

Stainer The Crucifixion

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

No 1.

Adagio. M.M. ♩ = 80.

PIANO
or
ORGAN

The piano introduction consists of two systems of music. The first system is in G major (one sharp) and 2/4 time. It begins with a piano (*p*) dynamic. The melody is in the right hand, featuring a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The second system continues the piece, maintaining the same key and tempo, with the piano accompaniment becoming more complex with some triplets in the right hand.

TENOR.

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

The tenor vocal entry begins with a piano (*p*) dynamic. The melody is in G major and 2/4 time. The piano accompaniment is in the same key and tempo, starting with a pianissimo (*pp*) dynamic. The piano part features a series of chords and single notes, providing a harmonic support for the vocal line.

cresc.

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

The vocal and piano accompaniment for the phrase 'saith to His disciples' is in G major and 2/4 time. The vocal line begins with a piano (*p*) dynamic, and the piano accompaniment starts with a pianissimo (*pp*) dynamic. The piano part features a series of chords and single notes, providing a harmonic support for the vocal line.

pray.

The vocal and piano accompaniment for the word 'pray' is in G major and 2/4 time. The vocal line begins with a piano (*p*) dynamic, and the piano accompaniment starts with a pianissimo (*pp*) dynamic. The piano part features a series of chords and single notes, providing a harmonic support for the vocal line.

No 2.

THE AGONY.

BASS.
Andante.

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

Andante. M.M. ♩ = 84.

p *cresc.*

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

legato *p*

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

dim. *p* *dim.*

CHORUS.
SOPRANO.

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

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

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

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

cresc. *cresc.* *cresc.* *cresc.* *cresc.*

pp *cresc.*

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

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

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

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

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

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

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

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

SOLO

Could ye not watch with Me one brief hour? Did ye not say up - on

mf

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

legato *mf*

p.

p

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

CHORUS

pp *cresc.*

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

pp *cresc.*

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

pp *cresc.*

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

pp *cresc.*

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

mf *cresc.*

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

mf *cresc.*

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

mf *cresc.*

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

mf *cresc.*

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

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

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

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

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

SOLO. (*ad lib.*) *a tempo* *mf*

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

p *legato* *cresc.*

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

dim. *rit.*

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

dim. *p*

Allegro.

TENOR.

Allegro. M.M. ♩ = 120.

And they

Full Sw.

laid their hands on Him, and took Him, and

cresc.

ad lib.

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

Slow
BASS (a voice in the choir).

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

TENOR.

BASS SOLO.
Slow.

cresc.

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

Slow.

p

cresc.

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

f

cresc.

cresc.

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

ff

Allegro molto

Allegro molto

cresc.

f

colla voce

rent his clothes, and saith: What need

rit.

rit.

BASS.
(one of the choir.)

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

Slow.

Slow.

p

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

pp

a tempo

a tempo

pp

p

Adagio. *cresc.*

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

*cresc.*RECIT.
Moderato.*dim.**a tempo*

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

Moderato.

*a tempo**f**p**cresc.*

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

*pp**cresc.**f*

cru - ci - fied.

And the sol - diers led Him a - way.

*pp**pp**pp*

Attacca.

PROCESSIONAL TO CALVARY.

No 3.

Moderato maestoso. M.M. ♩ = 100.

Sw. *pp*
con Ped.

The first system of the piece, marked 'Moderato maestoso' with a tempo of 100 M.M. It begins with a piano introduction in 4/4 time, featuring a soft, sustained melody in the right hand and a simple harmonic accompaniment in the left hand. The tempo is marked 'Moderato maestoso' and the metronome is set at 100 M.M. The piece is in G major, indicated by one sharp (F#).

The second system continues the processional melody, maintaining the same tempo and key signature. The melody is characterized by long, flowing lines with occasional grace notes, and the accompaniment provides a steady harmonic foundation.

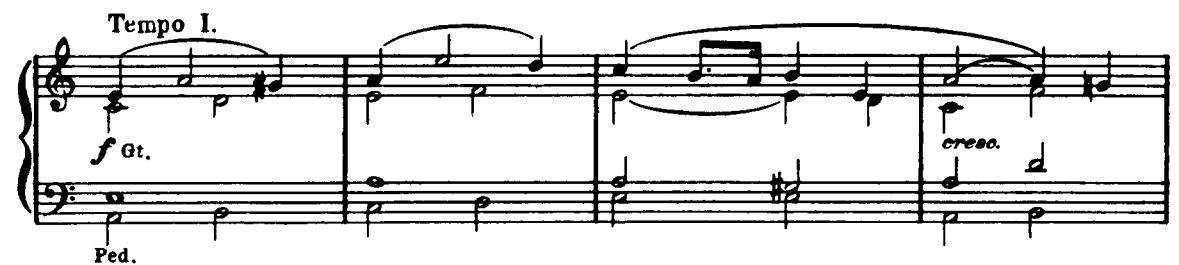
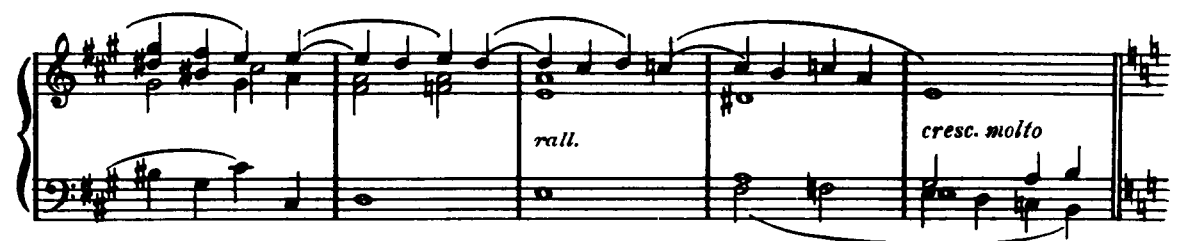
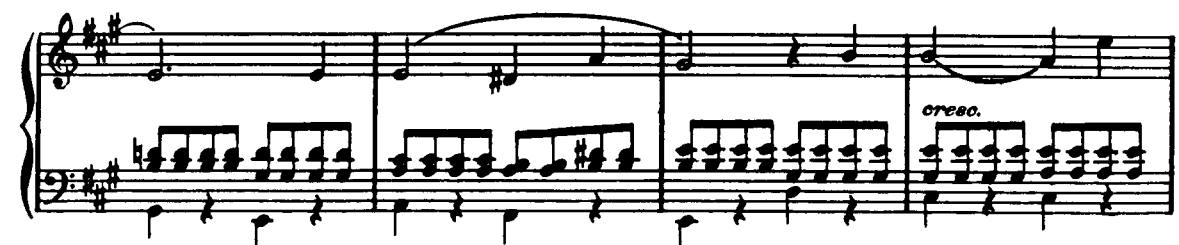
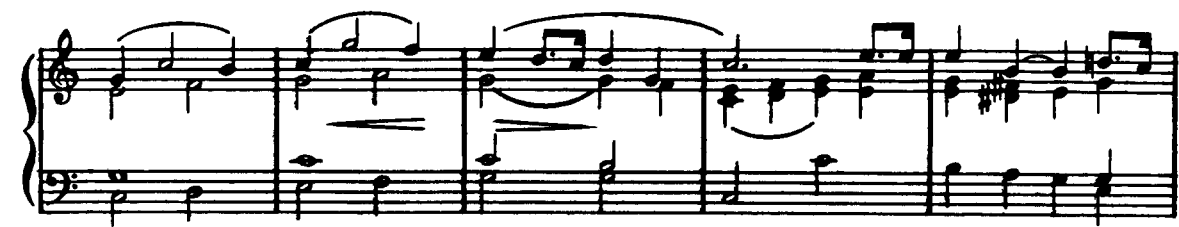
1 2
Repeat poco più forte

The third system includes a repeat sign with first and second endings. The first ending leads back to the beginning of the system, while the second ending leads to the next system. The instruction 'Repeat poco più forte' indicates a slight increase in volume and tempo.

The fourth system continues the processional melody, maintaining the same tempo and key signature. The melody is characterized by long, flowing lines with occasional grace notes, and the accompaniment provides a steady harmonic foundation.

a tempo
poco rit.
Soft Diap. Gt.

The fifth system concludes the piece. It features a final, sustained melody in the right hand and a simple harmonic accompaniment in the left hand. The tempo is marked 'a tempo' and the metronome is set at 100 M.M. The piece is in G major, indicated by one sharp (F#).



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

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

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

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

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

rall. creso. *ff* *a tempo pomposo*

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

dim.

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

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

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

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

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

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

His crown is the thorn-wreath of woe. *mf*

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

sor-rowful road. *poco accel.* Fling wide the gates! *poco accel.* fling wide the gates!

Fling wide the gates! *dim.* fling wide the

And bends 'neath the burden low, *dim.* Fling wide the gates! *poco accel.*

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

poco accel. *cresc.*

Ped *in 8/5*

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

cresc.

fling wide the gates! fling wide the gates! the Sa-viour waits, To

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

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

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

Gt. *mf*

Musical score for "The Sa-vi-our". The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "tread in His roy-al way; Fling wide the gates! He waits! the Sa-vi-our". The tempo/mood markings are "rall. creso." (rallentando, crescendo). The piano accompaniment features chords and arpeggiated figures.

a tempo pomposo

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

a tempo pomposo

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

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

f a tempo pomposo

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

*a tempo pomposo**dim.*

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

dim.

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

dim.

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

dim.

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

*dim.**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**pp**senza Ped.*



pp *poco rit.*



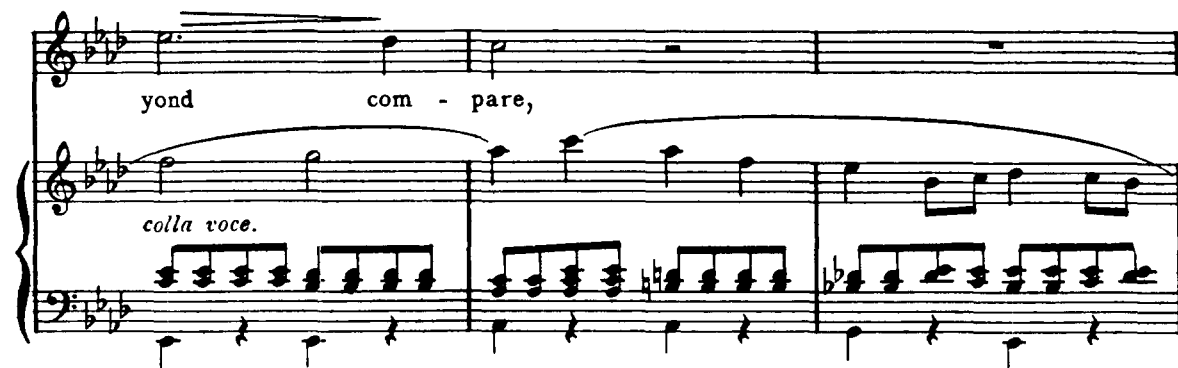
L. H. *poco rit.* SOLO. *p a tempo*
Ped.



TENOR SOLO.
How sweet is the grace of His



sa - cred Face, And love - ly be -



yond com - pare,
colla voce.

Though

rall.

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

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

senza Ped.

con Ped.

mp

world He has come to spare.

rit.

a tempo

SOLO

a tempo

colla voce

p

The

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

cresc.

cresc.

cresc.

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

Slower. pp

rall.

pp Slower.

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

Thee.
Tempo I. CHORUS. *cresc.*

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

cresc.

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

p *cresc.*

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

p *cresc.*

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

Tempo I.

Gt. *p* *cresc.*

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

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

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

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

cresc.

dim. *p*

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

dim. *p*

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

dim. *p*

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

dim. *p*

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

poco accel. *die.* *poco accel.* *die.* *poco accel.* *die.* *poco accel.* *poco accel.* *slow*

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

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,

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

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

p *slow* *p* *slow* *p* *slow* *p* *slow*

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

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

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

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

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

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. 16 ft. only

RECIT.- "AND WHEN THEY WERE COME."

No 4.

BASS.

With expression.

And when they were come to the place call - ed

M.M. ♩ = 60 *ad lib.*

p

senza Ped.

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

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

left.

pp

rall.

Attacca.

THE MYSTERY OF THE DIVINE HUMILIATION.

To be sung by the Congregation and Choir.

No 5.

M. M. ♩ = about 68.



Cross of Jesus, Cross of Sorrow,
Where the blood of Christ was shed,
Perfect man on thee was tortured,
Perfect God on thee has bled.

Here the King of all the ages,
Throned in light ere worlds could be
Robed in mortal flesh is dying,
Crucified by sin for me.

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

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

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

Once the Lord of brilliant seraphs,
Winged with Love to do His Will,
Now the scorn of all His creatures,
And the aim of every ill.

Up in Heaven, sublimest glory
Circled round Him from the first;
But the earth finds none to serve Him,
None to quench His raging thirst.

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

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

Cross of Jesus, Cross of Sorrow,
Where the blood of Christ was shed,
Perfect man on thee was tortured,
Perfect God on thee has bled!

RECIT.. "HE MADE HIMSELF OF NO REPUTATION."

No 6.

Andante. BASS.

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

Andante. M.M. ♩ = 66.

p

senza Ped.

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

cresc.

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

pp

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

death of the Cross.

THE MAJESTY OF THE DIVINE HUMILIATION.

No 7.

TENOR SOLO.

Moderato.

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

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

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

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

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

mf *p* *mf* *p* *mf* *ff* *a tempo* *rall.* *cresc. rall.* *f* *ff* *p* *cresc.* *f*

dim. rall. *p a tempo*

Son of God, Thou Son of God. Glo - ry, and

dim. rall. *p a tempo*

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

cresc. *pp a tempo*

make them, But Thou, — Thou wilt reign.

Here in a - base - ment; crown - less,

rall. *a tempo cresc.*

poor, dis - robed, and bleed - ing; There, in

rall. *a tempo cresc.*

There, in

rall. *a tempo cresc.*

There, in

rall. *a tempo cresc.*

There, in

rall. *a tempo cresc.*

There, in

rall. *a tempo cresc.*

There, in

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

cresc. molto

f *ff*

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

f *cresc.* *ff*

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

ff

ff

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

No 8.

Slow

p BASS.*cresc.*

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

Slow. M.M. ♩ = 66.

p

*cresc.**cresc.**f*

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

*cresc.**cresc.**f*

Andante.

*p**cresc.*

Andante. M.M. ♩ = 90.

*p legato sempre.**cresc.*

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

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

p

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

*cresc.**rall.*

Attacca

GOD SO LOVED THE WORLD

From the "Crucifixion"

Quartet or Chorus

J. STAINER

Andante, ma non lento

SOPR. *cresc.*
 ALTO *cresc.*
 TENOR *cresc.*
 BASS *cresc.*
 ORGAN *p* (For rehearsal only, ad lib.) *cresc.*

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

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 -

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

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

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

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

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

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

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

demn the world; But that the world through Him might be sav - ed.

demn the world; But that the world through Him might be sav - ed.

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

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

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

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

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

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

LITANY OF THE PASSION

No 10.

To be sung by the Choir and Congregation.

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

Voices in Unison.

Harmony.



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

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

No 11.

Slow.

TENOR SOLO.

Slow. M.M. ♩ = about 66.

Je - sus

Sw. *p*

senza Ped.

CHORUS. TENORS & BASSES

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

Gt. soft Diap.

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

No 12.

Andante. M.M. ♩ = 70.

SOLO.

*p*Sw. *pp*

senza Ped

BASS

*p**cresc.**dim.*

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

*p**cresc.**dim.*

TENOR.

a little slower.

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

a little slower.

BASS
with expression

Oh! 'twas love,

TENOR.
a tempo.

Oh! 'twas love,

cresc.

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

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

Pass-ing o'er that

dark and murd'rous blot,

Tho' they slay Thee,

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

p rit

one re-deem-ing spot.

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

a tempo

A little slower, with devotion.

p *cresc.* *dim.*
Yes! and still Thy pa-tient Heart is yearning

A little slower M.M. ♩ = 60 to 62.

rall. *p* *cresc.* *dim.*

p *cresc.* *mf.*
With a love that mor-tal scarce can bear.

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

p *cresc.* *mf* *p*

poco rit. *ten.* *cresc. a tempo*
e'en for me, e'en for me, Thy might - y, might - y pray'r.
poco rit. *ten.* *cresc. a tempo*
Lift-est e'en for me, e'en for me, Thy might - y, might - y pray'r.

poco rit. *ten.* *ten.* *a tempo* *p*

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

cresc. *mf* *dim.*
soft Ped.

p *cresc.* *mf* *f*
So Thou murmur-est Thine in-ter-ces-sion, Bid-ding me look up and trust and live;

cresc. *mf* *cresc.*

p rall. *pp slower*
So Thou plead-est, Yea, he knew not, yea, he knew not; for

p *pp slower*
So Thou plead-est, Yea, he knew not, yea, he knew not; for

p rall. *pp slower*

cresc. *mf* *pp* *rall.*
My sake for-give, for My sake for-give, for - give, for - give.

cresc. *mf* *pp* *rall.*
My sake for-give, for My sake for-give, for - give, for - give.

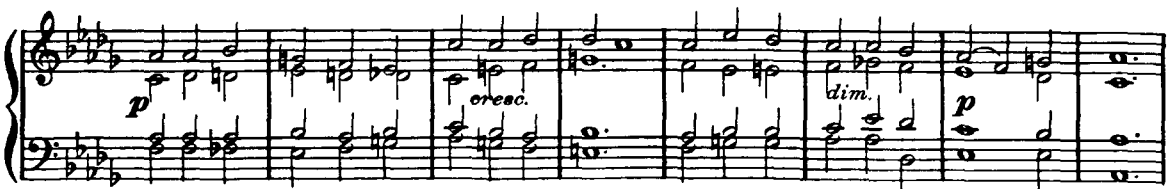
ppp

p *pp* *ppp*

THE MYSTERY OF INTERCESSION.

No 13.

To be sung by the Choir and Congregation.

M. M. $\text{♩} = \text{about } 80.$ 

Voices in Unison.

Harmony.

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

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

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

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

RECIT.-"AND ONE OF THE MALEFACTORS."

No 14.

Slow. *ad lib.*

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

p

Allegro. A Voice in the Choir.

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

Allegro. *mf*

BASS SOLO. Slow.

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

ANOTHER VOICE

Quicker.

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

p *mp*

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

mf *rall.* *p* **BASS SOLO**

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

VOICE IN CHOIR.
Slow *cresc.*

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

Slow *p* *cresc.*

BASS SOLO *p*

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

TENORS *mf* *Slow* *dim.*

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

BASSES *mf* *f* *dim.*

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

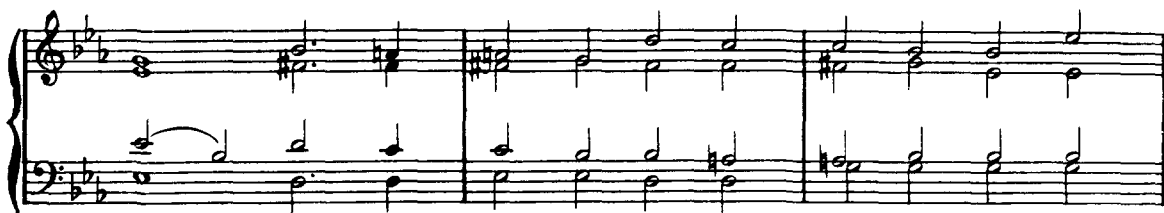
Slow *mf* *dim.*

THE ADORATION OF THE CRUCIFIED.

No 15.

To be sung by the Choir and Congregation.

Slow. M.M. $\text{♩} = 86$.



I adore Thee, I adore Thee!

Glorious ere the world began;

Yet more wonderful Thou shinest,

Though divine, yet still divinest

In Thy dying love for man.

I adore Thee, I adore Thee!

Thankful at Thy feet to be;

I have heard Thy accent thrilling,

Lo! I come, for Thou art willing

Me to pardon, even me.

I adore Thee, I adore Thee!

Born of woman, yet Divine:

Stained with sins I kneel before Thee,

Sweetest Jesu, I implore Thee,

Make me ever only Thine.

RECIT.- "WHEN JESUS THEREFORE SAW HIS MOTHER."

No 16.

Moderato.

TENOR.

Moderato. M.M. ♩ = 88.

When Je - sus there - fore saw His

Ped.

rall.

a tempo

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

CHORUS. TENORS.

TENOR SOLO

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

BASSES

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

CHORUS.

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

"Be - hold thy moth - er!"

Adagio.

Adagio.

*legato*BASS SOLO. *ad lib.*

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

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

Adagio.

CHORUS. TENORS.

mf *dim.*
 'My God! My God! why hast Thou for-sa-ken Me?'

BASSES.

mf *dim.*
 'My God! My God! why hast Thou for-sa-ken Me?'

Adagio.

*mf**dim.*

RECIT.. "IS IT NOTHING TO YOU."

No 17.

p BASS.

M. M. ♩ = 98.

Is it noth - ing to

The first system of the musical score is in 4/4 time, key of B-flat major. It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics 'Is it noth - ing to'. The piano accompaniment consists of chords and single notes, with a dynamic marking of *p* (piano) in the bass staff.

cresc.

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

cresc.

The second system continues the vocal line with the lyrics 'you, all ye that pass by? Be - hold, and see if there be'. The piano accompaniment includes a *cresc.* (crescendo) marking in the bass staff.

p

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

p

The third system continues the vocal line with the lyrics 'an - y sor - row like un - to My sor - row, which is done un - to'. The piano accompaniment includes a *p* (piano) marking in the bass staff.

cresc. *f* *rall.*

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

cresc. *f* *rall.*

The fourth system concludes the vocal line with the lyrics 'Me, where-with the Lord hath af - flict - ed Me in the day of His fierce an - ger'. The piano accompaniment includes *cresc.* (crescendo), *f* (forte), and *rall.* (rallentando) markings in both the bass and treble staves.

THE APPEAL OF THE CRUCIFIED.

No 18

Maestoso.

SOP.

ALTO.

TEN.

BASS

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

con Ped.

From the Throne of His Cross, the

From the Throne of His Cross, the

From the Throne of His Cross, the

From the Throne of His Cross, the

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

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

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

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

ff Accom. ad lib.

wo-men, a - far and nigh,

Is it noth-ing to you, all

wo-men, a - far and nigh,

Is it noth-ing to you, all

wo-men, a - far and nigh,

Is it noth-ing to you, all

wo-men, a - far and nigh,

Is it noth-ing to you, all

Org

cresc.

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

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

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

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

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

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

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

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

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

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

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

mf *dim.* *p*

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

mf *dim.* *p*

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

mf *dim.* *p*

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

mf *dim.* *p*

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

cresc.

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

cresc.

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

cresc.

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

cresc.

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

cresc.

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

Ped.

ff *>*

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

ff *>*

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

ff *>*

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

ff *>*

"Cru - ci - fy! cru - ci - fy!

Musical score for the hymn "Cru-ci-fy!". The score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked "Moderato". The lyrics are "Cru-ci-fy!". The score includes dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo). The piano part features a prominent bass line with eighth notes and a treble part with chords and sustained notes.

pp *a tempo* *pp*
 Is it noth-ing to you? Be - hold Me and see:
mp *a tempo* *pp*
 Is it noth-ing to you? Be - hold Me and see:
mp *a tempo* *pp*
 Is it noth-ing to you? Be - hold Me and see:
mp *a tempo* *pp*
 Is it noth-ing to you? Be - hold Me and see:
p a tempo *legato*

The image shows a musical score for the song "The Rose Tree." It includes vocal parts for Soprano, Alto, Tenor, and Bass, along with a piano accompaniment. The lyrics are: "pierced thro' and thro' with count - less sor - rows, and all is for you; For". The score is written in 2/4 time with a key signature of one flat (B-flat). The vocal parts are marked with "cresc." (crescendo) and "ff" (fortissimo). The piano accompaniment features a prominent bass line with a "cresc." marking.

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

p *pp* *pp*

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

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

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

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

ff *p* *pp* *pp*

con Ped.

cresc. *ff*

you, all ye that pass by? Oh!

cresc. *ff*

you, all ye that pass by? Oh!

cresc. *ff*

you, all ye that pass by? Oh!

cresc. *ff*

you, all ye that pass by? Oh!

cresc. *ff*

dim. *dim.* *dim.* *dim.*

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

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

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

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

dim.

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

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

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

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

Accomp. ad lib.

Org. *p*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

noth-ing to you? O come un-to Me, O come un-to Me, O

noth-ing to you? O come un-to Me, O come un-to Me, O

noth-ing to you? O come un-to Me, O come un-to Me, O

noth-ing 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

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

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

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

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

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

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

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

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

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

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

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

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

[illegible]

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

Musical score for "Come Unto Me" featuring four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is in G major (one sharp) and 4/4 time. The lyrics are: "why will ye die? Come un - to Me! come un - to Me! come". The piano part includes dynamic markings such as *p*, *dim.*, and *pp*.

to Me. come un-to Me. to Me. Very Ample.

to Me. Vox Angelica. *pp*
ad lib.

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

No 19.

Moderato. TENOR SOLO. *p*

Af - ter this,

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

p

senza Ped.

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

legato

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

CHORUS. TENORS. *mf*

"I thirst."

BASSES. *mf*

"I thirst."

p

pp

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

CHORUS. TENORS.

Very Slow.

pp

"It is fin - ish - ed! Fa - ther, in - to Thy hands I com -

BASSES. *pp*

"It is fin - ish - ed! Fa - ther, in - to Thy hands I com -

Very Slow

pp

TENOR SOLO.

pp

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

mend My spi - rit."

mend My spi - rit."

FOR THE LOVE OF JESUS.

No 20.

M M. d : 84

To be sung by the Choir and Congregation.



All for Jesus— all for Jesus,—
 This our song shall ever be;
 For we have no hope, nor Saviour,
 If we have not hope in Thee.

All for Jesus— Thou wilt give us
 Strength to serve Thee, hour by hour;
 None can move us from Thy presence,
 While we trust Thy love and power.

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

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

All for Jesus— all for Jesus,
 This the Church's song must be;
 Till, at last, her sons are gathered
 One in love and one in Thee.

