELIST.

thou the King of the Jews? Je-sus said un-to him, Thou say-est. And when he was ac-

*p* (Orch.) \*

-cused of the chief priests and el-ders, He an-swered no-thing. Then

*f*

PILATE. EVANGELIST.

Pi-late saith un-to Him, Hear-est thou not how ma-ny things they wit-ness a-gainst thee? And He

answered him to ne-ver a word: in-so-much that the gov-ern-or mar-velled great-ly.

(Coro I. II. Rise.)

**Nº 53. CHORAL.**  
CORO I. II.

Soprano.  
Alto.  
Tenor.  
Bass.

Com-mit thy way to Je - sus, Thy bur-dens and thy cares; He from them all re -  
-leas - es, He all thy sor - row shares. He gives the winds their cour - ses, And  
bounds the o - cean's shore, He suf-fers not temp - ta - tion To rise be - yond thy pow'r.

**BARABBAS.**

**Nº 54. RECITATIVO.**  
EVANGELIST.

Now at that feast the gov-ern-or was wont to re-lease un-to the peo-ple a  
prisoner, whom they would. And they had at that time a no-ta-ble pri-son-er called  
Ba-rab-bas. There-fore when they were ga-thered to-ge-ther, Pi-late said un-to them,

PILATE.

Whom will ye that I re-lease un-to you? Ba-rab-bas, or Je - sus, which is

EVANGELIST.

called Christ? For he knew well that for en-vy they had de-livered Him up And while he was

sit - ting on the judge-ment seat, his wife sent un - to him, say - ing,

PILATE'S WIFE.

Have thou nothing to do with that just man: for I have suffered many things this day in a dream, be -

EVANGELIST.

- cause of him. But the chief priests and the el - ders per - suad - ed the

mul-ti-tude that they should ask Bar-ab-bas, and des-troy Je-sus. The gov-er-nor

PILATE. EVANG.  
answered, and said un-to them, Whe-ther of the twain will ye that I re-lease un-to you? They

PILATE. †  
said,  
Soprano. *ff* Pi-late said unto them, What then shall I do unto Je-sus, which is called  
Bar-ab-bas.  
Alto. *ff*  
Tenor. *ff*  
Bass. *ff*  
CORO I.  
CORO II.  
Soprano. *ff* Bar-ab-bas.  
Alto. *ff* Bar-ab-bas.  
Tenor. *ff* Bar-ab-bas.  
Bass. *ff* Bar-ab-bas.

† Or the following, (from St. Mark, xv, 12), to fit the musical text:—

Je-sus, whom ye call the King of the Jews?



+ N<sup>o</sup> 55. CHORAL.

CORO I. II.

Soprano.  
Alto.

Tenor.  
Bass.

*p* O wondrous love, that suffers this cor - rect - ion! The Shepherdy - ing for his flock's pro -

- tect - ion, The Mas - ter pays the debts His servants owe — Him, And they be - tray — Him!

N<sup>o</sup> 56. RECITATIVO.

EVANGELIST.

PILATE.

And the gov - ern - or said, — Why, what e - vil hath He done?

N<sup>o</sup> 57. RECITATIVO.

Adagio.

Soprano.

To all men Je - sus good hath done: The blind — man

*pp* 2. Oboi da caccia  
a battuta

hath He giv - en sight, The lame man made to walk.



He told us of His Fa - ther's word, He cast the de - vils

forth, The mourners hath He comfort-ed, In Him a friend the sin-ner

found. Save good, my Je - sus nought hath done.

**Nº 58. ARIA.**  
Largo patetico.

*Flauto*  
*2. Oboi da caccia*  
*staccato*

found. Save good, my Je - sus nought hath done.

A Soprano.

For love

*Fine.* *p*

my Sa- -viour, for love my Sa-viour now is

dy- -ing, for love my Sa - viour now is

dy- - ing. Of

**B**

sin and guilt He know.eth nought, nought, of sin and guilt He know-eth

nought.

**C**

So e-ter-

-nal de-so-la-tion and the sin-ners' right-eous

R.H.

doom shall not rest up-on my-

(rit.) (a tempo) **D**

spi - rit - For love, for love

my Sa - viour now is dy -

- ing, for love my Sa - viour now is dy -

- ing. Of sin and guilt He know - eth

Oboi

nought, nought, of sin and guilt He know - eth nought.

Fl.

*Dal Segno* %

No 59. RECITATIVO.  
EVANGELIST.

But they cried — out the more, and said,

(Coro I. II. Rise.)

Più Allegro.  
Soprano.

Alto.

Tenor.

Bass.

Let Him be cru -

Let Him be cru -

Più Allegro.

f

CORO I. II. Unisono.

Let Him be cru -

Let Him be cru -

Let Him be cru -

ci - - fied, let Him be cru -

- ci - - fied, let Him be cru - - - ci - - fied.  
 - ci - - fied, let Him be cru - - - ci - - fied.  
 - ci - - fied, let Him be cru - - - ci - - fied.  
 - ci - - fied.

RECITATIVO.  
 EVANGELIST.

When Pi - late there - fore saw that he pre - vailed no - thing, but that ra - - - ther a

tumult was made, he took water, and washed his hands before the multitude, and said, I am

EVANGELIST.

in - no - cent of the blood of this just per - son: see ye to it. Then an - swered all the peo - ple, and

Allegro.

CORO I. II. Unisono

said,  
 His blood be on us, on us and on our chil - - -  
 His blood be on us, on us and on our chil - dren, His blood be -  
 His blood be on us, on us and on our chil - dren, His blood be on  
 His blood be on us, on us and on our chil-dren, be on us and on our

Allegro.  
*f*

- dren, and on our chil - dren, His blood be on  
 on us, on us and on our chil-dren, be on us and on our chil -  
 us, on us and on our chil-dren, be on us and on our chil -  
 chil - - dren, on our chil - dren, His blood be on us, on

us, on us and on our chil-dren, be on us and on our chil -  
 - dren, His blood be on us, on us and on our  
 - dren, and on our chil - - dren, His blood be on us, on  
 us and on our chil - - dren, be on us and on our chil-dren, on our chil - dren, His

dren, be on us and on our chil - - - dren, be on us and on our  
 chil-dren, be on us and on our chil - - - dren, be on us and on  
 us, be on us, be on us, be on us and on our chil-dren, be on us and  
 blood be on us, on us and on our chil - dren, His blood be on us, on

chil - - - dren, His blood be on us, on us and on our  
 our chil - - - dren, His blood be on us, on us and on our  
 on our chil - dren, be on us, be on us, on us, be  
 us and on our chil-dren, be on us and on our chil-dren, be on us and on our chil -

chil - dren, be on us, on us and on our chil - - - dren.  
 chil - dren, be on us, on us and on our chil - - - dren.  
 on us, on us and on our chil - - - dren.  
 - dren, be on us, be on us and on our chil - - - dren.

(Coro I. II. Sit.)



THE SCOURGING.

RECITATIVO.  
EVANGELIST.

Then re - leased he Bar-ab-bas un-to them, and when he had scourged Je - sus,

Nº 60. RECITATIVO. Coro II.

Larghetto.

Contralto.

he de-liv-ered Him to be\_ cru - ci - fied.

O gra-cious God! Be -

-hold, the Saviour standeth bound. They scourge Him now, and smite and

wound Him! Tor - men - tors, stay your hands! Are not your hearts with

pi - ty mov'd To see such an - guish meek - ly borne? Ah

nol your hearts are hard, and must be like the rock it - self, Nay,

more un - yield - ing still. Have — pi - ty! stay your hands!

† N<sup>o</sup> 61. ARIA. Coro II.  
Andante appassionato.

**A** Contralto.  
If my tears — be un - a - vail - - ing, un - a - vail - - - ing,

un - a - vail - - - ing, Take the ve - ry heart of me,

- the ve - ry heart of me, - take the - ve - ry heart of me.

**B**  
If my tears be un - a - vail - - - ing, vain my wail - - -

- ing, If my tears be un - a - vail - - - ing,

un - a - vail - - - - ing, if my tears be un - - - a - vail - ing,

un - a - vail - - - - ing, Take the ve - ry heart of

me, the ve - ry heart, the heart of me, take the ve - ry heart, take

the ve - ry heart of me.

**C**

The first system consists of two staves. The upper staff is a vocal line in G minor, featuring a melodic line with eighth and sixteenth notes. The lower staff is a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

The second system continues the vocal and piano parts. The vocal line has some chromatic movement, and the piano accompaniment provides harmonic support with chords and moving lines.

The third system includes the vocal line and piano accompaniment. A key signature change to D major is indicated by a 'D' above the staff. The vocal line begins with the lyrics 'Then, if vain — be all my plead - ing,'. The piano accompaniment features a 'Fine.' marking and a dynamic marking of 'p' (piano).

The fourth system continues the vocal and piano parts. The vocal line has the lyrics 'When the sa - cred wounds are bleed - ing, Let my heart a cha-lice be.' The piano accompaniment includes a dynamic marking of 'f' (forte).

The fifth system shows the final part of the vocal and piano sections on this page. The vocal line concludes with a final note, and the piano accompaniment provides a concluding harmonic structure.

The first system consists of two staves of piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

**E**

Then, if vain — be all — my plead-ing, When the sa - cred

The second system includes a vocal line and piano accompaniment. The vocal line begins with a fermata on the word 'vain'. The piano accompaniment continues with a steady rhythmic pattern.

wounds are bleed-ing, Let my heart a cha-lice be, let it a cha - lice, let it a

The third system continues the vocal and piano accompaniment. The vocal line has a fermata on 'bleed-ing'. The piano accompaniment features a complex texture with many sixteenth notes in the right hand.

cha-lice be. — Then, if vain — be all my plead - - -ing,

The fourth system continues the vocal and piano accompaniment. The vocal line has a fermata on 'be.'. The piano accompaniment maintains its intricate texture.

When the sa - - -cred wounds are bleed - - -ing, Let my heart a cha-lice be.

The fifth and final system on the page. The vocal line has a fermata on 'be.'. The piano accompaniment concludes with a final chord. The text 'D.C.' is written in the bottom right corner of the piano staff.

## THE CROWNING WITH THORNS.

## No 62. RECITATIVO.

EVANGELIST.

Then the sol-diers of the gov-er-nor took Je-sus in - to the common

(Coro I. II. Rise.)

This block contains the first system of the musical score. It features a vocal line for the Evangelist and a piano accompaniment. The vocal line begins with a recitativo style, marked with a 'C' time signature. The lyrics are: 'Then the sol-diers of the gov-er-nor took Je-sus in - to the common'. Below the vocal line, the piano accompaniment is shown in two staves. A performance instruction '(Coro I. II. Rise.)' is placed below the piano part.

hall, and gathered to Him The whole band of sol - diers. And they

This block contains the second system of the musical score. The vocal line continues with the lyrics: 'hall, and gathered to Him The whole band of sol - diers. And they'. The piano accompaniment continues in two staves.

stripped Him, and put on Him a scar - let robe. And they plat-ted a crown of

This block contains the third system of the musical score. The vocal line continues with the lyrics: 'stripped Him, and put on Him a scar - let robe. And they plat-ted a crown of'. The piano accompaniment continues in two staves.

thorns, and put it up - on His Head, and a reed in His right -

This block contains the fourth system of the musical score. The vocal line continues with the lyrics: 'thorns, and put it up - on His Head, and a reed in His right -'. The piano accompaniment continues in two staves.

Hand: and they bowed the knee be - fore - Him, and mocked Him, and

This block contains the fifth system of the musical score. The vocal line continues with the lyrics: 'Hand: and they bowed the knee be - fore - Him, and mocked Him, and'. The piano accompaniment continues in two staves.

*Andante maestoso.*

said,

**CORO I.**

*f*  
Hail, hail,— King, hail, King of the Jews,—hail,hail, King of the

*f*  
Hail, hail,— King, hail,hail, hail, King of the Jews, hail,

*f*  
Hail, hail,— King, hail, hail, hail, King of the Jews, hail,—

*f*  
Hail, hail,— King, hail hail, hail, King of the Jews, hail,—

*Andante maestoso.*

*f*  
Hail, hail,— King, hail, hail, hail, hail,

*f*  
Hail, hail, King, hail, hail, hail, hail,

*f*  
Hail, hail,— King, hail, hail, hail, hail,

*f*  
Hail, hail,— King, hail, hail, hail, hail,

*Andante maestoso.*

*f* *tr*



RECITATIVO.  
EVANGELIST.

And they spit upon Him, and took the reed, and smote Him on the head.

*cresc.*  
Jews, hail, hail, King of the Jews.

*cresc.*  
King, hail, King of the Jews.

*cresc.*  
King, hail, hail, King of the Jews.

*cresc.*  
hail, hail, hail, King of the Jews.

*cresc.*  
hail, hail, hail, King of the Jews.

*cresc.*  
hail, hail, hail, King of the Jews.

*cresc.*  
hail, hail, hail, King of the Jews.

*cresc.*  
hail, hail, hail, King of the Jews.

*cresc.* ***ff***

No 63. CHORAL. Coro I. II.

Soprano.  
Alto.

1. O Sa - cred Head, sur - round - ed By crown of pier - cing  
2. In this Thy bit - ter Pas - sion, Good Shep - herd, think of -

Tenor.  
Bass.

thorn! O bleed - ing Head, so wound - ed, Re - viled, and put to -  
me With Thy most sweet com - pas - sion, Un - wor - thy though I -

scorn! Death's pal - lid hue comes o'er Thee, The glow of life de -  
be: Be - neath Thy Cross a - bid - - ing, For ev - er would I

- cays, Yet an - gel - hosts a - dore Thee, And trem - ble as they gaze.  
rest, In Thy dear love con - fid - ing, And with Thy pre - sence blest.

(Coro I. II. Sit.)

THE WAY OF THE CROSS.

No 64. RECITATIVO.  
EVANGELIST.

And af - ter they had mock'd Him, they took off from Him the

robe, and put His own\_ rai-ment on Him, and led Him a - way to\_

cru - - ci - fy Him. And as they came out, they found a man of Cy -

- re - ne, Si - mon by name: him they com - pelled to\_ bear His Cross.

† N<sup>o</sup> 65. RECITATIVO.

Bass.  
In truth, to bear the Cross our flesh and blood Are

*p* *a battuta* *simile*

loth to be constrained; For that which works our chiefest good Most hardly is attained.



† No 66. ARIA.

Larghetto.

*Viol da Gamba.*

*(sempre pesante)*

The musical score consists of several systems. The first system shows the piano accompaniment for the Gamba, with a dynamic marking of *p* and the instruction *p e staccato*. The second system continues the piano accompaniment. The third system shows the vocal line for the Bass, starting with a fermata and the lyrics "Come, heal - ing Cross, come,". The fourth system continues the vocal line with lyrics "heal - - ing Cross, come, heal - - ing Cross, O joy to". The fifth system shows the piano accompaniment for the vocal line, including a trill (*tr*) in the right hand.

⊕ In this and the following bar  is to be played 

share — it! My Sa - - viour, — lay on me its weight. Come,

heal - - ing Cross, come, heal - - ing Cross, O joy to —

**B**  
share it, My Sa - viour, lay on me its weight. Come, heal - ing Cross, — for me pre -

- pare — it, My Sa - - - viour, lay on me its weight;

**C**

And if the *tr*

bur - - - - - den grow too great, too

great, too great, the bur - - - - - den grow too

great, too great, — too great, — Then help Thou me, —

— O Lord, to bear.

it, then help Thou me, O Lord, to bear it, then help Thou

me, O Lord, to bear it.

Come, heal - ing Cross, come,

heal - - ing Cross, come, heal - - ing Cross, O joy to

share it, My Sa - viour, lay on me its weight. Come,

heal - ing Cross, come, heal - ing Cross, O joy to -

E

share it, my Sa - viour, lay on me its weight, come, heal - ing Cross, O joy to

share it my Sa - viour, lay on me its weight.



## THE CRUCIFIXION.

## No 67. RECITATIVO.

EVANGELIST.

And when they were come un - to a place called Gol - go - tha, that is to

say, a place of a skull, they gave Him vin - e - gar to drink, min - gled with

gall: and when He had tast - ed there - of, He would not drink. And when they had cru - ci - fied

Him, they part - ed His gar - ments, and cast lots up - on them, that it might be ful -

-filled which was spo - ken by the Pro - phet, They part - ed my gar - ments a - mong them, and up -

on my ves-ture did they cast— lots. And sit-ting down, they watched Him there: <sup>(h)</sup>

And set up o-ver His head His ac-cu-sa-tion, writ-ten, <sup>+</sup>

*(Coro I. II. Rise.)*

This is Je-sus the King of the Jews. Then were there two thieves cru-ci-fied with Him:

one on the right hand, and one on the left. And

<sup>A</sup> they that passed by, re-viled Him, wag-ging their heads, And say-ing,

<sup>+</sup> Or the following, to fit the musical text:—

And set up o-ver His head the su-per-scrip-tion of His ac-cu-sa-tion,

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*Allegro.*

**CORO I.**

Thou that de - stroy - est the tem - ple of  
 Thou that de - stroy - est the tem - ple of  
 Thou that de - stroy - est the tem - ple of

*Allegro.*

**CORO II.**

Thou that de - stroy - est the tem - ple of God, and build - est  
 Thou that de - stroy - est the tem - ple of God, and build - est  
 Thou that de - stroy - est the tem - ple of God, and build - est

*Allegro.*

Thou that de - stroy - est the tem - ple of God, and build -  
 God, and build - - - est it in three days, *sf* save -  
 God, and build - - - est it in three days,  
 God, and build - est, build - est it in three days,  
 - stroy - est the tem - ple of God, and build - - - est it in three days,  
 it in three days, *sf* save Thy - self: If  
 it in three days, *sf* save Thy - self: If Thou art the  
 it in three days, *sf* save Thy  
 - est it in three days,



**B** EVANGELIST.

Likewise al- so the chief priests mocking Him, with the scribes and the

**B**  
— come down from the cross.

down, come down from the cross.

down, come down from the cross.

down, come down from the cross.

**B**  
— come down from the cross.

down, come down from the cross.

down, come down from the cross.

down, come down from the cross.

**B**

el-ders, said,

*Allegro.*

*f* He sav - ed o - thers, Himself He can-not save:

He sav - ed o - thers, Himself He can-not save:

He sav - ed o - thers, Himself He can-not save: If He be

He sav - ed o - thers, Himself He can-not save: If He be

*Allegro.*

*f* He sav - ed o - thers, Him-self He can-not, can - not save:

He sav - ed o - thers, Him-self He can-not, can - not save:

He sav - ed o - thers, Him-self He can-not, can - not save: If He be

He sav - ed o - thers, Him-self He can-not, can - not save: If He be

*Allegro.*

*ff*

**CORO I. II Unisono.**

If He be King of Is - - - ra - el, let Him now come down —  
 If He be King of Is - - - ra - el, Is - - - ra - el, let Him now come down  
 King of Is - - - ra - el, the King of Is - ra - el, let Him come  
 King of Is - ra - el, let Him —  
 from the cross, come down, — come down — from the cross, come down, come  
 from the cross, — come down, come down, — come down, —  
 down from the cross, come down, — come down from the  
 — come down from the cross, come down, — come down from the —  
 down — from the — cross, and we — will be - lieve Him. He frust-ed in  
 come down from the cross, and we — will be - lieve Him. He trust-ed in —  
 cross, come down from the cross, and we — will be - lieve Him. He trust - ed in —  
 cross, come down from the cross, and we — will be - lieve Him. He trust-ed in





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Nº 69. RECITATIVO.

Largo.

Contralto.

Ah, Gol-go-tha! Un-hap-py Gol-go-tha! The Lord of Glo-ry here 'mid

*Oboi da Caccia*

*Celli pizz.* *p*

shame and scorn must per-ish; The bless-ed Sa-viour of the world Up-on th'ac-curs-ed Tree now

*simile*

**A**

hangs; The Lord Who heaven and earth cre-a-ted, Of life and light is now be-

-reft; The Sin-less here as Sin-ner di-eth. Ah, how this grief doth pierce my

soul! Ah! Gol-go-tha! Un-hap-py Gol-go-tha!

Nº 70. ARIA e CORO.  
Largo.

*Oboi da Caccia*

*Contralto.*  
See —

ye,

See the Saviour's outstretched Hands! He would draw us to Him —

*p* *f*

**B**

-self, He would draw us to Him -

**CORO II.**

-self. Come! come! come! In Je - su's -

(Coro II. Seated.)

Come where? come where? come where?

**C**

bo - som Seek Re - demp - tion, seek ye mer -

-cy, Seek them! in Je - su's bo - - - - - som, seek them in Je - su's bo -

Where? Where?

*p* *p*

**D**

- som.

Live ye, live ye, die — ye,

rest — ye here, live ye, live ye, die — ye,

rest — ye here, Ye whom sin and guilt op - press,

**E**

Rest

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**F**  
ye! in Je - - sus bo-som, rest

*p*  
Where?

**F**  
ye in Je - sus bo- - som.

*p*  
Where?

*f*

*b*

*b*

(Coro I. II. Rise.)

# THE DEATH OF CHRIST.

## Nº 71. RECITATIVO.

EVANGELIST.

Now from the sixth hour there was darkness o-ver all the land un - to the ninth hour.

*Adagio*  
JESUS.

And a-bout the ninth hour, Je-sus cried with a loud voice, and said, E - li, E - li, lama, lama, sa-bach-

EVANGELIST.

-tha-ni, That is to say My God, my God, why\_ hast Thou for-saken Me? Some of

*Allegro.*

them that stood there heard that, and said,

**CORO I.**

Soprano. He call - eth for E - li - as.

Alto. He call - eth for E - li - as.

Tenor. He call - eth for E - li - as.

Bass. He call - eth for E - li - as.

He call - eth for E - li - as.

*Allegro.*

RECITATIVO.  
EVANGELIST.

And straight-way one of them ran, and took a sponge, and filled it full of vin-e-gar, and

put it on a reed, and gave Him to drink. And o - thers said,

*Allegro.*

CORO II.

Let be, let us see whether E - li - as will come to save Him.

Let be, let us see whether E - li - as will come to save Him.

Let be, let us see whether E - li - as will come to save Him.

Let be, let us see whether E - li - as will come to save Him.

RECITATIVO.  
Lento.  
EVANGELIST.

Je-sus, when he had cried a-gain with a loud voice, yield-ed up the ghost.

N<sup>o</sup> 72. CHORAL.

CORO I. II.

Soprano  
Alto.

Be near me, Lord, when dy - ing, O part not Thou from me! And

Tenor.  
Bass.

to my suc-cour fly - ing, Come, Lord, and set me free! And when my heart must lan - guish In

death's last aw - ful throe, Re - lease me from mine an - guish, By Thine own pain and woe.

## AFTER THE CRUCIFIXION.

N<sup>o</sup> 73. RECITATIVO.

EVANGELIST.

And be-hold, the veil of the tem - ple was rent in\_\_twain,

from the top un-to the bot-tom. and the earth did

◆ The accompaniment to this Recitative is assigned to the Continuo.



quake, and the rocks were rent. — And the graves were o - pened and there a -

- rose ma - ny bo - dies of the saints. — which had slept,

And coming forth from the graves after His re - sur - rec - tion, they went in - to the ho - ly -

ci - ty, and appeared unto ma - ny. Now when the cen - tur - ion, and they that were with him, watching

Je - sus, saw the earth quake, and those things that were done, they fear - éd great - ly, say - ing,

\*  
RECITATIVO. CORO I.  
EVANGELIST.

**CORO I. II. Unisono**

*Lento.*  
Soprano. *cresc.* *dim.* And many women were

Truly this was the Son of God, — the Son of God. *dim.*

Alto. *cresc.* *dim.*

Truly this — was the Son of God, the — Son — of God. *dim.*

Tenor. *cresc.* *dim.*

Truly, tru - ly this was the Son — of God, the Son *dim.* of God.

Bass. *p* *cresc.* *dim.*

Tru - ly this was the Son of God, the Son — of — God.

*Lento.*  
*p* *cresc.* *dim.* \*

there (be-hold-ing a-far off) which had fol-lowed Je-sus from Gal-i-lee,

min-is-ter-ing un-to Him. Among which was Ma-ry Mag-da-le-ne, and Ma-ry the mo-ther of

James and Jo-ses, and the mo-ther of Ze-bedee's children. When the e-ven was

\* A cut may be made to \* at the foot of the page.

come, there came a rich man of A-ri-ma-the-a named Joseph, who al-so him-self was Je-sus' dis-ci-ple: He

went to Pilate, and begged the body of Jesus: Then Pilate commanded the body to be delivered.

**Nº 74. RECITATIVO.** (Coro I, II. *Sitt.*)

Adagio  
Bass.

At eve-ning, hour of calm and peace, Was A-dam's fall made man - i -

*sempre p*

- fest; At eve-ning, too, the Lord's re-deem-ing love;

At eve-ning homeward turned the dove And bore the o-live-leaf as

♠ Bach's direction.

to-ken. O beau - teous time! O evening hour! Our last - ing

peace is now with God made sure, For Je - sus hath His Cross en -

- dured. His bo - dy sinks to rest. Go,

lov-ing ser - vant, ask thou it - Go, be it thine, the

life - less Sa-viour's bo - dy, O won-drous gift! O precious, Ho - ly bur-den!

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† No 75. ARIA.

Andante piacevole.

Bass. A

Make thee clean, my heart, from

sin, make thee clean, my heart, from

sin. — Un-to Je - sus give thou wel-come, un-to Je - sus give thou wel-come.

Make thee clean, my heart, from sin,

**B**  
make thee clean, my heart, from sin, — Un - to Je - sus give thou

wel - come, un - to Je - sus give thou wel -

- come. Make thee clean, my heart, from

sin. Un - to Je - sus give — thou wel -

**C**

- come. Make thee clean, my heart, from sin, Un- - to Je - sus give thou wel- come, un-to Je - sus give thou

wel- come.

**D** *Fine.*

So with - in my cleans - ed

breast Shall \_\_\_\_\_ He rest, \_\_\_\_\_ shall He rest, Dwel-ling e - ver-more with -

- in me, So with - in my cleans - ed breast Shall \_\_\_\_\_ He

rest, \_\_\_\_\_ Dwel-ling e - - ver - more \_\_\_\_\_ with -

- in me, dwel-ling e - ver-more with-in \_\_\_\_\_ me.

**E**

World, de-part;



world, de-part; let Je - sus in! world, de - part, let Je - sus in!

Make thee clean, my heart, from

*Dal Segno* §

**No 76. RECITATIVO.**  
EVANGELIST

**THE BURIAL.**

And Jo - seph took the bo - dy, and wrapped it in a clean li - nen

cloth, And laid it in his own new tomb, which he had hewn out in the rock: and he

roll'd a great stone to the door of the se-pul-chre, and went his way And Mary Magda-

*(Coro I, II Rise.)*

-le - ne was there, and the o - ther Ma - ry, sit - ting o - ver a - gainst the se - pul - chre.

Now the next day that followed, the day of the prepar - a - tion, the chief priests and Pharisees came to -

-ge - ther un - to Pi - late, and said,  
Soprano. *Allegro. f*

Alto. Sir, we re - mem - ber that that de - ceiv -

Tenor. Sir, we re - mem - ber that

Bass. Sir, we re - mem - ber that

Soprano. *Allegro. f*

Alto. Sir, we re - mem - ber that that de - ceiv -

Tenor. Sir, we re - mem - ber that

Bass. Sir, we re - mem - ber that

Soprano. *Allegro. f*

Alto. Sir, we re - mem - ber that that de - ceiv -

Tenor. Sir, we re - mem - ber that

Bass. Sir, we re - mem - ber that

*Allegro. f*

er, that de - ceiv - er said, while He was yet a - live,  
 that de - - ceiv - - er said, while He was yet a - live,  
 that de - - ceiv - - er said, while He was yet a - live, Af - ter  
 that de - - ceiv - - er said, while He was yet a - live, Af - ter three days  
 - er said, while He was yet a - live,  
 that de - ceiv - - er said, while He was yet a - live,  
 that de - - ceiv - - er said, while He was yet a - live, Af - ter  
 that de - - ceiv - - er said, while He was yet a - live, Af - ter three days

CORO II.

Af - - ter three days I \_\_\_\_\_ will rise a - -  
 Af - - ter three days I will rise a - gain, will rise a - -  
 three days I will rise a - gain, af - ter three days \_\_\_\_\_ I will rise a - -  
 I will rise a - gain, \_\_\_\_\_ af - ter three days I \_\_\_\_\_ will rise a - -

CORO I. Unisono

gain. There-fore com-mand the grave to be made sure, un-  
 -gain. There-fore com-mand the grave to be made sure, un-til the  
 -gain. There-fore com-mand the grave to be made sure, un-til the third day, un-  
 -gain. There-fore com-mand the grave to be made sure, un-til the

-til the third day, lest His dis-ci-ples come by night, and steal  
 third day, lest His dis-ci-ples come by night, and steal  
 -til the third day, lest His dis-ci-ples come by night, and steal Him  
 third day, lest His dis-ci-ples come by night, and steal Him, lest His dis-

Him a-way, and steal Him a-way, and say un-to the peo-ple, He is  
 Him a-way, a-way, and say un-to the peo-ple,  
 a-way, come and steal Him a-way, and say un-to the peo-ple,  
 -ci-ples come by night, and steal Him a-way, and say un-to the peo-ple,

ri - sen from the dead: so the last er -ror shall be worse, —  
 He is ri - - sen from the dead: so the last er -ror shall  
 He is ri - sen, He is ri - - sen from the dead: so the last er -ror shall be  
 He is ri - - sen from the dead: so the last er -ror shall be —

shall be worse than the first, shall be worse than the first.  
 be worse, be worse than the first.  
 worse, shall be worse than the first.  
 worse, be worse than the first.

(Coro I. Sit.)

RECITATIVO.  
 EVANGELIST.

PILATE.

Pi - late said un -to them, Ye have a watch, go your way, make it as sure as ye

EVANGELIST.

can. So they went, and made the se -pul -chre sure, seal -ing the stone, and set -ting a watch.

Nº 77. RECITATIVO e CORO.

Largo.

Bass Solo

And now the Lord to rest is laid.

Lord Je - su, Lord

Lord Je - su, Lord

Lord Je - su, Lord

Lord Je - su, Lord

Largo.

*p*

*pp*

Tenor Solo

His task is o'er; for all our sin He hath a -

- su, fare Thee well.

Je - su, fare Thee well.

Je - su, fare Thee well.

Je - su, fare Thee well.

Contralto Solo

-toned.

*pp* Lord Je - su, Lord Je - su, fare Thee well.

*pp* Lord Je - su, fare Thee well.

*pp* Lord Je - su, Lord Je - su, fare Thee well.

*pp* Lord Je - su, Lord Je - su, fare Thee well.

blest and ho - ly Bo - dy, See, with re - pen - tant tears we would be -

- dew it, Which our of - fence to such a death has brought.

*pp* Lord

*pp* Lord

*pp* Lord

*pp* Lord

*pp* Lord Je -

Soprano Solo

While life shall last, O let Thy  
 Je - su, Lord Je - su, fare Thee well,  
 Je - su, Lord Je - su, fare Thee well,  
 Je - su, Lord Je - su, fare Thee well,  
 - - - su, fare Thee well,

suff - 'rings claim our love, Since Thou for man sal - va - tion sure hast  
 wrought.

Lord Je - su, Lord Je - su, fare Thee well.  
 Lord Je - su, Lord Je - su, fare Thee well.  
 Lord Je - su, fare Thee well.  
 Lord Je - su, Lord Je - su, fare Thee well.

(Coro I. Rise.)



N<sup>o</sup> 78. Coro I. II.  
Tempo moderato.

*f*

1st Orch. *p* 2nd Orch. *pp* Tutti. *f*

CORO I.

Soprano. *A dolce*  
In tears of grief, dear Lord, we leave Thee,  
*dolce*

Alto. *dolce*  
In tears of grief, dear Lord, we leave Thee,

Tenor. *dolce*  
In tears of grief, dear Lord, we leave Thee,

Bass. *dolce*  
In tears of grief, dear Lord, we leave Thee, Hearts

CORO II.

Soprano. *A dolce*  
In tears of grief, dear Lord, we leave Thee,  
*dolce*

Alto. *dolce*  
In tears of grief, dear Lord, we leave Thee,

Tenor. *dolce*  
In tears of grief, dear Lord, we leave Thee,

Bass. *dolce*  
In tears of grief, dear Lord, we leave Thee, Hearts

In tears of grief, dear Lord, we leave Thee,

*mf*

Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly, soft-ly here.

Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly, soft-ly here.

Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly, soft-ly here.

Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly, soft-ly here.

Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly, soft-ly here.

lie Thou soft-ly, soft-ly here. here, lie Thou soft-ly, soft-ly here.

lie Thou soft-ly, soft-ly here. here, lie Thou soft-ly, soft-ly here.

lie Thou soft-ly, soft-ly here. here, lie Thou soft-ly, soft-ly here.

lie Thou soft-ly, soft-ly here. here, lie Thou soft-ly, soft-ly here.

lie Thou soft-ly, soft-ly here. here, lie Thou soft-ly, soft-ly here.

◆ See Preface.

Piano accompaniment for the first system, measures 1-4. The music is in G minor and 3/4 time. The right hand features a complex texture with sixteenth-note patterns and chords, while the left hand provides a steady accompaniment with eighth-note figures.

Piano accompaniment for the second system, measures 5-8. This system includes dynamic markings: *p* (piano) at measure 5, *pp* (pianissimo) at measure 6, and *f* (forte) at measure 7. The texture continues with intricate sixteenth-note passages in the right hand.

Vocal and piano accompaniment for the third system, measures 9-16. The system begins with a *C* (Crescendo) marking and a *mf* (mezzo-forte) dynamic. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics: "In tears of grief, dear Lord, we leave Thee, Hearts cry — to Thee,". The piano accompaniment continues with a steady accompaniment of eighth notes in the left hand and sixteenth-note patterns in the right hand.

Piano accompaniment for the fourth system, measures 17-20. This system includes a *C* (Crescendo) marking and a *mf* (mezzo-forte) dynamic. The piano accompaniment continues with a steady accompaniment of eighth notes in the left hand and sixteenth-note patterns in the right hand.



*mf* Rest Thy worn and bruised Bo - dy.  
*mf* Rest Thy worn and bruised Bo - dy.  
*mf* Rest Thy worn and bruised Bo - dy.  
*mf* Rest Thy worn and bruised Bo - dy.

here, — Lie Thou soft - ly, soft - ly  
 here, — Lie Thou soft - ly, soft - ly  
 here, — Lie Thou soft - ly, soft - ly

— Thou, rest

**E**  
 At Thy grave, O Je - - su blest, May the sin - ner,  
 At Thy grave, O Je - - su blest, May the sin - ner,  
 At Thy grave, O Je - - su blest, May the sin - ner,  
**E** At Thy grave, O Je - - su blest, May the sin - ner,

here, —  
 here —  
 here, —

Thou,

worn with weep-ing, Com-fort find in Thy dear keep-ing, - And the wea-ry soul,  
 worn with weep-ing, Com-fort find in Thy dear keep-ing, - And the wea-ry soul,  
 worn with weep-ing, Com-fort find in Thy dear keep-ing, - And the wea-ry soul,  
 worn with weep-ing, Com-fort find in Thy dear keep-ing, - And the wea-ry soul,  
 Lie Thou  
 Lie Thou  
 Lie Thou  
 rest

the wea-ry soul find rest. Sleep in peace,  
 the wea-ry soul find rest. Sleep in peace,  
 the wea-ry soul find rest. Sleep in peace,  
 the wea-ry soul find rest. Sleep in peace,  
 soft-ly, soft-ly here...  
 soft-ly, soft-ly here...  
 soft-ly, soft-ly here...  
 Thou.

sleep in peace, Sleep Thou in the Fa - ther's breast.

sleep in peace, Sleep Thou in the Fa - ther's breast.

sleep in peace, Sleep Thou in the Fa - - ther's breast.

sleep in peace, Sleep Thou in the Fa - ther's breast.

*p* *pp* *cresc.*

*f* **G**

*p* *pp* *f*

*H*  
*mf* In tears of grief, dear Lord, we leave Thee,  
*mf* In tears of grief, dear Lord, we leave Thee,  
*mf* In tears of grief, dear Lord, we leave Thee, Hearts  
*H* In tears of grief, dear Lord, we leave Thee,  
*mf* In tears of grief, dear Lord, we leave Thee,  
*mf* In tears of grief, dear Lord, we leave Thee,  
*mf* In tears of grief, dear Lord, we leave Thee, Hearts  
*mf* In tears of grief, dear Lord, we leave Thee,  
*H* In tears of grief, dear Lord, we leave Thee,  
Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly,  
Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly,  
cry, hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly,  
Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly  
Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly  
Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly  
cry, hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly  
Hearts cry to Thee, O Sa-viour dear. Lie Thou soft-ly

♠ See Preface.



lie Thou soft-ly, soft - ly here.

lie Thou soft-ly, soft - ly here.

lie Thou soft - ly, soft - ly here.

- - ly, lie Thou soft - ly, soft - ly here.

here, - lie Thou soft - ly, soft - ly here.

here, - lie Thou soft - ly, soft - ly here.

here, - lie Thou soft - ly, soft - ly here.

here, lie Thou soft - ly, soft-ly here.

*f*

*mf*

*p*

*pp*

*f*



APPENDIX.

The original closing Choral of Part I, used at the first performance, Good Friday (15 April) 1729.

Nº 35<sup>A</sup> CHORAL.

CORO I. II.

Soprano.  
Alto.

Tenor.  
Bass.

With Thee, Je - sus, will I stay, For Thou art the

new Cre - a - - tion; Thou the Life, the Truth, the Way, Thou the

well - spring of sal - va - - tion: Bless - ed who can

(Celli e Bassi)

say - with me: Je - sus - I'll ne'er part from Thee.