

# THE PASSION OF OUR LORD ACCORDING TO SAINT MARK

ARRANGED AS A LITURGICAL DEVOTION BY THE

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AND SET TO MUSIC FOR CHOIR AND ORGAN BY

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## The Passion of Our Lord according to St. Mark.

¶ *Before the Passion begins there should be a short devotion, such as the Lesser Litany and Lord's Prayer, said by Priest and people in the natural voice.*

¶ *During the singing of the Passion the people should sit for the first four Gospels and stand for the fifth. They should stand for all the Hymns, except where it is otherwise stated, and join in the verses marked with an asterisk.\**

¶ *The Precentor in the fifth Gospel should always be, if possible, a Priest.*

¶ *At the close of the fifth Gospel all present should kneel, and keep silence for a space, and then repeat together in the natural voice the form of general confession provided.*

¶ *After the last Hymn the Priests, choir and people should go out as quietly as possible.*

## HYMN.

SING, my tongue, the glorious battle,  
Sing the last, the dread affray ;  
O'er the Cross, the victor's trophy,  
Sound the high triumphal lay,  
How, a victim's death enduring,  
Earth's Redeemer won the day.

God, man's Maker, sorely grieving  
That the first man, Adam, fell,  
When he ate the fruit of sorrow,  
Whose reward was death and hell ;  
Mark'd e'en then this Wood, the ruin  
Of the ancient wood to quell.

Thus the scheme of our salvation  
Was of old in order laid,  
That the manifold deceiver's  
Art by art might be outweighed,  
And the lure the foe put forward  
Into means of healing made.

To the Trinity be glory  
Everlasting, as is meet ;  
Equal to the Father, equal  
To the Son, and Paraclete :  
Trinal Unity, whose praises  
All created things repeat.

Amen.

## FIRST GOSPEL.

*Evangelist.* And the first day of unleavened bread His disciples went forth, and came into the city, and they made ready the Passover. And in the evening He cometh with the twelve. And as they sat and did eat, Jesus said :

*Jesus.* Verily I say unto you, one of you which eateth with Me shall betray Me.

*Evangelist.* And they began to be sorrowful, and to say unto Him one by one :

*Chorus.* Is it I ?

*Evangelist.* And He answered and said unto 'hem :

*Jesus.* It is one of the twelve that dippeth with Me in the dish.

*Chorus.* And as they did eat, Jesus took bread, and blessed, and brake it, and gave to them, and said :

*Jesus.* Take, eat ; this is My Body.

*Chorus.* And He took the cup, and when He had given thanks, He gave it unto them ; and they all drank of it.

*Evangelist.* And He said unto them :

*Jesus.* This is My Blood of the new testament, which is shed for many. Verily I say unto you, I will drink no more of the fruit of the vine until that day that I drink it new in the Kingdom of God.

*Chorus.* And when they had sung an hymn, they went out into the Mount of Olives.

## HYMN.

THE Heavenly Word proceeding forth,  
Yet leaving not the Father's side,  
Accomplishing His work on earth,  
Had reached at length life's eventide.

By false disciple to be given  
To foemen for His life athirst,  
Himself, the very Bread of heaven,  
He gave to His disciples first.

He gave Himself in either kind,  
His precious Flesh, His precious Blood ;  
In Love's own fulness thus designed  
Of the whole man to be the Food.

O Saving Victim, opening wide  
The gate of heaven for men below,  
Our foes press on from every side ;  
Thine aid supply, Thy strength bestow.  
Amen.

## SECOND GOSPEL.

*Evangelist.* And they came to a place which was named Gethsemane, and He saith to His disciples :

*Jesus.* Sit ye here, while I shall pray.

*Evangelist.* And He taketh with Him Peter and James and John, and began to be sore amazed, and to be very heavy, and saith unto them :

*Jesus.* My soul is exceeding sorrowful, unto death ; tarry ye here and watch.

*Chorus.* And He went forward a little, and fell on the ground, and prayed, that, if it were possible, the hour might pass from Him.

*Evangelist.* And He said :

*Jesus.* Abba, Father, all things are possible unto Thee ; take away this cup from Me ; nevertheless, not what I will. but what Thou wilt.

*Evangelist.* And He cometh, and findeth them sleeping, and saith unto Peter :

*Jesus.* Simon, sleepest thou? Couldst not thou watch one hour? Watch ye and pray, lest ye enter into temptation; the spirit truly is ready, but the flesh is weak.

*Chorus.* And again He went away, and prayed, and spake the same words.

*Evangelist.* And when He returned, He found them asleep again (for their eyes were heavy), neither wist they what to answer Him. And He cometh the third time, and saith unto them:

*Jesus.* Sleep on now, and take your rest; it is enough, the hour is come; behold, the Son of man is betrayed into the hands of sinners. Rise up, let us go; lo, he that betrayeth Me is at hand.

*Evangelist.* And immediately, while He yet spake, cometh Judas, one of the twelve,

*Chorus.* And with him a great multitude with swords and staves from the chief priests and the elders. And he that betrayed Him had given them a token, saying:

*Judas.* Whomsoever I shall kiss that same is He: take Him and lead Him away safely.

*Chorus.* And as soon as he was come he goeth straightway to Him, and saith:

*Judas.* Master, Master,

*Chorus.* And kissed Him.

And they laid their hands on Him, and took Him. And they all forsook Him, and fled.

HYMN.

LORD, when we bow before Thy Throne,  
And our confessions pour,  
Teach us to feel the sins we own,  
And hate what we deplore.

When we disclose our wants in prayer,  
May we our wills resign,  
And not a thought our bosoms share,  
Which is not wholly Thine.

May faith each weak petition fill,  
And waft it to the skies,  
And teach our hearts 'tis goodness still  
That grants it or denies.

THIRD GOSPEL.

*Evangelist.* And they led Jesus away to the high priests; and with him were assembled all the chief priests, and the elders, and the scribes. And Peter followed Him afar off, even into the palace of the high priest; and he sat with the servants, and warmed himself at the fire. And the chief priests and all the council sought for

witness against Jesus to put Him to death; and found none. And the high priest stood up in the midst, and asked Jesus, saying:

*High Priest.* Answerest Thou nothing? What is it which these witness against Thee?

*Evangelist.* But He held His peace and answered nothing. Again the high priest asked Him, and said unto Him:

*High Priest.* Art Thou the Christ, the Son of the Blessed?

*Evangelist.* And Jesus said:

*Jesus.* I am; and ye shall see the Son of man sitting on the right hand of power, and coming in the clouds of heaven.

*Evangelist.* Then the high priest rent his clothes, and said:

*High Priest.* What need we any further witnesses? Ye have heard the blasphemy; what think ye?

*Chorus.* And they all condemned Him to be guilty of death. And some began to spit on Him, and to cover his face, and to buffet it, and to say unto Him, Prophecy; and the servants did strike Him with the palms of their hands.

*Evangelist.* And as Peter was beneath in the palace there cometh one of the maids of the high priest; and when she saw Peter warming himself, she looked upon him and said:

*First Maid.* And thou also wast with Jesus of Nazareth.

*Evangelist.* But he denied, saying:

*Peter.* I know not, neither understand I what thou sayest.

*Evangelist.* And he went out into the porch; and the cock crew. And a maid saw him again, and began to say to them that stood by:

*Second Maid.* This is one of them.

*Evangelist.* And he denied it again. And a little after they that stood by said again to Peter:

*Servants.* Surely thou art one of them; for thou art a Galilæan; and thy speech agreeth thereto.

*Evangelist.* But he began to curse and to swear, saying:

*Peter.* I know not the man of whom ye speak.

*Evangelist.* And the second time the cock crew. And Peter called to mind the word that Jesus said unto him. Before the cock crow twice thou shalt deny me thrice.

*Chorus.* And when he thought thereon he wept.

HYMN.

My God, I love Thee; not because  
I hope for heaven thereby,  
Nor yet because who love Thee not  
Are lost eternally.

Thou, O my Jesus, Thou didst me  
Upon the Cross embrace;  
For me didst bear the nails, and spear,  
And manifold disgrace,

And griefs and torments numberless,  
And sweat of agony;  
Yea, death itself; and all for me  
Who wast Thine enemy.  
Then why, most loving Jesus Christ,  
Should I not love Thee well?  
Not for the sake of winning heaven,  
Or of escaping hell;

Not from the hope of gaining aught,  
Not seeking a reward;  
But as Thyself has lovèd me,  
O ever-loving Lord?  
So do I love Thee, and will love,  
Who such a love hast showed  
Only because Thou art my King,  
Because Thou art my God.

#### FOURTH GOSPEL.

*Evangelist.* And straightway in the morning the chief priests held a consultation with the elders, and scribes, and the whole council, and bound Jesus, and carried Him away, and delivered Him to Pilate. And Pilate asked Him:

*Pilate.* Art Thou the King of the Jews?

*Evangelist.* And He answering said unto him:

*Jesus.* Thou sayest it.

*Evangelist.* And the chief priests accused Him of many things; But He answered nothing. And Pilate asked Him again, saying:

*Pilate.* Answerest thou nothing? Behold how many things they witness against thee.

*Evangelist.* But Jesus yet answered nothing: so that Pilate marvelled. Now at that feast he released unto them one prisoner, whomsoever they desired. And there was one named Barabbas, which lay bound with them that had made insurrection with him, who had committed murder in the insurrection.

*Chorus.* And the multitude, crying aloud, began to desire him to do as he had ever done unto them.

*Evangelist.* But Pilate answered them, saying:

*Pilate.* Will ye that I release unto you the King of the Jews?

*Evangelist.* But the chief priests moved the people that he should rather release Barabbas unto them. And Pilate answered, and said unto them:

*Pilate.* What will ye then that I should do unto Him whom ye call the King of the Jews?

*Chorus.* Crucify Him. Crucify Him.

*Evangelist.* Then Pilate said unto them:

*Pilate.* Why, what evil hath he done?

*Evangelist.* And they cried out the more exceedingly:

*Chorus.* Crucify Him. Crucify Him.

*Evangelist.* And so Pilate, willing to content the people, released Barabbas unto them, and delivered Jesus when he had scourged Him, to be crucified.

*Chorus.* And the soldiers led Him away into the hall, called Prætorium; and they call together the whole band. And they clothed Him with purple, and platted a crown of thorns, and put it about His head; and began to salute Him, Hail, King of the Jews. And they smote Him on the head with a reed, and did spit upon Him, and, bowing their knees, worshipped Him. And when they had mocked Him, they took off the purple from Him, and put His own clothes on Him, and led Him out to crucify Him.

#### HYMN.

Faithful Cross! above all other,  
One and only noble tree!  
None in foliage, none in blossom,  
None in fruit thy peer may be;  
Sweetest Wood and sweetest Iron!  
Sweetest Weight is hung on thee.

#### FIFTH GOSPEL.

*Evangelist.* And they bring Him into the place Golgotha, which is, being interpreted, the place of a skull. And they gave Him to drink wine mingled with myrrh; but He received it not.

*Chorus.* And when they had crucified Him they parted His garments, casting lots upon them, what every man should take. And it was the third hour, and they crucified Him.

*Evangelist.* And the superscription of His accusation was written over, THE KING OF THE JEWS.

*Chorus.* And with Him they crucify two thieves, the one on His right hand, and the other on His left.

*Evangelist.* And they that passed by railed on Him, wagging their heads and saying:

*Chorus.* Ah, Thou that destroyest the temple and buildest it in three days, save Thyself, and come down from the cross.

*Evangelist.* Likewise, also the chief priests, mocking, said among themselves with the scribes :

*Chorus.* He saved others ; Himself He cannot save. Let Christ, the King of Israel, descend now from the cross, that we may see and believe.

*Evangelist.* And they that were crucified with Him reviled Him.

*Chorus.* And when the sixth hour was come, there was darkness over the whole land until the ninth hour.

*Evangelist.* And at the ninth hour Jesus cried with a loud voice, saying :

*Jesus.* Eloi, Eloi, lama sabachthani ?

*Evangelist.* Which is, being interpreted, My God, My God, why hast Thou forsaken Me ? And some of them that stood by, when they heard it, said :

*Chorus.* Behold, He calleth Elias.

*Evangelist.* And one ran and filled a sponge full of vinegar, and put it on a reed and gave Him to drink, saying :

*Bystander.* Let alone ; let us see whether Elias will come to take Him down.

*Chorus.* And Jesus cried with a loud voice, and gave up the ghost.

¶ *Here shall all present kneel, and keep silence for a space ; then shall they say, all together, this confession and prayer for pardon :*

We confess to God Almighty, the Father, the Son, and the Holy Ghost, in the sight of the whole company of heaven that we have sinned exceedingly in thought, word, and deed, through our fault, our own fault, our own most grievous fault. Wherefore we pray God Almighty, the Father, the Son, and the Holy Ghost, to have mercy upon us.

May the Almighty God have mercy upon us, forgive us our sins, and bring us to everlasting life. Amen.

*Priest.* O Saviour of the world, who by Thy Cross and precious Blood hath redeemed us ;

*Answer.* Save us and help us, we humbly beseech Thee, O Lord.

*Let us pray.*

Almighty God, we beseech Thee graciously to behold this Thy family, for which our Lord Jesus Christ was contented to be betrayed, and given up into the hands of wicked men, and to suffer death upon the Cross, who now liveth and reigneth with Thee and the Holy Ghost, ever one God, world without end. Amen.

¶ *While the people still kneel, the choir shall sing .*

Bend thy boughs, O Tree of Glory !  
Thy relaxing sinews bend ;  
For awhile the ancient rigour  
That thy birth bestow'd suspend ;  
And the King of heav'nly beauty  
On thy bosom gently tend.

¶ *Then shall all stand, and sing together :*

Sing, my tongue, the glorious battle,  
Sing the last, the dread affray ;  
O'er the Cross, the victor's trophy,  
Sound the high triumphal lay,  
How a victim's death enduring,  
Earth's Redeemer won the day.

Amen.





# THE PASSION OF OUR LORD

(ACCORDING TO ST. MARK)

*Andante maestoso*

ORGAN.

*f*

MANUAL.

*f*

PEDAL.

The first system of music is for organ. It consists of three staves: Organ, Manual, and Pedal. The time signature is 4/2. The Organ part starts with a forte (*f*) dynamic and features a melodic line with some grace notes. The Manual part also starts with a forte (*f*) dynamic and provides a harmonic accompaniment. The Pedal part provides a bass line with some grace notes.

*ff*

The second system continues the organ music. The Organ part features a melodic line with some grace notes. The Manual part features a melodic line with some grace notes and a forte (*ff*) dynamic. The Pedal part provides a bass line with some grace notes.

*mf*

*reduce*

The third system continues the organ music. The Organ part features a melodic line with some grace notes and a mezzo-forte (*mf*) dynamic. The Manual part features a melodic line with some grace notes. The Pedal part provides a bass line with some grace notes. The word "reduce" is written below the Pedal staff.

THE PASSION OF OUR LORD

ALL VOICES IN UNISON.

*Maestoso*

*f*

Sing, my tongue, the glo - rious bat - - tle, Sing the last, the dread af - fray; . . . .

ORGAN. *f*

PEDAL.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom two staves are for organ accompaniment, with the left hand in bass clef and the right hand in treble clef. The organ part features a steady accompaniment with chords and moving lines. A dynamic marking of *f* is present at the beginning of the organ part.

O'er the Cross, the vic - tor's tro - phy, Sound the high tri - um - phal lay, . . .

Detailed description: This system contains the second two staves of music. The vocal line continues with the lyrics. The organ accompaniment continues with similar harmonic support. A sharp sign (#) is visible in the vocal line and the organ right hand, indicating a key signature change.

How, a vic - tim's death en - dur - ing, Earth's Re - deem - er . . . won the day.

Detailed description: This system contains the final two staves of music on the page. The vocal line concludes with the lyrics. The organ accompaniment provides a final harmonic setting for the passage. The system ends with a double bar line.

THE PASSION OF OUR LORD

VOICES. *p* God, man's Ma-ker, sore - ly griev - ing  
*mf*  
*p*

ORGAN. *p* *mf*  
*p* PEDAL.

Detailed description: This system contains the first musical notation. It features three staves: a vocal staff (treble clef), a piano accompaniment staff (treble clef), and a pedal staff (bass clef). The vocal line begins with a whole rest followed by a half note G4, then a half note A4, and a half note B4. The piano accompaniment starts with a half note G4, then a half note A4, and a half note B4. The pedal part begins with a half note G4, then a half note A4, and a half note B4. Dynamics include piano (*p*) and mezzo-forte (*mf*).

That the first man, Ad - am, fell, When he ate the fruit of sor - row,

Detailed description: This system continues the musical notation. The vocal staff has a half note G4, then a half note A4, and a half note B4. The piano accompaniment and pedal part continue with similar rhythmic patterns. The lyrics are: "That the first man, Ad - am, fell, When he ate the fruit of sor - row,".

Whose re - ward was death and hell; Mark'd e'en then this Wood, the ru - in

Detailed description: This system continues the musical notation. The vocal staff has a half note G4, then a half note A4, and a half note B4. The piano accompaniment and pedal part continue with similar rhythmic patterns. The lyrics are: "Whose re - ward was death and hell; Mark'd e'en then this Wood, the ru - in".

THE PASSION OF OUR LORD

Of the an - cient wood to quell.

*senza Ped.*

This system contains four staves. The top two staves are vocal lines (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The music is in a key with one sharp (F#) and a common time signature. The piano part includes a 'senza Ped.' instruction.

TENORS AND BASSES.

*mp*

Thus the scheme of our sal - va - - tion Was . . . of old in or - der laid, . . . .

*p*

MANUALS.

*mp*

PEDAL.

*p*

This system contains four staves. The top staff is for Tenors and Basses with lyrics. The second staff is piano accompaniment for the manuals, marked *p*. The third staff is piano accompaniment for the manuals, marked *mp*. The bottom staff is piano accompaniment for the pedal, marked *p*.

That the man - i - fold de - cei - ver's Art by art might be out - weighed,

This system contains four staves. The top two staves are vocal lines (Tenors and Basses) with lyrics. The bottom two staves are piano accompaniment. The music continues in the same key and time signature as the previous system.

THE PASSION OF OUR LORD

And the lure the foe put for-ward In - to means of heal - ing made.

This system contains a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a common time signature. The piano accompaniment consists of three staves: a right-hand part in treble clef and two left-hand parts in bass clef. The lyrics are: "And the lure the foe put for-ward In - to means of heal - ing made."

ALL VOICES IN UNISON.  
*Molto maestoso*

To the Trin - i - ty be glo - - ry Ev - - er - last - ing, as is meet; . . . .

This system contains a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a common time signature. The piano accompaniment consists of three staves: a right-hand part in treble clef and two left-hand parts in bass clef. The lyrics are: "To the Trin - i - ty be glo - - ry Ev - - er - last - ing, as is meet; . . . .".

E - qual to the Fa - ther, e - qual To the Son, and Pa - ra clete: . . .

This system contains a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a common time signature. The piano accompaniment consists of three staves: a right-hand part in treble clef and two left-hand parts in bass clef. The lyrics are: "E - qual to the Fa - ther, e - qual To the Son, and Pa - ra clete: . . .".

THE PASSION OF OUR LORD

Tri - nal U - ni - ty, whose prai - ses All cre - a - ted . . things re - peat . . . . .

This system contains a vocal line and piano accompaniment. The vocal line is on a single staff with lyrics. The piano accompaniment consists of two staves: the right hand (treble clef) and the left hand (bass clef). The music is in a key with one sharp (F#) and a 4/4 time signature.

A - - - - men . . . . .

This system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word 'men'. The piano accompaniment continues with similar textures.

I.

*Andante* EVANGELIST (TENOR).

And the first day of unleavened bread, His dis - ci - ples went forth, and

PEDAL.

This system is marked 'Andante' and 'EVANGELIST (TENOR)'. It features a vocal line and piano accompaniment. The piano part includes a 'PEDAL.' instruction. The music is in a key with one sharp (F#) and a 4/4 time signature.

THE PASSION OF OUR LORD

came in - to the ci - ty, and they made ready the Pass - o - ver.

*senza Ped.*

This system contains a vocal line and piano accompaniment. The vocal line begins with a triplet of eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

*Andante tranquillo*

*p* *p dolce*

PEDAL. *senza Ped.*

This system marks the beginning of a new section with the tempo marking 'Andante tranquillo'. It includes a key signature change from one sharp to two flats and a time signature change from 4/4 to 3/4. Dynamic markings include 'p' and 'p dolce'. Pedal instructions are present at the start and end of the system.

PEDAL.

This system continues the piano accompaniment with a triplet of eighth notes in the right hand. A 'PEDAL.' instruction is located at the bottom right of the system.

*dim.*

*senza Ped.* PEDAL.

This system concludes the piece with a 'dim.' (diminuendo) marking. It includes a 'PEDAL.' instruction at the bottom right, followed by the letter 'B'.

THE PASSION OF OUR LORD

And in the evening He cometh with the twelve.

*pp*

*senza Ped.*

*Adagio* JESUS (BARITONE).

And as they sat and did eat, Je - sus said: Ver - i - ly I

*senza Ped.*

say un-to you, One of you which eat-eth with Me . . . shall be - - - tray Me.

*mf*

PEDAL.

EVANGELIST.

And they began to be sor-row-ful, and to say un-to Him one by

*p*

*senza Ped.*



THE PASSION OF OUR LORD

*Allegro moderato*

*mf*

*cresc.*

Is it I? Is it I? . . . . Is it  
*mf* Is it I? Is it I? . . . . Is it I? . . . . . *cresc.*  
one, *mf* Is it I? Is it I? . . . . Is it I? . . . . . *mf* Is it *cresc.*  
Is it I? Is it

*Allegro moderato*

*mf* *cresc.*  
PEDAL.

I? Is it I? . . . . .  
. . . . . Is it I? . . . . .

EVANGELIST.

I? Is it I? . . . . . And He answered and said un - to them,  
I? Is it I? . . . . .  
*f*

THE PASSION OF OUR LORD

Adagio JESUS.

It is one of the twelve that dip-peth with Me in the dish.

*senza Ped.*

Adagio CHORUS.

And as they did eat, Je - - sus took

And as they did eat Je - - - sus took

And as they did eat, Je - - - - sus took

And as they did eat, Je - - - - sus took

Adagio

*pp ad lib.*

PEDAL. *p.*

THE PASSION OF OUR LORD

bread. . . . took bread, and bless-ed, and brake it, and gave to them, . . .

bread, Je - - sus took bread, and bless-ed, and brake it, and gave to them, . . .

bread, Je - - sus . . . took bread, and bless-ed, and brake it, and gave to them, . . .

bread, Je - sus took bread, and bless-ed, and brake it, and gave to them, . . .

PEDAL . . . senza Ped.

dim. pp  
... and said,

dim. pp  
... and said,

dim. pp  
... and said,

dim. pp  
... and said,

JESUS.  
Andante con moto rit. . . . .

... and said, Take, . . . eat; . . . this is My Bo - dy. . . .

Andante con m-to

dim. pp p > rit.

senza Ped.

THE PASSION OF OUR LORD

CHORUS.

*p* Adagio

And He took the cup, . . . . and when He . . . had giv - en

And He took the cup, and when . . He had gi-ven thanks, . . . .

And He took the cup, . . . . and when He had gi - ven

And He took the cup, . . . . and when He had gi - ven

*Adagio*  
*ad lib.*

senza Ped.  
PEDAL.

thanks, . . . had giv - en thanks, He gave it . . . to them : and they all drank of it,

when He had giv - en thanks, He gave it . . . to them : and they all drank of it.

thanks, He had giv - en thanks, He gave it . . . to them : and they all drank of it.

thanks, . . . had giv - en thanks, He gave it . . to them : and they all drank of it.

*pp cresc.* *mf* *f*

*pp cresc.* *mf* *f*

*pp cresc.* *mf* *f*

*pp cresc.* *mf* *f*

senza Ped.  
PEDAL.

THE PASSION OF OUR LORD

EVANGELIST.

JESUS.

*Andante con moto*

And He said un-to them, This is My blood of the

*pp* *p*

*Andante con moto*

PEDAL.

new . . . . . test - a - ment, . . . which is shed . . . . . for ma - ny . . . . .

Ve-ri-ly I say un-to you, . . . . . I will drink . . . . . no

more of the fruit of the vine, . . . . . un - til that day . . . . . that I

THE PASSION OF OUR LORD

*tranquillo*

drink . . . . . it new . . . . . in the King - - - dom of

*p*

*mf* *tranquillo*

God. . . . .

*cresc.* *mp* *mf*

*p* *p* *p* *p* *p*

CHORUS.

*p* *mf*

And when they had sung . . . . . an hymn,

*p* *mf* *dim.*

And when they had sung, had sung . . . . . an hymn, they

*p* *mf* *dim.*

And when they had sung an hymn, had sung . . . . . an hymn, they

*p* *dim.* *mp*

*p* *p* *p* *p* *p*

THE PASSION OF OUR LORD

dim. *p* *poco* *pp*  
they went out in-to the Mount of Ol-ives.  
*p* *poco* *pp*  
went out . . . . . in-to the Mount of Ol-ives.  
*p* *poco* *pp*  
went . . . . . out in - - to the Mount of Ol-ives.  
dim. *p* *poco* *pp*  
they went out in - - to the Mount of Ol-ives.

*Andante maestoso*

MANUALS.

*f*

*f*

PEDAL.

## THE PASSION OF OUR LORD

ALL VOICES IN UNISON.

*f*

The Heav'n - ly Word pro - ceed - ing forth, Yet leav - ing not the Fa - ther's side,

ORGAN.

*f*

PEDAL.

Ac - com - plish - ing His work on earth Had reach'd at length life's e - - - ven - tide.

TENORS AND BASSES.

*mf*

By false dis - ci - ple to be giv'n To foe - men for His life a - thirst,

*mp*

*mf*

*senza Ped.*

Him - self, the ve - ry Bread of heav'n, He gave to His dis ci - - - ples first.



THE PASSION OF OUR LORD

TREBLES.

*mp*

He gave Him - self in ei - - ther kind, His pre - cious Flesh, His pre - cious Blood;

*p*

In Love's own ful - ness thus de - signed Of the whole man to be the Food.

ALL VOICES IN UNISON.

*ff*

O Sav - - ing Vic - - tim, ope - - ning wide The gate of heav'n for men be - low,

*ff*

PEDAL.

Our foes press on from ev' - ry side, Thine aid . . sup - ply, Thy strength be-stow. A - men. . . .

THE PASSION OF OUR LORD

II.

EVANGELIST.

*Adagio*  
*p*  
PEDAL.  
And they

came to a place which was nam-ed Geth - sem - a - ne; and He saith to His dis -

PEDAL.

JESUS.  
*sensa Ped.*  
PEDAL.  
ci - ples, Sit ye here, while I shall pray.

EVANGELIST.  
*sensa Ped.*  
And He tak - eth with Him Pe - ter, and James, and John, and be -

THE PASSION OF OUR LORD

gan to be sore a - ma - zed, and to be ve - ry hea - vy,

*pp*

PEDAL.

and saith un - to them, My soul is ex - -

*Moderato*

*Moderato*

*p*

ceed - - ing sor - - row-ful . . . . un - to death ;

tar - ry ye here, . . . . . and watch.

*Moderato, un poco mosso*

*p* *pp* *pp* *p sempre*

THE PASSION OF OUR LORD

CHORUS.

*p sempre*  
And He went for-ward a lit-tle, and fell on the ground, and prayed,

*p sempre*  
And He went for-ward a lit-tle, and fell on the ground, and prayed,

*p sempre*  
And He went for-ward a lit-tle, and fell on the ground. and prayed,

*p sempre*  
And He went for-ward a lit-tle, and fell on the ground, and prayed,

*sempre stacc.*

*dim.* *pp*  
that, if it were pos-si-ble, the hour might pass from Him . . . . .

*dim.* *pp*  
that, if it were pos-si-ble, the hour might pass from Him . . . . .

*dim.* *pp*  
that, if it were pos-si-ble, the hour might pass from Him . . . . .

*dim.* *pp*  
that, if it were pos-si-ble, the hour might pass from Him . . . . .

*dim.* *pp*

THE PASSION OF OUR LORD

EVANGELIST.

JESUS.

And He said: Ab - ba, Fa - ther, all things are pos - si - ble un - to Thee ;

*Adagio*

*pp*  
*senza Ped.*

*un poco più mosso*

take a - way this cup from Me, take a - way this cup from Me ;

*un poco più mosso*

*p*  
*rit. .... pp*  
*senza Ped.*

PEDAL.

EVANGELIST.

nev - er - the - less not what I will, but what Thou . . . . wilt. And He

*Adagio*  
*rit.*  
*rit.*

PEDAL.

JESUS.

cometh, and findeth them sleeping, and saith un - to Pe - ter, Si - mon. sleep - est thou ?

*sempre ff*  
*senza Ped.*

THE PASSION OF OUR LORD

Couldst not thou watch one hour? Watch ye and pray, lest ye en-ter in-to temp-tation: the

PEDAL.

spi-rit tru-ly is rea-dy, but the flesh is weak.

senza Ped.

CHORUS. *pp sempre*

And a-gain He went a-way, and pray-ed, and spake the same

*pp sempre*

And a-gain He went a-way, and pray-ed, and spake the same

*pp sempre*

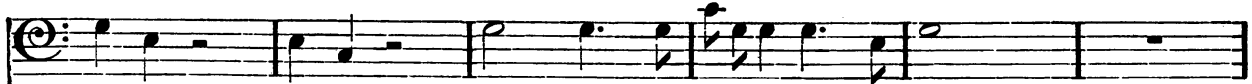
And a-gain He went a-way, and pray-ed, and spake the same

*pp sempre*

And a-gain He went a-way, and pray-ed, and spake the same

THE PASSION OF OUR LORD

Solo.



Ab - ba, Fa-ther, all things are pos-si-ble un - to Thee;

CHORUS.



words, ..... spake ... the same ..... words. *un poco più mosso*



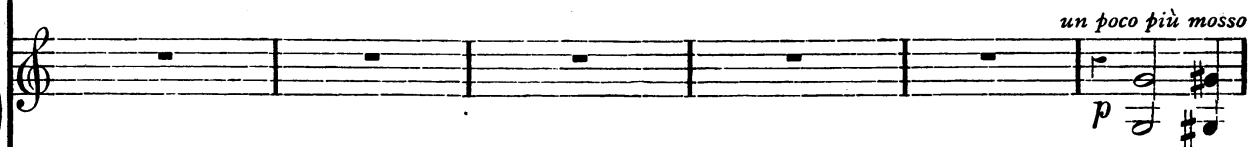
words, ..... spake ... the same ..... words.



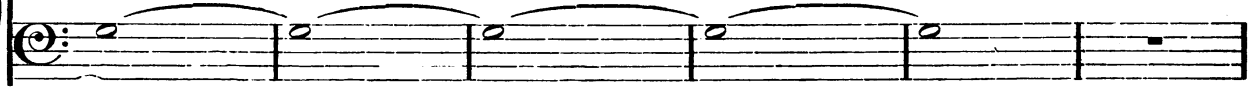
words, ..... spake the same ..... words.



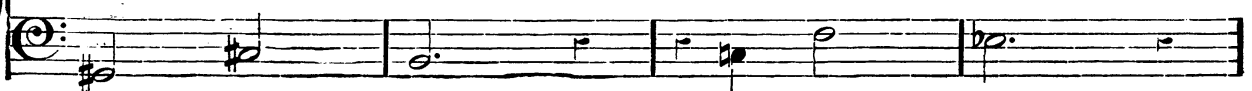
words, ..... spake ... the same ..... words.



*un poco più mosso*  
*p*



Take a - way this cup from Me, take a - way this cup from Me;



PEDAL.

C

THE PASSION OF OUR LORD

*Adagio* *rit. ....*

nev-er - the-less, not what I will, but what Thou . . . . .

*rit. ....* *Adagio* *rit. ....*

*f* *pp* *rit. ....*

*sensa Ped.* **PEDAL.**

**EVANGELIST.**

... wilt. And when He re - turned, He

*sostenuto*

*pp sempre*

*sensa Ped.*

found them a - sleep a - gain . . . (for their eyes . . were heav - y), nei - ther

wist they what to an - swer Him. And He com - eth the

**PEDAL.**



THE PASSION OF OUR LORD

JESUS.

third time, and saith un - to them, Sleep on now, and take your

*Moderato*

rest ; . . . . . it is e - nough, the hour is come ; be - hold, . . . the Son of

*poco a poco accel.*

*cresc.*

Man . . . is be - tray - ed in - to the hands of sin - ners. Rise up, let us

*Allegro*

go ; lo, he . . . . that be - tray - eth Me is at hand.

*p*

*senza Ped.*

THE PASSION OF OUR LORD

EVANGELIST.

And im - me - diate - ly, while He yet spake, com - eth

The first system of the musical score for the Evangelist. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics "And im - me - diate - ly, while He yet spake, com - eth". The piano accompaniment consists of chords and moving lines in both hands, with a forte (f) dynamic marking.

Ju - das, . . . . . one of the twelve,

The second system of the musical score for the Evangelist. The vocal line continues with the lyrics "Ju - das, . . . . . one of the twelve,". The piano accompaniment continues with a piano (p) dynamic marking. A triplet of eighth notes is indicated above the vocal line.

CHORUS

and with him a great mul - ti - tude with swords . . . . . and staves, . . . . .

The first system of the musical score for the Chorus. It features four vocal staves and a piano accompaniment on two staves. The lyrics "and with him a great mul - ti - tude with swords . . . . . and staves, . . . . ." are repeated across the vocal staves. The piano accompaniment is marked with a forte (f) dynamic.

and with him a great mul - ti - tude with swords . . . . . and staves, . . . . .

The second system of the musical score for the Chorus, continuing the four vocal staves and piano accompaniment with the same lyrics and forte (f) dynamic.

and with him a great mul - ti - tude with swords . . . . . and staves, . . . . .

The third system of the musical score for the Chorus, continuing the four vocal staves and piano accompaniment with the same lyrics and forte (f) dynamic.

and with him a great mul - ti - tude with swords . . . . . and staves, . . . . .

The fourth system of the musical score for the Chorus, continuing the four vocal staves and piano accompaniment with the same lyrics and forte (f) dynamic.



THE PASSION OF OUR LORD

and lead Him a - way safe - ly.

*p* *p*

*senza Ped.*

ALTOS.

And as soon as he was come, . . . . . he go - eth

JUDAS.

straightway to Him, and saith, Mas - ter, Mas - ter,

TREBLES AND ALTOS.

*pp rit.* *Allegro moderato*

and kissed Him.

*pp* *f* *Allegro moderato*

*senza Ped.*

PEDAL.

CHORUS.

And they laid . . . . their  
And they laid . . . . their hands, . . . .  
And they laid . . . . their hands, they laid . . . . .  
And they laid . . . . their hands, on .. Him, they laid . . . . .

PEDAL.

hands, .. they laid . . . . their hands ... on .. Him, and took Him, and  
..... their hands . . . . . on Him, .. and took Him, and  
..... their hands . . . . . on Him. and took Him, . . . .  
..... their hands on .. Him, .. and they laid . . . . their

*cresc.*

THE PASSION OF OUR LORD

took Him, and took Him, and took Him. And they all . . . . . for --

took Him, and took Him, and took Him. And they all . . . . .

. . . . . took . . . . . Him, and took Him. And they all, . . . . . they all . . . . . for --

hands . . . on . . Him . . . . . and took Him. And they all . . . . .

The first system of the musical score consists of six staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The music is in a minor key with a common time signature. The lyrics are: "took Him, and took Him, and took Him. And they all . . . . . for --", "took Him, and took Him, and took Him. And they all . . . . .", ". . . . . took . . . . . Him, and took Him. And they all, . . . . . they all . . . . . for --", and "hands . . . on . . Him . . . . . and took Him. And they all . . . . .". The piano part features a rhythmic accompaniment with chords and moving lines.

sook . . . . . Him, and they all for ---

for - - sook Him, and they all for ---

sook, . . . . . for - - sook . . . . . Him, and they all for ---

for - sook . . . . . Him, and they all for ---

The second system of the musical score consists of six staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "sook . . . . . Him, and they all for ---", "for - - sook Him, and they all for ---", "sook, . . . . . for - - sook . . . . . Him, and they all for ---", and "for - sook . . . . . Him, and they all for ---". The piano part continues with a similar rhythmic accompaniment.

THE PASSION OF OUR LORD

sook . . . . . Him, and fled . . . . .

and fled, and fled . . . . . and fled . . . . .

*meno f*

*dim. poco a poco*

THE PASSION OF OUR LORD

*mf* *dim.*  
fled, and fled  
*mf* *dim.*  
and fled  
*mf* *dim.*  
and fled  
*mf* *dim.*  
and fled  
*mf* *dim.*

*p*  
*p*  
*p*  
*p*  
*p* *pp*



THE PASSION OF OUR LORD

*Andante sostenuto*

CHORUS.

*Andante sostenuto*

ORGAN. *p*

*senza Ped.*

*p*

1. Lord, when we bow be - fore Thy Throne, And our con - fes - sions pour,  
 2. When we dis - close our wants in prayer, May we our wills re - sign,  
 3. May faith each weak pe - ti - tion fill, And waft it to the skies,

*p*

PEDAL.

Teach us to feel the sins we own, And hate what we de - plore.  
 And not a thought our bo - soms share, Which is not whol - ly Thine.  
 And teach our hearts 'tis good - ness still That grants it or de - nies.

THE PASSION OF OUR LORD

III.

*Adagio* EVANGELIST.

And they led Je-sus a-way . . to the

*p*

*sensa Pea.*

high priests: and with him were as-sembled all the chief priests, and the el-ders, and the

scribes. And Pe-ter fol-lowed Him a-far off

PEDAL.

ev-en in-to the pa-lace of the high priest; and he sat with the ser-vants, and

THE PASSION OF OUR LORD

warmed him-self at the fire.

*Andante*

*mf pesante*

Detailed description: This system contains the first two staves of music. The vocal line (top staff) begins with a triplet of eighth notes, followed by a quarter note and a half note. The piano accompaniment (bottom two staves) features a steady eighth-note bass line and chords in the right hand. The tempo is marked 'Andante' and the dynamic is 'mf pesante'.

And the chief priests and all the coun - cil sought for wit - ness a - gainst

*f*

Detailed description: This system contains the next two staves. The vocal line continues with a series of eighth notes. The piano accompaniment is mostly silent, with a few notes in the bass line. The dynamic is marked 'f'.

Je - sus to put Him to death ; and found none.

*f*

Detailed description: This system contains the next two staves. The vocal line has a brief rest followed by a few notes. The piano accompaniment features a prominent melodic line in the right hand. The dynamic is marked 'f'.

And the high priest stood up . . . in the midst, and asked Je - sus, say - ing,

*f* *p*

Detailed description: This system contains the final two staves. The vocal line begins with a triplet of eighth notes. The piano accompaniment features a melodic line in the right hand and a bass line. The dynamics are marked 'f' and 'p'.

THE PASSION OF OUR LORD

HIGH PRIEST (BASS).

Ans - wer - est thou no - thing? What is it which these wit - ness a - gainst thee?

*mf*

EVANGELIST.

But He held His peace, and answered no - thing. A - gain the

*pp* *f* *p*

*sensu Ped.* PEDAL.

HIGH PRIEST.

high priest asked Him, and said un - to Him: Art thou the Christ, the

*mf*

EVANGELIST.

JESUS.

Son . . . of the Bless - ed? And Je - sus said, I

*ppp*

*sensa Ped.*

am; . . . . . and ye . . . shall see the Son of Man sit-ting on the

*f* *dim.* *p*

PEDAL.

right hand of power, . . . . . and com ing in the clouds . . . . .

*f* *pp*

senza Ped. PEDAL.

EVANGELIST. *Animato*

of hea - ven. Then the high priest rent his clothes, and said.

*Animato* *mf*

HIGH PRIEST.

What need we an-y fur-ther wit-ness-es? Ye have heard the blasphemy: what think ye?

*cresc.* *rit.* *Adagio* *ff*

senza Ped.

THE PASSION OF OUR LORD

*ff Marcato* *sf* *Allegro moderato* *p*

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

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

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

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

*Allegro moderato* *p*

*Allegro moderato* *p*

senza Ped.

some be-gan to spit on Him, and to co-ver His face, and to buf-fet it and to

some be-gan to spit on Him, and to co-ver His face, and to buf-fet it and to

*p* *p*

*cresc.* *f*  
say . . . un-to Him, Pro-phe-sy : . . . . . and the  
Pro-phe-sy : . . . . . and the  
Pro-phe-sy, Pro-phe-sy : . . . . . and the  
Pro-phe-sy, Pro-phe-sy : . . . . . and the servants did strike Him  
*cresc.* *f*  
PEDAL.

*cresc.* *ff*  
ser-vants did strike Him, did strike Him with the palms . . . . . of their hands.  
*cresc.* *ff*  
ser-vants did strike Him, did strike Him with the palms . . . . . of their hands.  
*cresc.* *ff*  
ser-vants did strike, did strike Him with the palms . . . of their hands.  
*cresc.* *ff*  
with the palms . . . . . of their hands, with the palms . . . of their hands.  
*cresc.* *ff* *sf*

THE PASSION OF OUR LORD

Adagio

*p*

senza Ped.

Detailed description: This block contains the piano introduction. It features three staves: a treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The tempo is marked 'Adagio' and the dynamics are 'p' (piano). The instruction 'senza Ped.' (without pedal) is written at the bottom right. The music consists of flowing sixteenth and thirty-second notes in the right hand, and a more rhythmic accompaniment in the left hand.

EVANGELIST.

And as Pe - ter was be - neath . . . . in the pal - ace there com - eth one of the

Detailed description: This block shows the vocal line for the Evangelist. It consists of a single treble clef staff with lyrics underneath. The lyrics are: "And as Pe - ter was be - neath . . . . in the pal - ace there com - eth one of the". The music features a melodic line with some triplet markings (indicated by a '3' over a group of notes).

maids of the high priest ; and when she saw Pe - ter warm - ing him - self

Detailed description: This block continues the vocal line for the Evangelist. The lyrics are: "maids of the high priest ; and when she saw Pe - ter warm - ing him - self". The musical notation includes triplet markings and a fermata over a note in the final measure.

MAID (TREBLE).

. . . she looked up-on him, and said, And thou al - so . . . wast with Je - sus of Na - za-reth.

*p*

Detailed description: This block shows the vocal line for the Maid (Treble). It consists of a single treble clef staff with lyrics underneath. The lyrics are: ". . . she looked up-on him, and said, And thou al - so . . . wast with Je - sus of Na - za-reth." The music includes time signature changes from 2/4 to 4/4 and dynamic markings, including 'p' (piano).



THE PASSION OF OUR LORD

EVANGELIST. PETER (BASS).

But he de-ni-ed, say-ing, I know not, nei-ther un-der-stand I what thou

EVANGELIST.

say-est. And he went out in-to the porch; and the cock crew.

*mf*

PEDAL.

And a maid saw him a-gain, and be-gan to say to them that stood by,

*p*

*senza Ped.*

MAID II. (TREBLE OR ALTO). EVANGELIST.

This is one of them. And he de-ni-ed it a-gain.

*p* *mf* *acc. e cresc.*

PEDAL. *senza Ped.*

THE PASSION OF OUR LORD

Andante

*f* *p*

PEDAL.

Detailed description: This block contains the piano introduction. It features a treble clef staff with a whole rest, and two bass clef staves. The music is in 3/4 time and D major. The tempo is marked 'Andante'. The first staff has a forte (*f*) dynamic, and the second staff has a piano (*p*) dynamic. A 'PEDAL.' instruction is placed below the second staff.

And a lit - tle af - ter they that stood by . . . said a - gain to Pe - ter,

*mf*

senza Ped.

Detailed description: This block shows the vocal entry for Peter. It includes a vocal line with lyrics and a piano accompaniment. The tempo is 'Andante'. The lyrics are 'And a lit - tle af - ter they that stood by . . . said a - gain to Pe - ter,'. The dynamic is mezzo-forte (*mf*). The piano part includes a 'senza Ped.' instruction.

CHORUS. *Moderato (ma con moto)*  
*mf*

TENOR I. Sure - ly thou art one of them . . . for

TENOR II. Sure - ly thou art one of them . . . for

BASS I. Sure - ly thou art one of them . . . for

BASS II. Sure - ly thou art one of them . . . for

*mf* *f*

*Moderato*

PEDAL.

Detailed description: This block contains the vocal parts for the chorus. It features four vocal staves: Tenor I, Tenor II, Bass I, and Bass II. The lyrics are 'Sure - ly thou art one of them . . . for'. The dynamics range from mezzo-forte (*mf*) to forte (*f*). The tempo is 'Moderato'. The piano accompaniment is at the bottom, with a 'PEDAL.' instruction.

THE PASSION OF OUR LORD

thou art a Ga - li - læ - an, and thy speech a - gre - eth there - to.

thou art a Ga - li - læ - an, and thy speech a - gre - eth there - to.

thou art a Ga - li - læ - an, and thy speech a - gre - eth there - to.

thou art a Ga - li - læ - an, and thy speech a - gre - eth there - to.

*f accel.*

EVANGELIST. PETER.

But he be-gan to curse and to swear, say-ing, I know not the man of whom ye

*mf* *dim.* *p*

*senza Ped.* **PEDAL.**

EVANGELIST.

*Adagio*

speak. And the se - cond time the cock crew.

*Adagio*

*senza Ped.*

THE PASSION OF OUR LORD

And Pe-ter called to mind the word that Je - sus said un - to him, Be - fore the

*dim.*

PEDAL. *senza Ped.*

cock crow twice thou shalt de - ny Me thrice.

*ppp*

CHORUS.

*pp* And when he thought there-on he wept, . . . . he wept, . . . . .

*pp* And when he thought there-on he wept, . . . . . he . . . wept, . . . . .

*pp* And when he thought there-on . . . . . he wept, . . . . . he . . .

*pp* And when he thought there-on . . . . . he wept, . . . . .

*pp ad lib.*

THE PASSION OF OUR LORD

wept, . . . . . he wept.

he wept, he wept.

wept, . . . . . he wept.

he wept, . . . . . he wept.

PEDAL.

*Andante con moto*  
*p sotto voce*

My God, I love Thee; not because I hope for heav'n there-by, Nor yet be-

*senza Ped.*

THE PASSION OF OUR LORD

cause who love Thee not Are lost e - ter - - nal - ly. Thou, O my Je - sus.

*pp* *p*

*pp* *p*

PEDAL.

Thou didst me up - on ... the Cross em - brace; For me didst bear the nails and

*mf* *dim.*

*mf*

*mf* *dim.*

sensa Ped.

spear, And man - - i - fold dis - grace, *mp unis.*

*p dim.*

And griefs and tor - - - ments

*p dim.* *p sempre*

PEDAL.

num - - ber - less, And sweat of a - go - - - ny;

Yea, death it - self; and all . . . . . for me Who wast Thine

*poco cresc.*  
en - - - - e - my. Then why, most lov - - - - ing Je - - - - sus  
*poco cresc.*

Christ, should I not love . . . . . Thee well,

THE PASSION OF OUR LORD

*mf*

Not for the sake of win - - - ning heav'n, Or

*p*

of es - - - ca - - - ping hell; . . . . .

*rit.*

TREBLE SOLO.

*mp dolce*

Not from the hope . . . of . . gain - - - ing aught, . . Not seek - ing,

CHORUS.

*pp sempre*

Not from the hope of gain - - ing aught. Not seek - - ing

*pp sempre*

*pp sempre*

*pp sempre*

*sensa Ped.*





THE PASSION OF OUR LORD

*mp tranquillo*

love, Who such a love, . . . a love hast show'd On-ly be - cause Thou

*mp* *p tranquillo*

love, Who such . . . . . a love hast show'd, On - ly be - cause Thou

*mp* *p tranquillo*

*pp tranquillo*

*sensa Ped.* **PEDAL.**

*f* *dim. e rall.*

art . . . . my King, Be-cause Thou art . . . . my God. . . .

*dim* *rall.* *pp*

art . . . . my King, Be - cause Thou art my God.

*dim.* *pp*

*dim.* *rall.* *pp*

*sensa Ped.* **PEDAL.**

IV.

*Andante*

EVANGELIST.

And straightway in the morning the chief priests held a con-sul-ta-tion with the

*mp* *p*

PEDAL. *senza Ped.*

el-ders, and scribes, and the whole coun-cil, and bound Je-sus, and car-ried Him a-way,

PILATE (BASS).

and de-liv-ered Him to Pi-late. And Pi-late asked Him, Art Thou the

*mf*

PEDAL.

EVANGELIST. JESUS,

King of the Jews? And He an-swer-ing said un-to him, Thou say-est it.

*p*

*senza Ped.*

THE PASSION OF OUR LORD

EVANGELIST.

And the chief priests ac-cused him of man-y things;

*più animato* *Andante*

*mf* *p*

PEDAL.

But He an-swered no-thing. And Pi-late asked Him a-gain, say-ing,

*mp*

senza Ped. PEDAL.

PILATE.

An-swer-est thou no-thing? Be-hold how man-y things they wit-ness a-gainst thee.

EVANGELIST.

But Je-sus yet an-swered no-thing: so that Pi-late mar-velled.

*p* *mf*

senza Ped.

THE PASSION OF OUR LORD

Now at that feast... he re -

*dim.* *p*

PEDAL.

- leased un - to them one pri-son-er, whom-so - ev-er they desired.

*Più animato (ma moderato)*

*mp*

*senza Ped.*

And there was one nam-ed Bar - ab-bas, which lay bound with them that had made in-sur-

*f* *p*

PEDAL. *senza Ped.* PEDAL.

rec-tion with him, who had com-mit-ted mur - der . . . . . in the in - sur - -

*f* *f*

THE PASSION OF OUR LORD

CHORUS.

*Allegro*

And the mul - ti - tude, crying a - loud, be - gan to de -  
 And the mul - ti - tude, crying a - loud, be - gan to de -  
 rec - tion. One, re - lease us, one, re - lease us, one, re - lease us,  
 One, re - lease us, one, re - lease us, one, re - lease us,

*Allegro*

PEDAL.

sire him to do as he had ev - er done un - to them.  
 sire him to do as he had ev - er done un - to them.  
 one, re - lease us, one, re - lease us, one, re - lease us, one, re - lease us.  
 one, re - lease us, one, re - lease us, one, re - lease us, one, re - lease us.

*cresc.* *ff* *cresc.* *ff* *cresc.* *ff* *cresc.* *ff*

THE PASSION OF OUR LORD

EVANGELIST.

PILATE.

But Pi-late an-swered them, say-ing, Will ye that I re-lease un-to you the King of the

EVANGELIST.

Jews? But the chief priests moved the people that he should rather release Bar-ab - bas un-to

them. And Pi-late an-swered, and

*Allegro*

*mf cresc.* *f*

PILATE.

said un-to them, What will ye then that I should do un-to Him whom ye call the King of the Jews?

*mp* *cresc.* *f*

PEDAL.

E

THE PASSION OF OUR LORD

CHORUS.

Cru - ci-fy Him, cru - ci-fy Him.

Cru - ci-fy Him, cru - ci-fy Him.

EVANGELIST.

Cru - ci-fy Him, cru - ci-fy Him. Then Pi-late said un - to them,

Cru - ci-fy Him. cru - ci-fy Him.

The musical score for the Chorus section is written in 3/4 time. It features four vocal staves and a piano accompaniment. The lyrics are: "Cru - ci-fy Him, cru - ci-fy Him." The first two staves are for the Chorus, and the third and fourth are for the Evangelist. The piano accompaniment includes a triplet in the right hand and a steady bass line in the left hand.

PILATE.

Why, what ev - il hath he done?

The musical score for Pilate's part is written in 3/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "Why, what ev - il hath he done?" The piano accompaniment includes a triplet in the right hand and a steady bass line in the left hand.



THE PASSION OF OUR LORD

*f*  
Cru - - ci - fy Him, cru - ci - fy Him,  
Cru - - ci - fy Him, cru - ci - fy Him,  
EVANGELIST,  
And they cri-ed out the more ex - ceed-ing-ly,  
CHORUS.  
Cru - ci - fy Him, cru - ci - fy Him,  
CHORUS.  
Cru - ci - fy Him cru - ci - fy Him,

*cresc.*  
cru - ci - fy Him, cru - ci - fy Him, cru - ci - fy Him,  
*cresc.*  
cru - ci - fy Him, cru - ci - fy Him, cru - ci - fy Him,  
*cresc.*  
cru - ci - fy Him, cru - ci - fy Him, cru - ci - fy Him,  
*cresc.*  
cru - ci - fy Him, cru - ci - fy Him, cru - ci - fy Him,  
*cresc.*

THE PASSION OF OUR LORD

cru - ci - fy Him, cru - ci - fy Him, cru - ci - fy Him, cru - ci - fy Him.  
 cru - ci - fy Him, cru - ci - fy Him, cru - ci - fy Him, cru - ci - fy Him.

EVANGELIST.

*Moderato* *meno mosso*

And so Pi-late, will-ing to con-tent the peo ple. re-leased Bar - ab-bas un-to them, and de-liv-ered

*Moderato* *meno mosso*

*senza Ped.* PEDAL.

Je - sus when he had scourged Him, to be cru - ci - fi - ed.

*Moderato, quasi marcia*

*colla voce* *pp* *p*

*senza Ped.* PEDAL.

THE PASSION OF OUR LORD

CHORUS.

*Moderato, quasi marcia*

And the sol-diers led Him a - way in - to the hall, call-ed Præ -

And the sol-diers led Him a - way in - to the hall, call-ed Præ -

And the sol-diers led Him a - way in - to the hall, call-ed Præ -

And the sol-diers led Him a - way in - to the hall, call-ed Præ -

*sempre stacc.*

to - ri - um; and they call to - ge - ther the whole band. . .

to - ri - um; and they call to - ge - ther the whole band. . .

to - ri - um; and they call to - ge - ther the whole band. . .

to - ri - um; and they call to - ge - ther the whole band. . .

THE PASSION OF OUR LORD

*mf* And they clothed Him with pur - ple, and plat - ted a crown of thorns, . . . . . and

*mf* And they clothed Him with pur - ple, and plat - ted a crown of thorns, . . . . . and

*mf* And they clothed Him with pur - ple, and plat - ted a crown of thorns, . . . . . and

*mf* And they clothed Him with pur - ple, and plat - ted a crown . . of thorns, and

*ad lib.*

*senza Ped.*

*poco rit.*

*poco rit.*

*poco rit.*

*poco rit.*

*poco rit.*

*a tempo* put it a - bout His head; . . . . . and be -

*a tempo* put it a - bout His head; . . . . . and be -

*a tempo* put it a - bout His head; . . . . . and be -

*a tempo* put it a - bout . . . His head; . . . . . and be -

*a tempo*

*mf*

**PEDAL**

*cresc.*

*cresc.*

*cresc.*

*cresc.*

THE PASSION OF OUR LORD

- gan to sa - lute Him, Hail, hail, ... hail, King . . . . . of the  
- gan to sa - lute Him, Hail, hail, hail, ... King.. of ... the  
- gan to sa - lute Him, Hail, hail, King ... of the  
- gan to sa - lute Him, Hail, hail. . . . hail, King of the

*f* *f* *f* *f*

*sensa Ped.*

Jews. . . . . And they  
Jews. . . . . And they  
Jews. . . . . And they  
Jews. . . . . And they

*ff* *ff* *ff* *ff*

THE PASSION OF OUR LORD

smote Him on the head with a reed, and did spit up-on Him, and, bow-ing their knees, *rit.*

smote Him on the head with a reed, and did spit up-on Him, and, bow-ing their knees, *rit.*

smote Him on the head with a reed, and did spit up-on Him, and, bow-ing their knees, *rit.*

smote Him on the head with a reed, and did spit up-on Him, and, bow-ing their knees, *rit.*

*a tempo pp* wor-shipp'd Him. . . . *mf*

*a tempo pp* wor-shipp'd Him. . . . And when they had

*a tempo pp* wor-shipp'd Him. . . . *mf*

*a tempo pp* wor-shipp'd Him. . . . And when they had

*a tempo pp* *mf*

PEDAL.

THE PASSION OF OUR LORD

*mf* And when they had mock'd Him, *cresc.* they took off the pur-ple from Him, .. and put His own  
*cresc.* mock'd Him, *mf* they took off the pur-ple from Him, and put His own . . . . .  
And when they had mock'd Him, *cresc.* they took off the pur-ple from Him, .. and put His own  
mock'd Him, they took off the pur-ple from Him, and put His own . . . . .

clothes on Him, *ff* and led Him  
clothes on Him, *ff* and led Him  
clothes on Him, *ff* and led Him  
clothes on Him, *ff* and led Him

THE PASSION OF OUR LORD

out, . . . . . led Him out to cru . . . . . ci - fy Him,

out, . . . . . led Him out to cru . . . . . ci - fy Him,

out, . . . . . led Him out to cru . . . . . ci - fy Him,

out, . . . . . led Him out to cru . . . . . ci - fy Him,

led Him out to cru - ci - fy

led Him out to cru - ci - fy

led Him out to cru - ci - fy

led Him out to cru - ci - fy

led Him out to cru - ci - fy

led Him out to cru - ci - fy

*dim. poco a poco* led Him out *mp* to cru - - - ci - fy

*dim. poco a poco* led Him out *mp* to cru - - - ci - fy

*dim. poco a poco* led Him out *mp* to cru - - - ci - fy

*mp dim.* led Him out to cru - - - ci - fy

*dim. poco a poco* led Him out to cru - ci - fy . . .

led Him out to cru - ci - fy

led Him out to cru - ci - fy

led Him out to cru - ci - fy

led Him out to cru - ci - fy

led Him out to cru - ci - fy



THE PASSION OF OUR LORD

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

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff begins with a dynamic marking of *p* and the text "Him. . . . .". The piano accompaniment starts with a dynamic marking of *p*, followed by *dim.* and *pp*. The music is written in a common time signature.

*Adagio*  
TREBLE I.  
TREBLE II.  
ALTO I.  
ALTO II.  
*Adagio*  
*pp*

The second system features four vocal staves and a piano accompaniment. The tempo is marked *Adagio*. The vocal staves are labeled TREBLE I., TREBLE II., ALTO I., and ALTO II. The piano accompaniment also begins with a dynamic marking of *pp*. The music is written in a 4/2 time signature.

THE PASSION OF OUR LORD

*pp* Faith - ful Cross! a - bove all o - - - - ther,  
*pp* Faith - ful Cross! a - bove all o - - - - ther,  
*pp* Faith - ful Cross! a - bove all o - - - - ther,  
*pp* Faith - ful Cross! a - bove all o - - - - ther,

*senza Org.* ORGAN.

*mp* One and on - ly no - ble tree! . . . None in fo - liage, none in blos - som,  
*mp* One and on - ly no - ble tree! . . . None in fo - liage, none in blos - som,  
*mp* One and on - ly no - ble tree! . . . None in fo - liage, none in blos - som,  
*mp* One and on - ly no - ble tree! . . . None in fo - liage, none in blos - som,

*senza Org.* ORGAN. *senza Org.* ORGAN.

THE PASSION OF OUR LORD

*mp* None in fruit thy peer may be;... Sweet - est Wood and sweet-est Ir - on!  
*mp* None in fruit thy peer may be; Sweet - est Wood and sweet-est Ir - on!  
*mp* None in fruit thy peer may be; Sweet - est Wood and sweet-est Ir - on!  
*mp* None in fruit thy peer may be; Sweet - est Wood and sweet-est Ir - on!

*senza Org.* ORGAN. *senza Org.* ORGAN.

*p* *rall.* Sweet - est Weight is . . . hung on thee.  
*p* *rall.* Sweet - est Weight is . . . hung on thee.  
*p* *rall.* Sweet - est Weight is . . . hung on thee.  
*p* *rall.* Sweet - est Weight is . . . hung on thee.

*senza Org.* ORGAN.

THE PASSION OF OUR LORD

V.

*Adagio*

*p* *dim.* *pp*

PEDAL.

EVANGELIST.

And they bring Him in-to the place Gol-go-tha. which is, be-ing in - ter - pret-ed, the place of a skull.

And they gave Him to drink wine min-gled with myrrh; but He re - ceiv - ed it not.

CHORUS.

*Moderato*

And when they had cru - - - ci - fi - - ed Him they parted His gar - -

And when they had cru - - - ci - fi - ed Him they parted His gar-ments, His gar - -

And when they had cru - - - - ci - fi - ed Him they . . . part - ed His gar - -

And when they . . had cru - - - - ci - fi - ed Him they . . . part - ed His gar - -

*p* *mp* *mp* *mp*

*Moderato*

NOTE.—This last section down to “and gave up the ghost” should, if possible, be sung without accompaniment.

THE PASSION OF OUR LORD

- ments, cast - ing lots . . . . up - on them, cast - ing lots . . . up - on them, what

- ments, cast - ing lots up - on . . . . . them, up - on . . . . . them, what

- ments, cast - - ing lots . . . . up - on . . . . . them, . . . up - on them. what ev' - -

- ments, cast - - ing lots . . . . up - on them, what

*mf*

ev' - ry man should take. And it was the third hour,

ev' - ry man should take. And it was the third hour,

- - - ry man . . . . . should take. And it was the third hour, and

ev' - - - - ry man should take. And it was the third hour,

*pp*

THE PASSION OF OUR LORD

*f rall.*

and they cru - - - - - ci - - fi - ed Him, cru-ci - fi - - ed Him.

*f rall.*

and they cru - - - - - ci - - fi - - ed Him, cru - - ci - fi - ed Him.

*f rall.*

they cru - - - - - ci - - fi - ed Him, cru-ci - fi - - - ed Him.

*f rall.*

and they cru - ci - fi - - - - ed Him, . . . . . cru - ci - fi - - - ed Him.

EVANGELIST.

And the su-per-scrip-tion of His ac - cu - sa - tion was writ - ten o - ver, THE KING OF THE JEWS.

THE PASSION OF OUR LORD

CHORUS.

Moderato  
mp

And with Him they cru - ci - fy two thieves, the  
And with Him they cru - ci - fy two thieves, the one  
And with Him they cru - ci - fy two thieves, the one on . . .  
And with Him . . . they cru - - - ci - fy two thieves, the

mp mf

Moderato

mp mf

one on His right . . . hand, and the oth - er on His left.  
on His right hand, and the oth - er on His left.  
. . . . His right . . . hand, and the oth - er . . . . on . . . . His left.  
one on His right . . . hand, the oth - er on His left.

dim. p

dim. p

dim. p

dim. p

dim. p

THE PASSION OF OUR LORD

EVANGELIST.

And they that pass-ed by rail-ed on Him, wag-ging their heads . . . . . and say-ing:

CHORUS.

*Allegro moderato*

Ah, Thou . . . that de-stroy-est the tem-ple, and build est it in

Ah, Thou . . . that de-stroy-est the tem-ple, and build - est . . . it . . in

Ah, Thou that de-stroy-est the tem-ple, and build - est . . . it . . in

Ah, Thou that de-stroy est the tem-ple, and build - est it in

*Allegro moderato*

*f*



*ff* *mf*

three days, save Thy-self, . . . . . and come down from the cross.

*ff* *mf*

three days, save Thy-self, . . . and come down . . . . . from the cross.

*ff* *mf*

three days, save Thy-self, . . . and come . . . down from the cross.

*ff* *mf*

three days, save . . . Thy-self, . . . and come . . . down . . . from the cross.

*ff* *mf*

EVANGELIST.

Like-wise, al-so the chief priests, mock-ing, said a-mong them-selves . . . with the scribes:

THE PASSION OF OUR LORD

*Allegro moderato*

TENOR I. He sa - ved o - thers; Him-self . . . He can - not save.

TENOR II. He sa - ved o - thers; Him-self He can - - - not save. Let Christ . . .

BASS I. He sa - ved o - thers; Him-self He can - not save. Let

BASS II. He sa - ved o - thers; Him-self He can - not save. Let

*Allegro moderato*

Let Christ, the King . . . of Is - ra - el, de - scend now, de - -

. . . the King . . . of . . . Is - ra - el, de - -

Christ, the King . . . of Is - ra - el, . . . de - - -

Christ, the King . . . of Is - ra - el, . . . de - - -

THE PASSION OF OUR LORD

mf f

- scend now... from the cross, that we may see, may see . . . . and be - lieve.

mf f

- scend now from the cross, that we may see and be - lieve.

mf f

- scend now . . . . from the cross, that we may see and be - lieve.

mf f

- scend now from the cross, that we may see and be - lieve.

mf f

EVANGELIST.

*unga*

And they that were cru - ci - fi - ed with Him re - vi - - led Him.

THE PASSION OF OUR LORD

CHORUS.

*Largo pp sempre*

TREBLE. And when the sixth hour was come, there was dark - - ness o - ver the

*pp sempre*

ALTO. And when the sixth hour was come, there was dark - - ness . . . . . o - ver the

*pp sempre*

TENOR. And when the sixth hour was come, there was dark - - ness . . . . . o - ver the

*pp sempre*

BASS. And when the sixth hour was come, there was dark - - ness . . . . . o - ver the

*Largo*

*pp sempre*

*dim.* *ppp*

whole . . . . . land un - til the ninth . . . . . hour.

*dim.* *ppp*

whole . . . . . land un - til the ninth . . . . . hour.

*dim.* *ppp*

whole . . . . . land un - til the ninth hour.

*dim.* *ppp*

whole . . . . . land un - til the ninth . . . . . hour.

*dim.* *ppp*

THE PASSION OF OUR LORD

EVANGELIST.

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

JESUS.

E - loi, E - loi, la - ma sa - bach - tha - ni?

EVANGELIST.

Which is, be - ing in - ter - pret - ed, My God, My God, why hast Thou for - sak - en Me?

And some of them that stood by, when they heard it, said :

CHORUS.

*Moderato.*

Be - hold, He call - - eth E - - - li - - as.

Be - hold, He call - eth E - - - li - - as.

Be - hold, He call - - - - eth E - - - li - - as.

Be - hold, He call - eth E - - - li - - as.

*Moderato*

THE PASSION OF OUR LORD

EVANGELIST.



And one ran and fill'd a sponge full of vin - e - gar, and put it



on a reed and gave Him to... drink, say - ing :

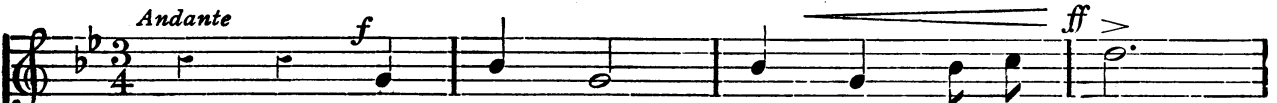
BASS SOLO.



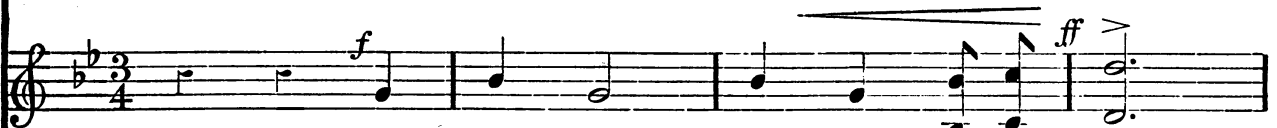
Let a - lone; let us see whe-ther E - li - as will come to take Him down.

CHORUS.

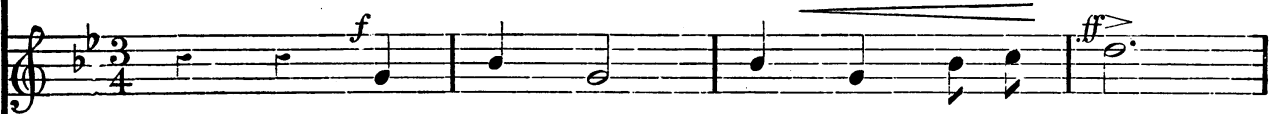
*Andante*



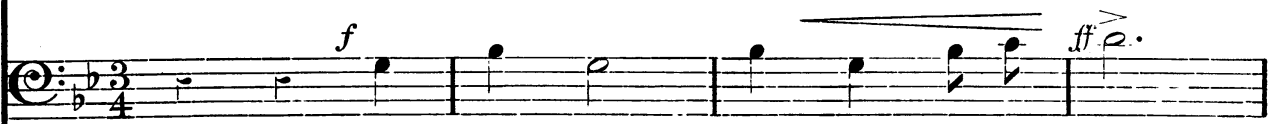
And Je - - - sus cri - - ed with a loud



And Je - - - sus cri - - ed with a loud

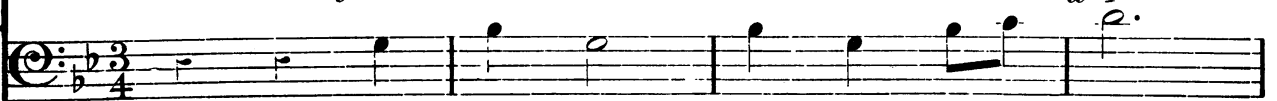
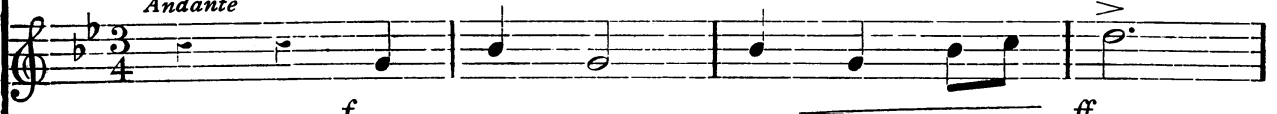


And Je - - - sus cri - - ed with a loud



And Je - - - sus cri - - ed with a loud

*Andante*



voice, *pp* and gave . . . . . up . . . . .

voice, *pp* and gave . . . . . up . . . . .

voice, *pp* and gave . . . . . up . . . . .

voice, *p* and gave . . . . . up . . . . .

*dim.* *ppp*  
the ghost . . . . .

*dim.* *ppp*  
the ghost . . . . .

*dim.* *ppp*  
the ghost . . . . .

*dim.* *ppp*  
the ghost. . . . .

# THE PASSION OF OUR LORD

TENORS AND BASSES.  
*Andante tranquillo*

*p sempre*

*Adagio*

Bend thy boughs, O Tree of Glo - ry!

MANUALS.  
*pp*

*p*

PEDAL.

Detailed description: This block contains the first system of the musical score. It features four staves. The top staff is for Tenors and Basses, with a treble clef and a 4/2 time signature. The second and third staves are for the piano, with a treble and bass clef respectively, and a 4/2 time signature. The bottom staff is for the pedal, with a bass clef and a 4/2 time signature. The tempo is marked 'Adagio' and the dynamics include 'p sempre', 'pp', and 'p'. The lyrics 'Bend thy boughs, O Tree of Glo - ry!' are written below the vocal staff.

Thy ... re - lax - ing sin - ews bend; . . . . . For a - while the an - cient ri - gour

Detailed description: This block contains the second system of the musical score. It features four staves. The top staff is for Tenors and Basses, with a treble clef and a 4/2 time signature. The second and third staves are for the piano, with a treble and bass clef respectively, and a 4/2 time signature. The bottom staff is for the pedal, with a bass clef and a 4/2 time signature. The lyrics 'Thy ... re - lax - ing sin - ews bend; . . . . . For a - while the an - cient ri - gour' are written below the vocal staff.

That thy birth be - stow'd sus - pend; And the King of heav'n - ly beau - ty

Detailed description: This block contains the third system of the musical score. It features four staves. The top staff is for Tenors and Basses, with a treble clef and a 4/2 time signature. The second and third staves are for the piano, with a treble and bass clef respectively, and a 4/2 time signature. The bottom staff is for the pedal, with a bass clef and a 4/2 time signature. The lyrics 'That thy birth be - stow'd sus - pend; And the King of heav'n - ly beau - ty' are written below the vocal staff.



THE PASSION OF OUR LORD

On thy bo - som . . . . . gent - ly tend!

The first system of the score features a vocal line on a single staff with lyrics underneath. Below it is a piano accompaniment consisting of three staves: a grand staff (treble and bass clefs) and a separate bass line. The music is in common time (C) and includes various note values and rests.

*Andante maestoso*

The second system is a piano accompaniment in 4/2 time. It consists of three staves: a grand staff and a separate bass line. The music is marked with a forte dynamic (*f*) and features a slow, majestic tempo. The notation includes chords, arpeggios, and melodic lines.

The third system continues the piano accompaniment in 4/2 time. It consists of three staves: a grand staff and a separate bass line. The music is marked with a fortissimo dynamic (*ff*) and includes a decrescendo marking (*dim.*) towards the end of the system. The notation includes chords, arpeggios, and melodic lines.

## THE PASSION OF OUR LORD

Piano introduction consisting of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The music features a series of chords and melodic lines, primarily in the right hand, with some accompaniment in the left hand.

ALL VOICES IN UNISON.

Vocal and piano accompaniment for the first verse. The vocal line is in treble clef, starting with a forte (*ff*) dynamic. The piano accompaniment consists of three staves: treble, alto, and bass clefs. The piano part includes a section labeled "MANUALS." and a section labeled "PEDAL.".

Sing, my tongue, the glo - rious bat - - tle, Sing . . the last, the dread af - fray; . . . . .

Vocal and piano accompaniment for the second verse. The vocal line is in treble clef. The piano accompaniment consists of three staves: treble, alto, and bass clefs.

O'er the Cross, the vic - tor's tro - phy, Sound the high tri - um - phal lay, . . .

THE PASSION OF OUR LORD

How a vic - tim's death en - dur - ing, Earth's Re - deem - er won the day.

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics: "How a vic - tim's death en - dur - ing, Earth's Re - deem - er won the day." The second and third staves are piano accompaniment for the right and left hands, respectively, in treble and bass clefs. The bottom staff is a single bass clef line. The music is in a key with one sharp (F#) and a common time signature.

A - - - - men. . . . .

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics: "A - - - - men. . . . .". The second and third staves are piano accompaniment for the right and left hands, respectively, in treble and bass clefs. The bottom staff is a single bass clef line. The music continues in the same key and time signature as the first system.