

THE
CROWN OF THORNS

CHARLES S. PACKER

12

pe
his friend

Errol J. Lou Scarlett



John Hope
from his friend
THE *James Chalmers*

CROWN OF THORNS

OR

DESPAIR, PENITENCE, AND PARDON

AN ORATORIO

THE WORDS AND MUSIC BY

CHARLES S. PACKER.

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THE CROWN OF THORNS.

INTRODUCTION.

THIS Oratorio, composed by Charles S. Packer, was first produced in Sydney on April 9, 1863, at the Masonic Hall. At that time, however, it was incomplete, as the first part was not then performed. It commenced with the sentence "Noon's scorching hour" (see page 56), but on October 15, 1863, the Oratorio was given with the whole of the words as it is now published.

PART I.

INTRODUCTION.

RECITATIVE.

In Time's unceasing flight,
Two thousand years have nearly passed away
Since, at the time of solemn Paschal Feast,
The Roman Ruler of the Jewish land,
In pomp and state, sat in his judgment hall
Of life and death the issues to decide
Concerning One who stood before him—bound—
With scourged back—yet clad in mockery
In royal purple robe—and in His hand
A sceptre—pluck'd from foulest wayside pool.

ARIA.

Yet none who gaz'd on that broad ample brow—
That pallid cheek—that tear-dimm'd azure eye,
Could there discern, or sign of guilt or sin,
But sorrow deep, a bitter speechless woe.

QUARTET.

On Mercy's holy errand He had come,
And pass'd among His brethren many days;
He came unto His own—they knew Him not—
He heal'd the sick—the lame, blind, deaf, and
dumb;—
Restor'd the dead to life—and, more than all,
Sweet living waters and the bread of life
Did freely offer and bestow on all
Who would receive the gift.

RECITATIVE.

And now alas!
Oh, poor return for so much tender love!
They said He did blaspheme—and for His life
Did loudly clamour.

CHORUS.

The rulers take counsel together against the
Lord, and against His anointed. He that
sitteth in the heavens shall laugh; the Lord
shall have them in derision.

[Psalm ii. 2, 4.]

RECITATIVE.

Ere yet the words of doom hath utter'd been,
Which sent the Victim to a shameful death,
The ruler's wife did send and thus besought:

DUET.

With this just Man have nothing thou to do,
For I this day have suffer'd many things
Because of Him in dreams.

[Matt. xxvii. 10.]

Then Pilate said,
In Him I find no cause indeed of death,
I therefore will chastise and let Him go.

[Luke xxiii. 22.]

QUINTET.

Upon the ear of that fierce crowd in vain
Did woman's gentle plea for pity fall,
Their hearts were harden'd and their savage hate
Nought could appease save forfeit of His life.

RECITATIVE.

So, as they will'd, the ruler did decree—
And as his hands he wash'd in outward sign
Of quittance from all share in that dread deed—
Saying, see ye to it—thus sentence pass'd.
The murderer Barabbas—him release!
As for your King! Nail Him upon the Cross!

CHORUS.

Away with Him! Let Him be crucified!
On us and on our children be His blood.

[Matt. xxvii. 25.]

FUNERAL MARCH.

RECITATIVE.

Then as He went the weary way to death—
That Man of sorrows, and acquaint with grief—
And, with prophetic eye, foresaw the woes
Which God would bring upon that guilty land—
E'en while upon His ear their fierce cries rang—
That loving heart—in which no thought of self,
No terror at His coming cruel fate,
Could dim the holy pity He did feel

For human sin, and sequent misery—
With tend'rest glance at friends who mourned
and wept
In tones of agony, express'd itself
Thus:—

THE LAMENT.

Oh! daughters of Jerusalem—for yourselves
and children weep—but not for Me.

[Luke xxiii. 28.]

CHORUS.

Kiss the Son lest He be angry, and ye perish
from the way.

Blessed are all they that put their trust in Him.

[Ps. xi. 12.]

PART II.

INTRODUCTION.

RECITATIVE.

Noon's scorching hour it was;
Yet o'er the lofty towers and battlements,
The gilded domes and iv'ry palaces
Of that fair city called Jerusalem,
The earthly home of God's own chosen race,
No glitt'ring sheen was there of Eastern skies;
But gloom unearthly—darkness most profound.
For then, on Calvary's Holy Mount,
In fearful agonies and tortures dire,
Three forms were writhing on th' accursed tree.

RECITATIVE.

Of these,
For broken human laws, and lives of crime,
The twain in justice suffer'd; but the third
Who there hung tortured—scorn'd—revil'd—
despis'd—
With crown of thorns press'd on His bleeding
brow,

QUINTET.

Was He—the holy, blameless, guileless One:
The Lamb of God—self sacrificed and slain.

RECITATIVE.

Now on the ear of those
Who, 'mid the gloom of nature's dark eclipse,
And deeper gloom of hearts, of hope bereft,
In speechless sorrow stood beneath the cross
Mourning the loss of Him Who erst had been
Their Master, Teacher, Guide, and truest Friend,
The accents of reproach, and wild despair
Fell harshly.
For thus one dying malefactor spoke:

SONG OF DESPAIR.

If Thou be Christ! then save Thyself and us!"

[Luke xxiii. 39.]

CHORAL.

"Have I any pleasure at all, that the wicked
should die? saith the Lord God.

Cast away from you all your transgressions,
whereby ye have transgressed: and make you a
new heart, and a new spirit: for why will ye
die, O House of Israel?"

[Ezekiel xviii. 23, 31.]

RECITATIVE.

Not so the other;
His glazing eyes upon the Saviour turn'd,
In broken accents, and with contrite heart,
With humblest hope, and with a new-born faith
That e'en of coming death the throes could
quell,
He thus his pray'r preferr'd:

SONG OF PENITENCE.

"When Thou, O Lord,
Into Thy Kingdom com'st, remember me!"

[Luke xxiii. 42.]

CHORAL.

"There is joy in the presence of the angels
of God over one sinner that repenteth."

[Luke xii. 10.]

RECITATIVE.

To the one,
The dying Jesus look'd nor breath'd reproach:
But to the other with that gentle voice
Which, whether heard 'mid Zion's golden groves
Or by the shores o' Tiberias' tideless sea,
Ne'er fell upon the ear of humble friend,
Or follower lowly, save in the tones
Of mercy, pardon, blessing, and of peace—
Responded thus:

SONG OF PARDON.

"To-day, with Me, I say,
Thou, verily, in Paradise shall be."

[Luke xxiii. 43.]

CHORAL.

Eye hath not seen, ear hath not heard,
Nor can the heart of man conceive
The glories of that rest, prepared
For them who in God's Christ believe.

[1 Cor. ii. 9.]

RECITATIVE.

The ninth hour comes—a deeper, denser gloom
O'er nature's face is spread; as 'twere a pall.
The ground upheaves with earthquake; and the
veil,

Which until then from gaze or touch profane
The Holy of Holies did both screen and guard,
In twain is rent! The graves give up their dead.
With voice that reach'd Creation's utmost bounds
The Saviour twice made awful utterance:

Eloi! Eloi! lama sabacthani!
Eloi! Eloi! lama sabacthani!

RECITATIVE.

Throughout space empyrean rang those tones
Which angel natures heard with deepest awe.

DUET.

For, as the truth on spirit vision dawn'd,
That i' th' hour of more than mortal agony
Th' Almighty Father could, it seem'd, forsake
That being He Himself did once proclaim
From Heaven as His well-beloved Son,
A dread unspeakable their souls did fill,
Lest in the counsels of the Triune God
It had been preordain'd that from them too
The blessed light of Jehovah's countenance
Should be withdrawn—that light which toward
them

Beam'd forth in never-ending gushing tide
Of soul-absorbing Glory, Life, and Love!
Without which all were dark, and dead, and
void.

RECITATIVE.

With holy terror, and with faces veil'd
They bow themselves before the throne of God,
While their pure sinless lips in echo breathe:

CHORUS.

Eloi! Eloi! Hagam sabactanu!

RECITATIVE.

On earth
Men's hearts are stricken deep with fear! In
Heav'n
An awful silence reigns.

RECITATIVE.

Grim death exults
In blind belief that o'er the Lord of Life
A vict'ry he hath won!

RECITATIVE.

Vain boast! Vain hope!
Upon that Holy One who stoop'd to die
The worm and foul corruption had no pow'r;
For while that form hung lifeless on that tree
His soul held bright communion with the skies;

CHORUS.

And through the star-floor'd vault of highest
Heav'n
Celestial myriads tuning golden harps,

RECITATIVE.

Thus sang the song of human souls redeem'd,
Of sin destroy'd and paradise regain'd:

MESSIAH MARCH AND ANGEL CHORUS.

Prophet! Saviour! Priest, and King!
Welcome to Thy starry throne.
Prophet! Saviour! Priest, and King!
Welcome to the realm Thine own!
Man from sin's deep debt now freed
Justice on him hath no claim;
Vilest sinners now may plead
Thy atoning, saving Name.
As the first fruits of Thy cross,
Thou a ransom'd soul doth bring,
Hail to Thee, our Lord and God—
Man's Redeemer, Priest, and King!

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CROWN OF THORNS.

Nº 1. INTRODUCTION.

Charles S. Packer.

Adagio.

PRIMO.

pp

SECONDO.

pp

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat). The music features a melodic line in the upper staff with some grace notes and a more rhythmic accompaniment in the lower staff. The first measure has a fermata over the final note. The second measure has a fermata over the final note. The third measure has a fermata over the final note. The fourth measure has a fermata over the final note.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats. The music continues with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The first measure has a fermata over the final note. The second measure has a fermata over the final note. The third measure has a fermata over the final note. The fourth measure has a fermata over the final note.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats. The music continues with a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. The first measure has a fermata over the final note. The second measure has a fermata over the final note. The third measure has a fermata over the final note. The fourth measure has a fermata over the final note.

The first system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of two flats (B-flat and E-flat). It contains several measures of music, including a whole note chord and a half note chord. The lower staff is a bass clef with a key signature of two flats. It contains a series of eighth notes and quarter notes, some of which are beamed together. There are also some rests and longer note values.

The second system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of two flats. It contains several measures of music, including a whole note chord and a half note chord. The lower staff is a bass clef with a key signature of two flats. It contains a series of eighth notes and quarter notes, some of which are beamed together. There are also some rests and longer note values.

The third system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of two flats. It contains several measures of music, including a whole note chord and a half note chord. The lower staff is a bass clef with a key signature of two flats. It contains a series of eighth notes and quarter notes, some of which are beamed together. There are also some rests and longer note values.

First system of musical notation, consisting of three staves. The top staff is a single treble clef with a melodic line. The middle and bottom staves are grand staff notation (treble and bass clefs) with a piano accompaniment. The music is in a key with two flats and a 3/4 time signature.

Second system of musical notation, consisting of three staves. It features a grand staff with piano accompaniment and a single treble clef staff above. The piano part includes a *fff* dynamic marking and a *Ped.* (pedal) instruction. The music continues in the same key and time signature.

Third system of musical notation, consisting of three staves. It features a grand staff with piano accompaniment and a single treble clef staff above. The piano part includes a *pp* (pianissimo) dynamic marking. The system concludes with a double bar line and an asterisk (*).

First system of musical notation, consisting of two grand staves. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with sustained notes and some slurs.

Second system of musical notation, consisting of two grand staves. The upper staff has dynamic markings *f*, *pp*, *f*, and *f*. The lower staff has dynamic markings *f*, *pp*, *f*, and *pp*.

Third system of musical notation, consisting of two grand staves. The upper staff has dynamic markings *f* and *pp*. The lower staff has dynamic markings *pp* and *pp*.

Fourth system of musical notation, consisting of two grand staves. The lower staff includes a *Ped.* marking and a fermata symbol.

N^o. 2. RECIT. IN TIME'S UNCEASING FLIGHT.

BASS. RECIT.

In time's un - ceas - ing flight, Two thou - sand years have

near - ly pass'd a - way, Since at the time of so - lemn Paschal Feast, The

Ro - man Ru - ler of the Jew - ish land In pomp and state, sat

Maestoso.

in his judg - ment hall.

The musical score is written for Bass Recitativo. It features a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The score is divided into four systems. The first system begins with a vocal line and piano accompaniment. The piano part starts with a mezzo-forte (mf) dynamic. The second system continues the vocal line and piano accompaniment. The third system features a vocal line and piano accompaniment, with a fortissimo (ff) dynamic marking. The fourth system is marked *Maestoso* and features a vocal line and piano accompaniment. The piano part in the fourth system is more complex, with many sixteenth notes in the right hand.

Lento.

Of Life and Death the is-sues to de-cide, Con-cern-ing one who

stood be - fore him bound With scourged back

yet clad in mo - cke - ry In roy - al pur - ple robe and

in his hand— A scep - - tre— pluck'd from foul - est way - side

pool.

N^o 3. AIR. YET NONE WHO GAZ'D.

Andantino.
SOPRANO.

Yet none who
 gaz'd on that broad am-ple brow That pal-lid cheek that
 tear-dimm'd a-zure eye, Yet none who gaz'd on that broad am-ple
 brow That pal-lid cheek that tear-dimm'd a-zure eye,
 that pal-lid cheek that tear-dimm'd a-zure eye, Could there dis-

p *f*

- cern, — could there dis - cern, — could there dis - cern, — or

appassionato
sign of guilt or sin, — or sign — of guilt, — of guilt or — sin,

guilt or sin, — But sor-row deep, — a —

bit - ter speechless woe, but sor - row deep, a bit - ter speechless woe,

but sor - row deep, a bit - ter speechless woe.

N^o 4. QUARTET. ON MERCY'S HOLY ERRAND HE HAD COME.

Andante.

SOPRANO. *p* On mer-cy's ho-ly er-rand He had come, on mer-cy's ho-ly er-rand

ALTO. *p* On mer-cy's ho-ly er-rand He had come, on mer-cy's ho-ly er-rand

TENOR. *p* On mer-cy's ho-ly er-rand He had come, on mer-cy's ho-ly er-rand

BASS. *p* On mer-cy's ho-ly er-rand He had come, on mer-cy's ho-ly er-rand

He had come, And pass'd a - mong His bre - thren ma - ny - days, and

He had come, And pass'd a - mong His bre - thren ma - ny days, and

He had come, And pass'd a - mong His bre - thren ma - ny days, and

He had come, And pass'd a - mong His bre - thren ma - ny days, and

pass'd a - mong His brethren ma - ny, ma - ny days; They knew Him not, *pp*

pass'd a - mong His brethren ma - ny, ma - ny days; They knew Him not, *pp*

pass'd a - mong His brethren ma - ny, ma - ny days; He came un - to His own They knew Him not, *pp* *f*

pass'd a - mong His brethren ma - ny, ma - ny days; They knew Him not, He

pp they knew Him not He heal'd the sick, the lame, blind,
pp they knew Him not He heal'd the sick, the lame, blind,
pp they knew Him not He heal'd the sick, the lame, blind,
 came un-to His own they knew Him not He heal'd the sick, the lame, blind,

deaf and dumb, He heal'd the sick the lame, blind, deaf and dumb, He
 deaf and dumb, He heal'd the sick the lame, blind, deaf and dumb,
 deaf and dumb, He heal'd the sick the lame, blind, deaf and dumb,
 deaf and dumb, He heal'd the sick the lame, blind, deaf and dumb,

heal'd the sick, the lame, blind, deaf and dumb, He heal'd the sick, the lame, blind,
 He heal'd the sick, the lame, blind, deaf and dumb, He heal'd the sick, the lame, blind,
 He heal'd the sick, the lame, blind, deaf and dumb, He heal'd the sick, the lame, blind,
 He heal'd the sick, the lame, blind, deaf and dumb, He heal'd the sick, the lame, blind,

deaf and dumb; Re - stor'd the dead to life, and more, and more than all, Sweet

deaf and dumb; Re - stor'd the dead to life, and more, and more than all, Sweet

deaf and dumb; Re - stor'd the dead to life, and more, and more than all, Sweet

deaf and dumb; Re - stor'd the dead to life, and more, and more than all, Sweet

liv - ing waters, and the bread of life, sweet liv - ing waters, and the bread of life Did

liv - ing waters, and the bread of life, sweet liv - ing waters, and the bread of life Did

liv - ing waters, and the bread of life, sweet liv - ing waters, and the bread of life Did

liv - ing waters, and the bread of life, sweet liv - ing waters, and the bread of life Did

free - ly of - fer, of - fer, and be - stow on all, on all Who would re - ceive the gift

free - ly of - fer, of - fer, and be - stow on all, on all Who would re - ceive the gift

free - ly of - fer, of - fer, and be - stow on all, on all Who would re - ceive the gift

free - ly of - fer, of - fer, and be - stow on all, on all Who would re - ceive the gift

pp Sweet living waters, and the bread of life, *ff* sweet liv-ing wa-ters, and the bread of life Did

pp Sweet living waters, and the bread of life, *ff* sweet liv-ing wa-ters, and the bread of life Did

pp Sweet living waters, and the bread of life, *ff* sweet liv-ing wa-ters, and the bread of life Did

pp Sweet living waters, and the bread of life, *ff* sweet liv-ing wa-ters, and the bread of life Did

free-ly of-fer, and be - stow on all, on all Who would re - ceive the gift on

free-ly of-fer, and be - stow on all, on all Who would re - ceive the gift on

free-ly of-fer, and be - stow on all, on all Who would re - ceive the gift on

free-ly of-fer, and be - stow on all, on all Who would re - ceive the gift on

cresc. all who would re - ceive the gift, re - ceive the gift, the gift. *ff*

cresc. all who would re - ceive the gift, re - ceive the gift, the gift. *ff*

cresc. all who would re - ceive the gift, re - ceive the gift, the gift. *ff*

cresc. all who would re - ceive the gift, re - ceive the gift, the gift. *ff*

Nº 5. RECIT. AND NOW ALAS.

TENOR. RECIT. *con forza*

And now a-las! Oh, poor re-turn for so much ten-der love, They said, He did blas-

-pheme and for His life Did loud-ly cla-mour.

pp

ff

Nº 6. CHORUS. THE RULERS TAKE COUNSEL.

Allegro con brio.

SOPRANO. *ff* The

ALTO. *ff* The

TENOR. *ff* The

BASS. *ff* The

Allegro con brio. ♩ = 126.

ff

ben marc.
ben marc.
ben marc.
ben marc.

ru - lers take counsel, take coun - sel to - ge - ther, the ru - lers take
 ru - lers take counsel, take counsel to - ge - ther, the ru - lers take
 ru - lers take counsel, take counsel to - ge - ther, the ru - lers take
 ru - lers take coun - sel, take coun - sel to - ge - ther, the ru - lers take

pp
pp
pp
pp

coun - sel, the ru - lers take coun - sel to - ge - ther, the ru - lers, the ru - lers take
 coun - sel, the ru - lers take coun - sel to - ge - ther, the ru - lers, the ru - lers take
 coun - sel, the ru - lers take coun - sel to - ge - ther, the ru - lers, the ru - lers take
 coun - sel, the ru - lers take coun - sel to - ge - ther, the ru - lers, the ru - lers take

mf
mf
mf
mf

coun - sel to - ge - ther, the ru - lers take coun - sel, take coun - sel to -
 coun - sel to - ge - ther, the ru - lers take coun - sel, take coun - sel to -
 coun - sel to - ge - ther, the ru - lers take coun - sel, take coun - sel to -
 coun - sel to - ge - ther, the ru - lers take coun - sel, take coun - sel to -

-ge-ther, the ru-lers take coun-sel, the ru-lers take counsel to -ge-ther, the

-ge-ther, the ru-lers take coun-sel, the ru-lers take counsel to -ge-ther, the

-ge-ther, the ru-lers take coun-sel, the ru-lers take counsel to -ge-ther, the

-ge-ther, the ru-lers take coun-sel, the ru-lers take counsel to -ge-ther, the

ru-lers, the ru-lers take coun-sel to -ge-ther a - gainst

ru-lers, the ru-lers take coun-sel to -ge-ther a - gainst

ru-lers, the ru-lers take coun-sel to -ge-ther a - gainst

ru-lers, the ru-lers take coun-sel to -ge-ther a - gainst

the Lord, and a - gainst His a - noint - ed, a -

the Lord, and a - gainst His a - noint - ed, a -

the Lord, and a - gainst His a - noint - ed, a -

the Lord, and a - gainst His a - noint - ed, a -

-gainst the Lord, a - gainst the Lord,
 -gainst the Lord, a - gainst the Lord,
 -gainst the Lord, a - gainst the Lord,
 -gainst the Lord, a - gainst the Lord,

and a - - gainst His a - noint - - ed. The
 and a - - gainst His a - noint - - ed. The
 and a - - gainst His a - noint - - ed. The
 and a - - gainst His a - noint - - ed. The

ru - lers take coun - sel, the ru - lers take coun - sel to - ge - ther a - gainst the
 ru - lers take coun - sel, the ru - lers take coun - sel to - ge - ther a - gainst the
 ru - lers take coun - sel, the ru - lers take coun - sel to - ge - ther a - gainst the
 ru - lers take coun - sel, the ru - lers take coun - sel to - ge - ther a - gainst the

Più mosso.

Lord and against His a - noint - ed. He that sit-teth in the heav'ns shall

Lord and against His a - noint - ed. He that sit-teth in the heav'ns shall

Lord and against His a - noint - ed. He that sit-teth in the heav'ns shall

Lord and against His a - noint - ed. He that sit-teth in the heav'ns shall

ff

Più mosso. ♩ = 126.

ff

ff

sfz

laugh, He that sit-teth in the heav'ns shall laugh, He that sit-teth in the

laugh, He that sit-teth in the heav'ns shall laugh, He that sit-teth in the

laugh, He that sit-teth in the heav'ns shall laugh, He that sit-teth in the

laugh, He that sit-teth in the heav'ns shall laugh, He that sit-teth in the

laugh, He that sit-teth in the heav'ns shall laugh, He that sit-teth in the

sfz

heav'ns shall laugh, shall laugh: the Lord shall have them in de - ri-sion.

heav'ns shall laugh, shall laugh: the Lord shall have them in de - ri-sion,

heav'ns shall laugh, shall laugh: the Lord shall have them in de - ri-sion,

heav'ns shall laugh, shall laugh: the Lord shall have them in de - ri-sion.

sfz

ff

ff

in de - ri-sion, the Lord shall have them in de - ri-sion, the Lord shall

in de - ri-sion, the Lord shall have them in de - ri-sion, the Lord shall

in de - ri-sion, the Lord shall have them in de - ri-sion, the Lord shall

in de - ri-sion, the Lord shall have them in de - ri-sion, the Lord shall

tr

sfz

have them in de - ri-sion, the Lord shall have them in de - ri - sion.

have them in de - ri-sion, the Lord shall have them in de - ri - sion.

have them in de - ri-sion, the Lord shall have them in de - ri - sion.

have them in de - ri-sion, the Lord shall have them in de - ri - sion, the

sfz

ff He that sitteth in the heav'ns shall laugh, He that sitteth in the heav'ns shall

ff He that sitteth in the heav'ns shall laugh, He that sitteth in the heav'ns shall

fff He that sitteth in the heav'ns shall laugh, He that sitteth in the heav'ns shall

ff marc. He that sitteth in the heav'ns shall laugh, He that sitteth in the heav'ns shall

Lord shall have them in de - ri-sion, the Lord shall have them in de -

ff marc.

laugh, He that sit-teth in the heav'ns shall laugh: the Lord shall
 laugh, He that sit-teth in the heav'ns shall laugh: the Lord shall
 laugh, He that sit-teth in the heav'ns shall laugh: the Lord shall
 -ri-sion, the Lord shall have them in de - ri-sion, the Lord shall

ff
sfz

have them in de - - ri - sion, the Lord shall have them
 have them in de - - ri - sion, the Lord shall have them
 have them in de - - ri - sion, the Lord shall have them
 have them in de - - ri - sion, the Lord shall have them

in de - - ri - - sion, the Lord shall have them in de -
 in de - - ri - - sion, the Lord shall have them in de -
 in de - - ri - - sion, the Lord shall have them in de -
 in de - - ri - - sion, the Lord shall have them in de -

-ri - sion, in de - ri - sion, in de - ri - sion. The ru - lers take
 -ri - sion, in de - ri - sion, in de - ri - sion. The ru - lers take
 -ri - sion, in de - ri - sion, in de - ri - sion. The ru - lers take
 -ri - sion, in de - ri - sion, in de - ri - sion. The ru - lers take

coun-sel, take coun-sel to - ge - ther, the ru - lers take coun-sel, the
 coun-sel, take coun-sel to - ge - ther, the ru - lers take coun-sel, the
 coun-sel, take coun-sel to - ge - ther, the ru - lers take coun-sel, the
 coun-sel, take coun-sel to - ge - ther, the ru - lers take coun-sel, the

ru - lers take counsel to - ge - ther, the ru - lers, the ru - lers take coun-sel to - gether
 ru - lers take counsel to - ge - ther, the ru - lers, the ru - lers take coun-sel to - gether
 ru - lers take counsel to - ge - ther, the ru - lers, the ru - lers take coun-sel to - gether
 ru - lers take counsel to - ge - ther, the ru - lers, the ru - lers take coun-sel to - gether

Più mosso.

He that sit-teth in the heav'ns shall laugh, He that sit-teth in the heav'ns shall
 He that sit-teth in the heav'ns shall laugh, He that sit-teth in the heav'ns shall
 He that sit-teth in the heav'ns shall laugh, He that sit-teth in the heav'ns shall
 He that sit-teth in the heav'ns shall laugh, He that sit-teth in the heav'ns shall

f *ff*

laugh, He that sit-teth in the heav'ns shall laugh: the Lord shall have them
 laugh, He that sit-teth in the heav'ns shall laugh: the Lord shall have them
 laugh, He that sit-teth in the heav'ns shall laugh: the Lord shall have them
 laugh, He that sit-teth in the heav'ns shall laugh: the Lord shall have them

ff *ff*

in de-ri-sion, in de-ri-sion, in de-ri-sion, in de-ri-sion.
 in de-ri-sion, in de-ri-sion, in de-ri-sion, in de-ri-sion.
 in de-ri-sion, in de-ri-sion, in de-ri-sion, in de-ri-sion.
 in de-ri-sion, in de-ri-sion, in de-ri-sion, in de-ri-sion.

sfz *sfz* *fff*

N^o 7. RECIT. ERE YET THE WORDS.

SOPRANO. RECIT

Ere yet the words of doom, had ut-ter'd - been, Which sent the vic-tim to a

mf

shame - ful death, The ru-ler's wife did send, and thus besought:

N^o 8. DUET. WITH THIS JUST MAN.*Andante*

SOPRANO.

With this just man have nothing thou to do For

mp dolce

this day have suffer'd ma - ny things, for I this

day have suf - fer'd ma - - ny things, Be - cause of

Him, of Him in dreams, For I this day have suf - fer'd

ma - ny things, Be - cause of Him in dreams.

Then Pi - late said, In Him I find no cause in -

- deed of death, I there - fore will chastise and let Him

^A
 go, in Him I find no cause in - deed of death, I

For I this
 there - fore will chas-tise and let Him go, In Him I

day have suf - fer'd ma - ny things, for I this day have
 find no cause in-deed of death, in Him I find no

suf - fer'd ma - ny things, Be- cause of Him in dreams of Him in
 cause in - deed of death, I there-fore will chas-tise, chas - - tise and

dreams, for I this day— have suf-fer'd ma-ny things, be-
 let Him go, I there-fore will chas-tise, I there-fore will chas-tise, I

-cause of Him in dreams, be-cause of Him in dreams, in dreams With
 there-fore, I there-fore will chas-tise, and let Him go,— In Him I

this just man have nothing thou to do for I— this day— have—
 find— no cause in— - deed of— death, I— therefore will chas-

suf-fer'd ma-ny, ma-ny things be-cause— of Him, of Him in dreams, be-
 -tise and let Him go, in Him I find no—

- cause of Him in dreams, of Him in dreams, have
cause in - - deed of death, I there-fore will chas - - tise Him, I

ritard poco
suf-fer'd ma - ny things, be - cause of Him in dreams, with this just man
there - fore will chas - tise, and let Him go,

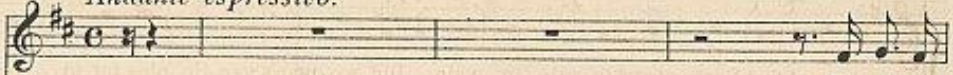
have no-thing thou to do, have no - thing thou
I therefore will chas-tise and let

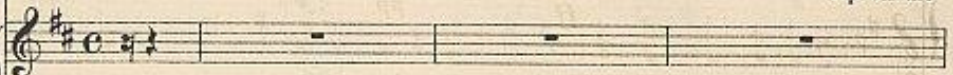
to do.
Him go.

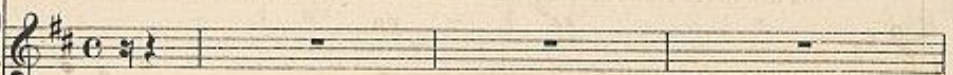
ff

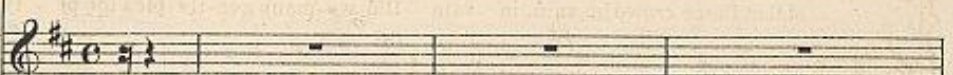
N^o 9. QUINTET. UPON THE EAR.

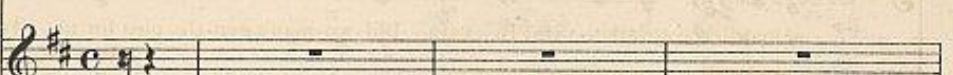
Andante espressivo.

SOLO SOPRANO.  Up-on the


SOPRANO I. 

SOPRANO II. 

ALTO I. 

ALTO II. 

Andante espressivo.

mf 


ear of that fierce crowd, up-on the ear of that fierce

Up-on the ear of that fierce crowd, up-on the ear

Up-on the ear of that fierce crowd, up-on the ear

Up-on the ear of that fierce crowd, up-on the ear

Up-on the ear of that fierce crowd, up-on the ear



crowd in vain Did wo-man's gen-tle plea for pi - ty fall, — did
of that fierce crowd in vain, in vain Did wo-man's gen-tle plea for pi - ty fall, — did
of that fierce crowd in vain, in vain Did wo-man's gen-tle plea for pi - ty fall, — did
of that fierce crowd in vain, in vain Did wo-man's gen-tle plea for pi - ty fall, — did
of that fierce crowd in vain, in vain Did wo-man's gen-tle plea for pi - ty fall, — did

wo - man's gen - tle plea for pi - ty fall, Their hearts were harden'd, and their
wo - man's gen - tle plea for pi - ty fall, Their hearts were harden'd,
wo - man's gen - tle plea for pi - ty fall, Their hearts were harden'd,
wo - man's gen - tle plea for pi - ty fall, Their hearts were harden'd,
wo - man's gen - tle plea for pi - ty fall, Their hearts were harden'd,
wo - man's gen - tle plea for pi - ty fall, Their hearts were harden'd,

sav - - - age hate

their sav - age hate Nought could ap - pease,

their sav - age hate Nought could ap - pease,

their sav - age hate Nought could ap - pease,

their sav - age hate Nought could ap - pease, nought could ap -

save for - feit of His life, their sav - age

— nought could ap - pease save for - feit of His life, their sav - age

— nought could ap - pease save for - feit of His life, their sav - age

— nought could ap - pease save for - feit of His life, their sav - age

— pease save for - feit of His life, their sav - age

hate nought could ap - -

hate nought could ap - pease, nought could ap - pease, nought could ap -

hate nought could ap - pease, nought could ap -

hate nought could ap - pease, nought could ap -

hate nought could ap - pease, nought could ap -

- pease save for - feit of His life, His life.

- pease save for - feit of His life, His life.

- pease save for - feit of His life, His life.

- pease save for - feit of His life, His life.

- pease save for - feit of His life, His life.

N^o 10. RECIT. SO AS THEY WILL'D.

BASS. RECIT.

So, as they will'd, the ru - ler did de - cree And as his hands he

wash'd in outward sign Of quit-tance from all share in that dread deed Say-ing,

See ye to it thus sen-tence pass'd. The mur-der-er Bar-ra-bas him re-

-lease! As for your King! Nail — Him up - on the Cross!

p

lento

colla voce

ff

fff

Nº 11. CHORUS. AWAY WITH HIM.

Allegro moderato.

SOPRANO. 

ALTO.  *mf*

TENOR.  *mp cresc.*

BASS.  *p cresc.*

Allegro moderato.

A-way with Him, a -
A-way with Him, a-way with Him, a -



f  *ff*

A-way with Him! Let Him be cru-ci-fied, let Him be

ff 

-way with Him, a-way with Him! Let Him be cru-ci-fied, let Him be

ff 

-way with Him, a-way with Him! Let Him be cru-ci-fied, let Him be

ff 

-way with Him, a-way with Him! Let Him be cru-ci-fied, let Him be



ff cru-ci-fied On us and on our chil-dren be His blood. *f*

ff cru-ci-fied On us and on our chil-dren be His blood. *f*

ff cru-ci-fied On us and on our chil-dren be His blood. *f*

ff cru-ci-fied On us and on our chil-dren be His blood. *f*

A-way with Him!

A-way with Him, a-way with Him!

A-way with Him, a-way with Him, a-way with Him!

A-way with Him, a-way with Him, a-way with Him, a-way with Him!

Let Him be cru-ci-fied, let Him be cru-ci-fied on us, and on our

Let Him be cru-ci-fied, let Him be cru-ci-fied on us, and on our

Let Him be cru-ci-fied, let Him be cru-ci-fied on us, and on our

Let Him be cru-ci-fied, let Him be cru-ci-fied on us, and on our

ff > > >

chil-dren be His blood away with Him,
 chil-dren be His blood let Him be cru-ci-fied, let Him be
 chil-dren be His blood let Him be cru-ci-fied, let Him be
 chil-dren be His blood let Him be cru-ci-fied, let Him be

a-way with Him! let Him be cru-ci-fied
 cru-ci-fied a-way with Him, a-way with Him!
 cru-ci-fied a-way with Him, a-way with Him, a-way with Him!
 cru-ci-fied a-way with Him, a-way with Him!

let Him be cru-ci-fied on us and on our chil-dren be His
 let Him be cru-ci-fied on us and on our chil-dren be His
 let Him be cru-ci-fied on us and on our chil-dren be His
 let Him be cru-ci-fied a-way with Him let Him be

ff

p

blood a - way with Him! let Him be cru - ci - fled, on
 blood on us and on our chil - dren be His blood
 blood on us and on our chil - dren be His blood
 cru cified on us and on our chil - dren be His blood

pp

us and on our chil - dren be His blood
 on us and on our chil - dren be His
 let Him be cru - ci - fled, on us and on our
 let Him be cru - ci - fled, let Him be

mf

a - way with Him, a - way with Him, a -
 blood chil - dren be His blood a - way with Him, a - way with Him, a -
 I. on us and on our chil - dren a - way with Him, a - way with Him, a -
 II. cru - ci - fled let Him be cru - ci - fled a - way with Him, a - way with Him, a -

- way with Him, a - way with Him, a - way with Him, a - way with Him, a -
 - way with Him, a - way with Him, a - way with Him, a - way with Him, a -
 - way with Him, a - way with Him, a - way with Him, a - way with Him, a -
 - way with Him, a - way with Him, a - way with Him, a - way with Him, a -

- way with Him, a-way with Him, let Him be cru-ci-fied, a - way with Him!
 - way with Him, a-way with Him, let Him be cru-ci-fied, a - way with Him!
 - way with Him, a-way with Him, let Him be cru-ci-fied, a - way with Him!
 - way with Him, a-way with Him, let Him be cru-ci-fied, a - way with Him!

Più lento.
 PILATE'S WIFE.

With this just man have nothing thou to do For I this
 PILATE
 In Him I find no cause in-deed of death, I

Più lento.

day have suf-fer'd ma - ny things be - cause of Him, be -
 find no cause in - deed of death, in Him I find no cause in -

Tempo primo.

- cause of Him in dreams. A - way with Him, a - way with Him, a - way with Him, a -
 A - way with Him, a - way with Him, a - way with Him, a -
 A - way with Him, a - way with Him, a - way with Him, a -
 - deed of death. A - way with Him, a - way with Him, a - way with Him, a -

Tempo primo.

ff

- way with Him, a - way with Him, a - way with Him! let Him be cru - cified,
 - way with Him, a - way with Him, a - way with Him! a - way with Him
 - way with Him, a - way with Him, a - way with Him! let Him be
 - way with Him, a - way with Him, a - way with Him! a - way with Him

let Him be crucified on us and on our chil - dren be His
 a-way with Him! let Him be crucified
 crucified, let Him be crucified on us and on our chil - dren
 a-way with Him! let Him be crucified

ff
 blood, His blood, on us and on our
 His blood, on us and on our
 be His blood, on us and on our
 His blood, on us and on our
ff fz fz fz

chil-dren be His blood, on us and on our chil-dren be His blood, on
 chil-dren be His blood, on us and on our chil-dren be His blood, on
 chil-dren be His blood, on us and on our chil-dren be His blood, on
 chil-dren be His blood away with Him let Him be crucified

Nº 12. FUNERAL MARCH.

Andantino. Lamentevole.

First system of musical notation, measures 1-4. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The dynamics are marked *ppp* (pianissimo). The music features a somber, slow melody in the right hand and a steady accompaniment in the left hand.

Second system of musical notation, measures 5-8. The melody continues with a similar somber character, featuring some chromatic movement in the right hand.

Third system of musical notation, measures 9-12. It includes first and second endings. The dynamics are marked *mf* (mezzo-forte). The first ending leads back to an earlier section, while the second ending concludes the phrase.

Fourth system of musical notation, measures 13-16. The dynamics are marked *ppp*. The music returns to a very soft, lamentable texture.

Fifth system of musical notation, measures 17-20. It includes first and second endings. The dynamics are marked *f* (forte), providing a final, more pronounced statement of the theme.

N^o 13. RECIT. and CHORUS. THEN AS HE WENT THE WEARY WAY.

TENOR. Recit.

Then as He went the wea-ry way to death That man of sorrows and ac-

- quaint-ed with grief And with pro-phet-ic eye, fore - saw the woes Which

God would bring up - on that guilt-y land E'en while up-on His ear their

fierce cries rang *Tempo primo.*

SOPRANO. *sotto voce*
A - way with Him, a-way with Him, a - way with Him, a-way with Him, a -

ALTO. *sotto voce*
A - way with Him, a-way with Him, a - way with Him, a-way with Him, a -

TENOR. *sotto voce*
A - way with Him, a-way with Him, a - way with Him, a-way with Him, a -

BASS. *sotto voce*
A - way with Him, a-way with Him, a - way with Him, a-way with Him, a -

CHORUS.

6609

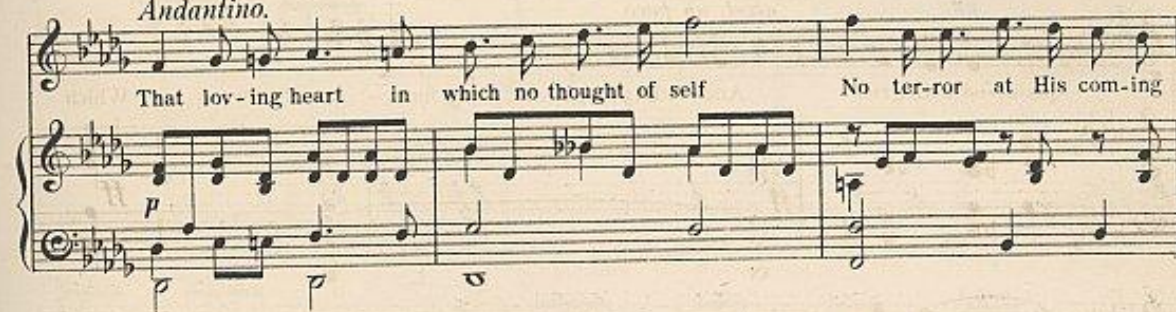


- way with Him, a - way with Him! Let Him be cru - ci - fied.

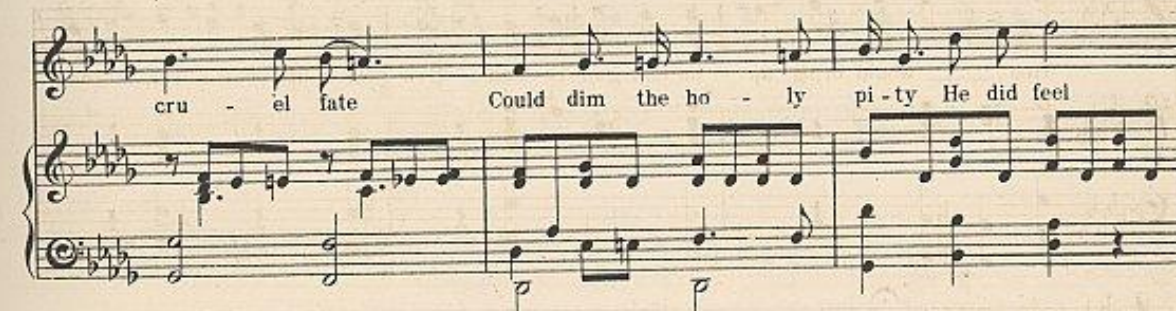
- way with Him, a - way with Him! Let Him be cru - ci - fied.

- way with Him, a - way with Him! Let Him be cru - ci - fied.

- way with Him, a - way with Him! Let Him be cru - ci - fied.

Andantino.


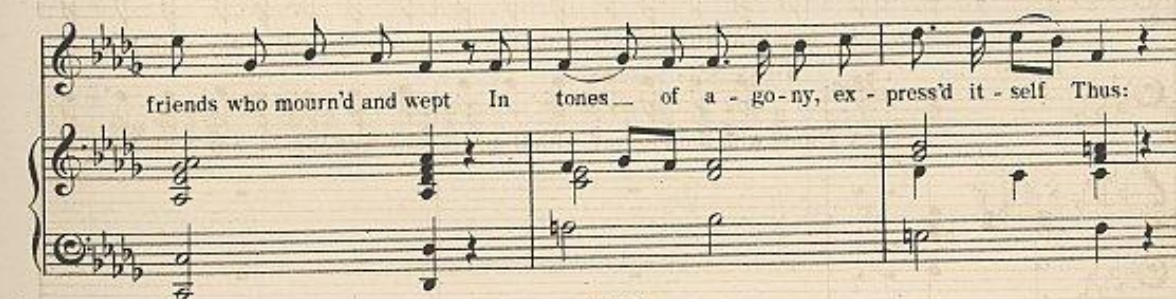
That lov - ing heart in which no thought of self No ter - ror at His com - ing



cru - el fate Could dim the ho - ly pi - ty He did feel



For hu - man sin, and se - quent mi - se - ry With tend' rest glance at



friends who mourn'd and wept In tones of a - go - ny, ex - press'd it - self Thus:

THE LAMENT.

No. 14. SOLO and CHORUS. OH! DAUGHTERS OF JERUSALEM.

Oh! _____ daugh - ters, oh! daugh - ters of Je - ru - sa - lem

pp

This system contains the first vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of three flats and a common time signature. The piano accompaniment is in a grand staff with a key signature of three flats and a common time signature. The piano part begins with a *pp* dynamic marking and features a series of chords in the right hand and a simple bass line in the left hand.

for yourselves and chil - dren weep, but not for me,

This system continues the vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of three flats and a common time signature. The piano accompaniment is in a grand staff with a key signature of three flats and a common time signature. The piano part continues with chords in the right hand and a simple bass line in the left hand.

daugh - ters of Je - ru - sa - lem weep, but not for me, _____

This system continues the vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of three flats and a common time signature. The piano accompaniment is in a grand staff with a key signature of three flats and a common time signature. The piano part continues with chords in the right hand and a simple bass line in the left hand.

for yourselves and chil - dren weep, but not for me,

This system concludes the vocal line and piano accompaniment. The vocal line is in a soprano clef with a key signature of three flats and a common time signature. The piano accompaniment is in a grand staff with a key signature of three flats and a common time signature. The piano part continues with chords in the right hand and a simple bass line in the left hand.

THE LAMENT

for yourselves and chil - dren weep, oh! daugh - ters of Je - ru - sa - lem

pp

weep, _____ weep, _____ but _____ not for me, _____

weep, _____ oh! daugh - ters of Je - ru - sa - lem,

ppp

weep for your - selves and chil - dren, but not for me.

CHORUS.

oh! daughters of Je - ru - sa - lem weep, but
 SOPRANO & ALTO.
 Away with Him! Let Him be cru-cified On us and on our

TENOR.
 Away with Him! Let Him be cru-cified On us and on our

BASS.
 Away with Him! Let Him be cru-cified On us and on our

not for me, weep for your -
 chil-dren be His blood. Let Him be cru-ci-fied,
 chil-dren be His blood. Let Him be cru-ci-fied,
 chil-dren be His blood. Let Him be cru-ci-fied,

- selves and chil-dren, but not for me, oh! daugh-ters of Je -
 A-way with Him!
 A-way with Him!
 A-way with Him!

- ru - sa - lem for your - selves and chil - dren weep, but not for

Let Him be cru - ci - fied On

Let Him be cru - ci - fied On

Let Him be cru - ci - fied On

me, daugh - ters of Je - ru - sa - lem

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

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

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

weep, but not for me.

cru - ci - fied a - way with Him!

cru - ci - fied a - way with Him!

cru - ci - fied a - way with Him!

N^o 15. CHORUS. KISS THE SON.

Andante grazioso.

SOPRANO.

ALTO.

TENOR.

BASS. *SOLO.* *mf*

Kiss the Son lest He be ang - ry, and ye per-ish from the way—

Andante grazioso.

mf

Bless-ed are all they that put their trust in Him,

Bless-ed are all they that put their trust in Him,

Bless-ed are all they that put their trust in Him, kiss the Son lest

Bless-ed are all they that put their trust in Him,

blessed are all they that put their

blessed are all they that put their

He be ang - ry, and ye per-ish from the way, blessed are all they that put their

blessed are all they that put their

trust in Him,
 trust in Him, kiss the Son lest He be ang-ry, and ye per-ish from the way,
 trust in Him,
 trust in Him,

blessed are all they that put their trust in Him, kiss the Son lest He be ang-ry,
 blessed are all they that put their trust in Him, kiss the Son lest He be ang-ry,
 blessed are all they that put their trust in Him, kiss the Son lest He be ang-ry,
 blessed are all they that put their trust in Him, kiss the Son lest He be ang-ry,

and ye per-ish from the way, — blessed are all they that put their trust in —
 and ye per-ish from the way, blessed are all they that put their trust in
 and ye per-ish from the way, blessed are all they that put their trust in
 and ye per-ish from the way, blessed are all they that put their trust in

Him, bless-ed are all they that put their trust in Him,
 Him, bless-ed are all they that put their trust in Him,
 Him, bless-ed are all they that put their trust in Him,
 Him, bless-ed are all they that put their trust in Him,

pp
 bless-ed, bless-ed are all they that put their trust, their
 bless-ed, bless-ed are all they that put their trust, their
 bless-ed are all they that put their
 bless-ed are all they that put their

pp sempre legato

trust in Him, - blessed are all they that put their trust in Him, their trust in
 trust in Him, - blessed are all they that put their trust in Him, their trust in
 trust in Him, - blessed are all they that put their trust in Him, their trust in
 trust in Him, - blessed are all they that put their trust in Him, their trust in

Him, that put their trust in Him. Kiss the Son lest He be

Him, that put their trust in Him. Kiss the Son lest He be

Him, that put their trust in Him. Kiss the

Him, that put their trust in Him. Kiss the

ang - ry, and ye per - ish from the way.

ang - ry, and ye per - ish from the way.

Son lest He be ang - ry, and ye per - ish from the way.

Son lest He be ang - ry, and ye per - ish from the way.

pp Blessed are all they that put their trust in Him, blessed are all they that put their

pp Blessed are all they that put their trust in Him, blessed are all they that put their

pp Blessed are all they that put their trust in Him, blessed are all they that put their

pp Blessed are all they that put their trust in Him, blessed are all they that put their

trust in Him, blessed are all they that put their trust, their trust in Him, their
 trust in Him, blessed are all they that put their trust, their trust in Him,
 trust in Him, blessed are all they that put their trust, their trust in Him,
 trust in Him, blessed are all they that put their trust, their trust in Him,

pp *ppp*

trust in Him, their trust in Him. Kiss the Son lest He be ang-ry,
 their trust in Him. Kiss the Son lest He be ang-ry,
 their trust in Him. Kiss the Son lest He be ang-ry,
 their trust in Him. Kiss the Son lest He be ang-ry,

ff

and ye per-ish from the way... Blessed are all they that put their trust in Him, their
 and ye per-ish from the way Blessed are all they that put their trust in Him, their
 and ye per-ish from the way Blessed are all they that put their trust in Him, their
 and ye per-ish from the way Blessed are all they that put their trust in Him, their

dim.

trust in Him, all they that put their trust in Him. Blessed, blessed,
 trust in Him, all they that put their trust in Him. Blessed, blessed,
 trust in Him, all they that put their trust in Him. Blessed, blessed,
 trust in Him, all they that put their trust in Him. Blessed, blessed,

blessed, blessed, bless - ed, bless - ed are all they that
 blessed, blessed, bless - ed, bless - ed are all they that
 blessed, blessed, bless - ed are all
 blessed, blessed, bless - ed are all

put their trust, their trust in Him,
 put their trust, their trust in Him,
 they that put their trust in Him,
 they that put their trust in Him,

CRE - - - scen - - - do
 bless - - - ed CRE - - - scen are - do all they
 bless - - - ed CRE - - - scen are - do all they
 bless - - - ed are all they

CRE - - - scen - - - do

that put their trust in Him, their trust in
 that put their trust in Him, their trust in
 that put their trust in Him, their trust in
 that put their trust in Him, their trust in
 that put their trust in Him, their trust in

pp sempre dim. e rall. al fine
pp sempre dim. e rall. al fine
pp sempre dim. e rall. al fine
pp sempre dim. e rall. al fine
sempre dim. e rall. al fine

Him, bless - ed, bless - ed, bless - - - ed.
 Him, bless - ed, bless - ed, bless - - - ed.
 Him, bless - ed, bless - ed, bless - - - ed.
 Him, bless - ed, bless - ed, bless - - - ed.

ppp
ppp
ppp
ppp

ppp

PART II.
Nº 16. INTRODUCTION.

Allegro con brio.

pp

ppp

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N^o 17. RECIT. NOON'S SCORCHING HOUR IT WAS.

RECIT. TENOR.

con forza
Noon's scorching hour it was Yet o'er the loft-y tower and

batt-le-ments The gild-ed domes and iv-ry pa-la-ces Of that fair

ci-ty call'd Je-ru-sa-lem The earthly

home of God's own chosen race No glittering sheen was there of East-ern skies. *Andante.*

mf

a tempo

p

Lento.

But gloom unearthly darkness most profound

Adagio.

For then on Calvary's holy mount In fearful

a-gonies and tortures dire Three forms were writhing on thac - cur - sed tree

ad lib.

colla voce

p

Poco Agitato.

RECIT. CONTRALTO.

Of these For bro-ken human laws and lives of

crime The twain in justice suffer'd; but the third Who there hung tortur'd

scomed, revild, des - pised With Crown of Thorns press'd on his bleed - - ing brow,

№ 18. QUINTET. WAS HE THE HOLY, BLAMELESS, GUILILESS ONE.

Adagio.

SOPRANO. *sfz* *pp*
Was He the Ho - ly blame - less guile - less one, the Ho - ly blame - less

ALTO. *sfz* *pp*
Was He the Ho - ly blame - less guile - less one, the Ho - ly blame - less

TENOR I. *sfz* *pp*
Was He the Ho - ly blame - less guileless one, the Ho - ly blame - less

TENOR II. *sfz* *pp*
Was He the Ho - ly blame - less guile - less one, the Ho - ly blame - less

BASS. *sfz* *pp*
Was He the Ho - ly blame - less guileless one, the Ho - ly blame - less

Adagio.

pp
 guile - less one The Lamb of God self sac - ri - ficed and slain, the
pp
 guile - less one The Lamb of God self sac - ri - ficed and slain, the
pp
 guile - less one The Lamb of God self sac - ri - ficed and slain, the
pp
 guile - less one The Lamb of God self sac - ri - ficed and slain, the
pp
 guile - less one The Lamb of God self sac - ri - ficed and slain, the

sfz *dim.*
 Lamb_ of God self sac - ri - ficed and slain,
sfz *dim.*
 Lamb_ of God self sac - ri - ficed and slain,
sfz *dim.*
 Lamb_ of God self sac - ri - ficed and slain,
sfz *dim.*
 Lamb_ of God self sac - ri - ficed and slain,
sfz *dim.*
 Lamb_ of God self sac - ri - ficed and slain,

pp
 — self sac - ri - ficed, self sac - ri - ficed and slain,
pp
 — self sac - ri - ficed, self sac - ri - ficed and slain,
pp
 — self sac - ri - ficed, self sac - ri - ficed and slain, The
pp
 — self sac - ri - ficed, self sac - ri - ficed and slain, The ho - ly
pp
 — self sac - ri - ficed, self sac - ri - ficed and slain, The ho - ly

sfz *dim.* *pp*

The Lamb _____ of God, the Lamb of
 The ho - ly blameless guileless one, the ho - ly blameless guile - less one
 Lamb of God self sac - ri - ficed, self sac - ri - ficed, the Lamb of
 blame - less guile - less one, the ho - ly blameless guile - less one the Lamb of
 blame - less guile - less one, the ho - ly blameless guile - less one the Lamb of

God self sac - ri - - ficed, the Lamb of God self sac - ri - ficed and
 the Lamb of God, the Lamb of God self sac - ri - -
 God self sac - ri - - ficed, self sac - ri - - ficed and slain and
 God self sac - ri - - ficed, self sac - ri - - ficed and slain and
 God self sac - ri - - ficed, self sac - ri - - ficed and slain and

pp *CRSC.* *CRSC.* *CRSC.*
 slain, the ho - ly one the blameless one, the ho - ly blame - less guile - less
 - ficed, the ho - ly one the blame - less one, the ho - ly blame - less guile - less
 slain, the ho - ly one the blameless one, the ho - ly blame - less guile - less
 slain, the ho - ly one the blameless one, the ho - ly blame - less guile - less
 slain, the ho - ly one the blameless one, the ho - ly blame - less guile - less
pp *CRSC.* *CRSC.*

one the Lamb, the Lamb of God, the ho-ly blameless guileless

one the ho-ly one the Lamb of God, the ho-ly blame-less guile-less

one the ho-ly one the Lamb of God, the ho-ly blameless guile-less

one the ho-ly one the Lamb of God, the guile-less

one the ho-ly one the Lamb of God, the blameless guile-less

one, the ho-ly blame-less guile-less one. The Lamb of God.

one, the ho-ly blame-less guile-less one. The Lamb of God.

one, the ho-ly blame-less guile-less one. The Lamb of God.

one, the ho-ly blame-less guile-less one. The Lamb of God.

one, the ho-ly blame-less guile-less one. The Lamb of God.

Nº 19. RECIT. NOW ON THE EAR OF THOSE.

CONTRALTO, RECIT.

Now on the ear of those Who midst the gloom of na-ture's dark ec-lipse And darker

gloom of hearts of hope be - reft In speechless sorrow stood beneath the

cross Mourning the loss of Him who erst had been. *Audante.* Their *a tempo*

mas - ter, teach - er, guide, and tru - est friend The ac - cents of re - proach, and

RECIT.

wild des-pair Fell harshly. For thus one dy - ing ma - le - fac - tor spoke,

DESPAIR.

N^o 20. AIR. IF THOU BE CHRIST.

BASS.

Allegro feroce.

ff

If Thou be
Christ then save Thyself and us, if Thou be Christ then save Thyself and
us, then save Thyself and us, then save Thyself and us, if
Thou be Christ then save Thyself and us, if Thou be Christ,
if Thou be Christ, if Thou be Christ, if Thou be

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Christ then save Thy - self, then save Thy - self and us, if,

if, if Thou be Christ, if Thou be

Christ then save Thy - self and us, then save Thy -

- self and us, then save Thy - self, Thyself and

us, if Thou be Christ then save Thy - self and us, if Thou be Christ then

ff

save Thyself and us, if Thou be Christ then save Thy - self and us,

if Thou be Christ then save Thy-self and us, if Thou be Christ

then save Thy-self and us, if Thou be Christ then save Thyself and us if

Thou be Christ, if Thou be Christ then save Thyself and us.

if Thou be Christ then save Thyself and us, then save Thyself and us.

Meno mosso e supplicherole.

if Thou be Christ, if Thou be Christ, if Thou be

Christ then save Thy - self and us, then save, then

save Thy - self and us, if Thou be

Christ then save Thy - self and us,

if Thou be Christ then

save Thy - self and us, if, if

ppp e stacc.

Thou be Christ then save

Thy - - self and us if Thou be Christ, if

Sostenuto.

String.

Thou be Christ then save Thy - - self and us,

Thy - self and us, save, save.

pp e dim. al fine

ppp

N^o. 21. CHORAL. HAVE I ANY PLEASURE.

Largo.

SOPRANO. *pp* Have I a-ny plea-sure, have I a-ny plea-sure at all, a - ny

ALTO. *pp* Have I a-ny plea-sure, have I a-ny plea-sure at all, a - ny

TENOR. *pp* Have I a-ny plea-sure, have I a-ny plea-sure at all, a - ny

BASS. *pp* Have I a-ny plea-sure, have I a-ny plea-sure at all, a - ny

plea - - sure at all, have I a-ny plea-sure, have I a-ny plea-sure at

plea - - sure at all, have I a-ny plea-sure, have I a-ny plea-sure at

plea - - sure at all, have I a-ny plea-sure, have I a-ny plea-sure at

plea - - sure at all, have I a-ny plea-sure, have I a-ny plea-sure at

all, a - ny plea - - sure at all, that the wicked, the wick-ed should

all, a - ny plea - - sure at all, that the wicked, the wick-ed should

all, a - ny plea - - sure at all, that the wicked, the wick-ed should

all, a - ny plea - - sure at all, that the wicked, the wick-ed should

pp

die, that the wicked should die, that the wicked, that the wicked should die.

die, that the wicked should die, that the wicked, that the wicked should die.

die, that the wicked should die, that the wicked, that the wicked should die.

die, that the wicked should die, that the wicked, that the wicked should die.

saith the Lord God, saith the Lord God, saith the Lord God, saith the Lord God.

saith the Lord God, saith the Lord God, saith the Lord God, saith the Lord God.

saith the Lord God, saith the Lord God, saith the Lord God, saith the Lord God.

saith the Lord God, saith the Lord God, saith the Lord God, saith the Lord God.

Lord God. Cast a-way from you all your trans-gressions all,

Lord God. Cast a-way from you all your transgressions

Lord God. Cast a-way from you

gressions, your trans-gressions, where - - by ye have trans - gress-ed, and
 your trans - - gressions, where - by ye have trans - gress-ed, and
 all your trans-gressions, where - by ye have trans - gress-ed, and
 all your trans-gressions, where - - by ye have trans - gress-ed, and

make you a new heart, and a new spi-rit, for why will ye die, O!
 make you a new heart, and a new spi-rit, for why will ye die, O!
 make you a new heart, and a new spi-rit, for why will ye die, O!
 make you a new heart, and a new spi-rit, for why will ye die, O!

House of Is-ra-el, why will ye die, O! House of Is-ra-el.
 House of Is-ra-el, why will ye die, O! House of Is-ra-el.
 House of Is-ra-el, why will ye die, O! House of Is-ra-el.
 House of Is-ra-el, why will ye die, O! House of Is-ra-el.

without accompaniment.

N^o 22. RECIT. NOT SO THE OTHER.

TENOR. RECIT.

Not so the o-ther, His glaz-ing eyes up- - on the Sa-viour turn'd

In bro-ken accents, and with con - - trite heart, With hum-blest hope, and

with a new-born Faith That, e'en of com - - ing death, the

throes could quell, He thus his pray'r pre - - ferr'd:

The musical score is written for a Tenor in a recitative style. It consists of four systems, each with a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "Not so the o-ther, His glaz-ing eyes up- - on the Sa-viour turn'd In bro-ken accents, and with con - - trite heart, With hum-blest hope, and with a new-born Faith That, e'en of com - - ing death, the throes could quell, He thus his pray'r pre - - ferr'd:". The piano accompaniment is marked with a piano (p) dynamic and features a simple harmonic accompaniment.

PENITENCE.

N^o 23. AIR. WHEN THOU O LORD.*Andante espressivo.*

TENOR.

When Thou O Lord, In - - - to Thy
king - dom com'st, when Thou, when Thou O Lord in - - to
Thy king - dom com'st re - mem - - ber, re - mem - ber me, O
Lord, re - mem - ber me when Thou O Lord,
in - to Thy king - - - dom com'st re - mem - - ber

The musical score is written for Tenor and Piano. It consists of six systems of music. Each system has a vocal line for the Tenor and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Andante espressivo'. The lyrics are: 'When Thou O Lord, In - - - to Thy king - dom com'st, when Thou, when Thou O Lord in - - to Thy king - dom com'st re - mem - - ber, re - mem - ber me, O Lord, re - mem - ber me when Thou O Lord, in - to Thy king - - - dom com'st re - mem - - ber'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

me, re - mem - - ber, re - mem - - ber me.

accel. when Thou in - - to Thy king - - dom com'st, *cresc.* when Thou in -

- to Thy king - - dom com'st O Lord, O Lord re -

- mem - - ber me, O Lord re - mem - ber me,

ff Lord, Lord re - mem - - ber me

Tempo I.

when Thou O Lord, In - - - to Thy kingdom

com'st when Thou, when Thou O Lord in - - to Thy

king - dom com'st re - mem - - ber, re - mem - ber me, O Lord, re -

- mem - ber me when Thou in - - - to Thy king - - dom com'st

O Lord re-mem-ber me O Lord re-

- mem-ber me when Thou O Lord in-

- to Thy king-dom com'st O Lord re-mem-ber me, re-

- mem-ber me

N^o 24. CHORAL. THERE IS JOY.

Andante. 1st. time *ff*
2nd. time *pp*

SOPRANO. There is joy, there is joy in the pre - sence of the an - gels

ALTO. There is joy, there is joy in the pre - sence of the an - gels

TENOR. There is joy, there is joy in the pre - sence of the an - gels

BASS. There is joy, there is joy in the pre - sence of the an - gels

Andante.

of God o-ver one sin-ner, o-ver one sinner that re - pen -

of God o-ver one sin-ner, o-ver one sinner that re - pen -

of God o-ver one sin-ner, o-ver one sinner that re - pen -

of God o-ver one sin-ner, o-ver one sinner that re - pen -

-teth o-ver one, o-ver one sin-ner that re - pen-teth, that re - pen - -teth.

-teth o-ver one, o-ver one sin-ner that re - pen-teth, that re - pen - -teth.

-teth o-ver one, o-ver one sin-ner that re - pen-teth, that re - pen - -teth.

-teth o-ver one, o-ver one sin-ner that re - pen-teth, that re - pen - -teth.

Nº 25. RECIT. TO THE ONE, THE DYING JESUS.

CONTRALTO RECIT.

To the one, The dy - ing Je - sus look'd nor breath'd re - proach:

But to the o - ther, with that gen - tle voice Which,

pp sostenuta

whether heard 'mid Zi-on's gol - den groves Or by the shores o' Ti - be - rias' tideless sea, Ne'er fell up -

- on the ear of hum - ble friend, Or fol - low - er low - ly, save — in the tones of mer - cy,

par - don, bless - ing, and of peace — Re - spond - ed thus:

PARDON.

No 26. ARIA. TO-DAY WITH ME.

Adagio.

The musical score is written for voice and piano. It consists of five systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The tempo is marked 'Adagio'. The lyrics are: 'To-day with Me, I say, To-day with Me, I say, thou ve-ri-ly, in Pa-ra-dise in Pa-ra-dise shalt be, thou ve-ri-ly in Pa-ra-dise shalt be to-day with Me, I say, with Me, I say, thou ve-ri-ly in Pa-ra-dise, in Pa-ra-dise shalt be, to-day with Me, I say, to-day, to-day, with Me, to-day, to-day with Me, with Me, with Me, I'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking 'p' (piano) is present at the beginning of the first system.

To-day with Me, I say, To-day with Me, I say, thou ve-ri-ly, in
 Pa-ra-dise in Pa-ra-dise shalt be, thou ve-ri-ly in Pa-ra-dise shalt
 be to-day with Me, I say, with Me, I say, thou ve-ri-ly in
 Pa-ra-dise, in Pa-ra-dise shalt be, to-day with Me, I say, to-
 day, to-day, with Me, to-day, to-day with Me, with Me, with Me, I

say, — thou ve - - ri - ly — in Pa - - ra - dise shalt

be, — to - day with Me in Pa - ra - dise shalt be, — to -

- day — with Me, — to - day with Me in Pa - ra - dise, to - day with Me in

Pa - ra - dise thou shalt be with Me I say, with Me, with Me thou ve - ri - ly in

ritard.

colla voce

Pa - ra - dise shalt be, to - day with Me, I say, — to - day with Me I say to -

- day with Me I say thou ve - ri - ly shalt be, thou

ve - ri - ly in Pa - ra - dise to - day with Me shalt be, with

rit.

p e ritard.

ppp

me in Pa - ra - dise.

Ped.

✱

№ 27. CHORAL. EYE HATH NOT SEEN.

Adagio.

SOPRANO. Eye hath not seen, ear hath not heard, Nor

ALTO. Eye hath not seen, ear hath not heard, Nor

TENOR. Eye hath not seen, ear hath not heard, Nor

BASS. Eye hath not seen, ear hath not heard, Nor

Adagio.

can the heart of man con - ceive The glo - ries

can the heart of man con - ceive The glo - ries

can the heart of man con - ceive The glo - ries

can the heart of man con - ceive The glo - ries

of that rest, pre - pard For them who in Gods

of that rest, pre - pard For them who in Gods

of that rest, pre - pard For them who in Gods

of that rest, pre - pard For them who in Gods

Christ be - lieve, who in Gods Christ be - lieve.

Christ be - lieve, who in Gods Christ be - lieve.

Christ be - lieve, who in Gods Christ be - lieve.

Christ be - lieve, who in Gods Christ be - lieve.

Nº 28. RECIT. THE NINTH HOUR COMES.

BASS. RECIT.

The ninth hour comes, a deep - er, den - ser

pp

gloom Oer na - ture's face is spread as 'twere a pall.

Allegro e ben marcato.

p

The ground up -

p

- heaves with

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earth - quake and the

veil Which un - til

then from gaze or touch pro - fane, The

Ho - ly of Ho - lies, did both screen and guard, In

twain is rent!

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CHORUS.

SOPRANO.

ALTO.

TENOR.

BASS.

The graves give up their dead.

The graves give up their dead.

ppp

ppp

RECIT.

With voice that reach'd Cre-

- a - tion's ut - most bounds The Sa - viour twice made aw - ful ut - ter - ance.

Largo appassionato.

E - lo - i! E - lo - i! la - ma sa - bac - tha - ni E - lo - i! E - lo - i! la - ma sa - bac - tha - ni

ff

pp

N^o 29. RECIT. THROUGHOUT SPACE.

RECIT SOPRANO.

Through-out space em - py - re - an rang those tones Which
 an - gel na - tures heard with deep - est awe.

N^o 30. DUET. FOR, AS THE TRUTH.

Andante.

SOPRANO. For,
 BASS. For,

Andante.

as the truth on spi-rit vi-sion dawn'd, That i' - th' hour of
 for as the truth on spi-rit vi - sion dawn'd, That i' - th' hour of

more than mor-tal a - go - ny Th'Al - migh - ty Fa - ther could it seem'd for-

more than mor-tal a - go - ny Th'Al - migh - ty Fa - ther could it seem'd for-

sake That Being He him - self did once proclaim From Heav'n as His

sake That Being He him - self did once proclaim From Heav'n as His

well be - lov - ed Son, from Heav'n, from Heav'n as His well be - lov - ed Son, as

well be - lov - ed Son, from Heav'n, from Heav'n as His well be - lov - ed Son, as

His well be - lov - ed Son A dread un-speak - a - ble,

His well be - lov - ed Son A dread un-speak - a - ble,

a dread unspeak-a-ble their souls, their souls did fill, Lest in the coun-sels,
 a dread unspeak-a-ble their souls, their souls did fill, Lest in the coun-sels,

lest in the coun-sels of the Tri-une God
 lest in the counsels of the Tri-une God It had been pre-or-dain'd that from

It had been pre-or-dain'd that from them—too
 them—too The bless-ed light—of Je-ho-vah's

The bless-ed light should be with-drawn,
 coun-te-nance should be with-drawn,

that light which t'ward them Beam'd forth in ne-ver ending gush-ing tide of
 that light which t'ward them Beam'd forth in ne-ver ending gush-ing tide of

sempre legato

soul ab-sorb-ing Glo-ry, Life, and Love! — of soul ab-sorb-ing
 soul ab-sorb-ing Glo-ry, Life, and Love! — of soul ab-sorb-ing

sfz

Glo-ry, life, and love! With-out which, all were dark, and
 Glo-ry, — life, — and love! With-out which, all were dark, and

p

dead, and void all were dark, and dead, and void.
 dead, and void all were dark, and dead, and void.

Più lento.
pp piangevole

Più lento.
pprall. e dim.

N^o 31. RECIT. and CHORUS. WITH HOLY TERROR.

SOPRANO.

With ho - ly ter - ror, and with fa - ces veild, They
 bow them - selves be - fore the throne of God,

Andantino.

While their pure sin - less lips, in e - cho breathe,

SOPRANO.
 E - lo - i! E - lo - i! Hagam sa - bac - tha - nu E - lo - i! E - lo - i! Hagam sa - bac - tha - nu

ALTO.
 E - lo - i! E - lo - i! Hagam sa - bac - tha - nu E - lo - i! E - lo - i! Hagam sa - bac - tha - nu

TENOR.
 E - lo - i! E - lo - i! Hagam sa - bac - tha - nu E - lo - i! E - lo - i! Hagam sa - bac - tha - nu

BASS.
 E - lo - i! E - lo - i! Hagam sa - bac - tha - nu E - lo - i! E - lo - i! Hagam sa - bac - tha - nu

CHORUS.

RECIT.

On earth men's hearts were stricken deep with fear! In Heav'n An awful si - lence reigns.

Nº 32. RECIT. GRIM DEATH EXULTS.

Moderato ben marcato.
SOPRANO.

Grim Death ex-ults, In blind be-lief, that o'er the
Lord of Life A vic-try he hath won.

mf *ff* *pp ritard molto*

Nº 33. RECIT. VAIN BOAST! VAIN HOPE!

Andante.

Vain boast! Vain hope! Up-on that Ho-ly One who stoop'd to die, The
worm and foul cor-rup-tion had no pow-er; For while that form hung life-less on the
tree, His soul held bright com-mu-nion with the skies.

N^o 34. CHORUS. AND THROUGH THE STAR FLOORED VAULT.

A tempo Andante.

SOPRANO. *mf* And through the star floor'd vault of high-est Heav'n Ce - les - tial my - riads

ALTO. *mf* And through the star floor'd vault of high-est Heav'n Ce - les - tial my - riads

TENOR. *mf* And through the star floor'd vault of high-est Heav'n Ce - les - tial my - riads

BASS. *mf* And through the star floor'd vault of high-est Heav'n Ce - les - tial my - riads

A tempo Andante.

RECIT.

tun - ing gold - en harps. Thus sang the song of hu - man souls redeem'd Of

tun - ing gold - en harps.

tun - ing gold - en harps.

tun - ing gold - en harps.

sin - de - stroyed, and pa - ra - dise re - gain'd.

sf *ff*

N^o 35. CHORUS. PROPHET! SAVIOUR! PRIEST, AND KING!*Allegro.*

SOPRANO.

ALTO.

TENOR.

BASS.

f Pro - phet! Sa - viour! Priest, and King!

f Pro - phet! Sa - viour! Priest, and King!

f Pro - phet! Sa - viour! Priest, and King!

f Pro - phet! Sa - viour! Priest, and King!

Allegro.

f Pro - phet! Sa - viour! Priest, and King!

Wel - come to Thy star - ry throne. Pro - phet!

Wel - come to Thy star - ry throne. Pro - phet!

Wel - come to Thy star - ry throne. Pro - phet!

Wel - come to Thy star - ry throne. Pro - phet!

Sa - viour! Priest, and King! Wel - come to the

Sa - viour! Priest, and King! Wel - come to the

Sa - viour! Priest, and King! Wel - come to the

Sa - viour! Priest, and King! Wel - come to the

realm Thine own, wel - come to the realm Thine

realm Thine own, wel - come to the realm Thine

realm Thine own, wel - come to the realm Thine

realm Thine own, wel - come to the realm Thine

A *ff*
own; Pro - phet! Sa - viour! Priest, and King, Wel - come

ff
own; Pro - phet! Sa - viour! Priest, and King, Wel - come

ff
own; Pro - phet! Sa - viour! Priest, and King, Wel - come

ff
own; Pro - phet! Sa - viour! Priest, and King, Wel - come

pp
to Thy star - ry throne Man from sin's deep

pp
to Thy star - ry throne Man from sin's deep

pp
to Thy star - ry throne Man from sin's deep

pp
to Thy star - ry throne Man from sin's deep

debt now freed, Jus - tice on him hath no

debt now freed, Jus - tice on him hath no

debt now freed, Jus - tice on him hath no

debt now freed, Jus - tice on him hath no

Bppp
claim, Vil - est sin - ners now may plead

ppp
claim, Vil - est sin - ners now may plead

ppp
claim, Vil - est sin - ners now may plead

ppp
claim, Vil - est sin - ners now may plead

B

Thy a - to - ning, sav - ing name, As the

Thy a - to - ning, sav - ing name, As the

Thy a - to - ning, sav - ing name, As the

Thy a - to - ning, sav - ing name, As the

first fruits, as the first fruits of Thy cross, Thou a ran - som'd

first fruits, as the first fruits of Thy cross, Thou a ran - som'd

first fruits, as the first fruits of Thy cross, Thou a ran - som'd

first fruits, as the first fruits of Thy cross, Thou a ran - som'd

cresc.
soul doth bring, Thou a ran - som'd soul doth

cresc.
soul doth bring, Thou a ran - som'd soul doth

cresc.
soul doth bring, Thou a ran - som'd soul doth

cresc.
soul doth bring, Thou a ran - som'd soul doth

bring. Man from sin's deep debt now freed, Jus - tice on him hath no claim,

bring. Man from sin's deep debt now freed, Jus - tice on him hath no claim,

bring. Man from sin's deep debt now freed, Jus - tice on him hath no claim,

bring. Man from sin's deep debt now freed, Jus - tice on him hath no claim,

Vil - est sin - ners now may plead Thy a - to - ning sav - ing name As the first fruits

Vil - est sin - ners now may plead Thy a - to - ning sav - ing name

Vil - est sin - ners now may plead Thy a - to - ning sav - ing name As the first fruits

Vil - est sin - ners now may plead Thy a - to - ning sav - ing name As the first fruits

of Thy cross, Thou a ran - som'd soul doth bring

of Thy cross, Thou a ran - som'd soul doth bring Hail to Thee, our Lord and

of Thy cross, Thou a ran - som'd soul doth bring Hail to Thee, our Lord and

Hail to

Hail to Thee, our Lord and God Man's Re -

God Man's Re - deem - er, Priest, and King Man's Re -

God Man's Re - deem - er, Priest, and King Hall!

Thee our Lord and God Man's Re - deem - er,
 - deem - er Priest, and King Man's Re - deem - er,
 - deem - er Priest, and King Man's Re - deem - er,
 Hail to Thee our

Priest, and King, Priest, and King, Hail to
 Priest, and King, Priest, and King, Man's Re -
 Priest, and King, Priest and King, Man's Re -
 Lord and God, our Lord and God,
 D

Thee our Lord, and God, Man's Re - deem - er,
 - deem - er, Priest, and King, Man's Re - deem - er
 - deem - er, Priest, and King, our Lord, Hail Hail to
 Hail to Thee, our Lord, and God,
 D

Priest, and King, Hail to Thee, our Lord and
 Priest, and King Hail Hail to Thee, our Lord and
 Thee our Lord and God, Man's Re - deem - er,
 Man's Re - deem - er, Priest, and King, Re - deem - er,

God, our Lord, and God, our Lord and God Man's Re -
 God Man's Re - deem - er, Priest, and King Man's Re - deem - er
 Priest, and King, Priest, and King Man's Re - deem - er
 Hail to Thee, Hail to Thee, Hail to

- deem - er, Priest, and King, Hail to Thee our Lord and
 Priest, and King Hail to Thee, our Lord our God, Man's Re - deem - er
 Hail to Thee, our Lord and God, to Thee, our Lord
 Thee, our Lord and God, Hail to Thee, our Lord and

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God, Hail! hail to Thee, our Lord and God, Hail!

Priest, and King, Man's Re-deemer, Priest and King, Man's Redeemer, Priest, and King—
and God, Man's Re - deem - er, Priest and King,

God, Hail! hail to Thee, our Lord and God,

Ped.

Man's Redeemer, Priest, and King, Hail to Thee our Lord and God, our
Man's Redeemer, Hail to Thee, hail to Thee, our Lord and
Hail to Thee, our Lord and God, to Thee, our Lord and God,
Hail! hail to Thee our Lord, our Lord and God, Hail!

Lord and God. As the first fruits of Thy cross, Thou a ran-som'd
God, our Lord and God. As the first fruits of Thy cross, Thou a ran-som'd
Hail! hail! As the first fruits of Thy cross, Thou a ran-som'd
hail, our Lord and God. As the first fruits of Thy cross, Thou a ran-som'd

soul doth bring, Hail to Thee, Hail to Thee our Lord and God.

soul doth bring, Hail to Thee, Hail to Thee our Lord and God.

soul doth bring, Hail to Thee, Hail to Thee our Lord and God.

soul doth bring, Hail to Thee, Hail to Thee our Lord and God.

F
Pro - phet! Sa - viour! Priest, and King! Wel - come to Thy

Pro - phet! Sa - viour! Priest, and King! Wel - come to Thy

Pro - phet! Sa - viour! Priest, and King! Wel - come to Thy

Pro - phet! Sa - viour! Priest, and King! Wel - come to Thy

star - ry throne. Pro - phet! Sa - viour! Priest, and

star - ry throne. Pro - phet! Sa - viour! Priest, and

star - ry throne. Pro - phet! Sa - viour! Priest, and

star - ry throne. Pro - phet! Sa - viour! Priest, and

King Wel - come to the realm Thine own!

King Wel - come to the realm Thine own!

King Wel - come to the realm Thine own!

King Wel - come to the realm Thine own!

Wel - come to the realm Thine own! As the

Wel - come to the realm Thine own! As the

Wel - come to the realm Thine own! As the

Wel - come to the realm Thine own! As the

first fruits of Thy cross As the first fruits

first fruits of Thy cross As the first fruits

first fruits of Thy cross As the first fruits

first fruits of Thy cross As the first fruits

Gff

of Thy cross Thou a ran-som'd soul doth bring, Hail to
 of Thy cross a ran-som'd soul doth bring, Hail to
 of Thy cross a ran-som'd soul doth bring, Hail to
 of Thy cross a ran-som'd soul doth bring, Hail to

ff

Thee, our Lord and God Man's Re-deem-er, Priest, and King!
 Thee, our Lord and God Man's Re-deem-er, Priest, and King!
 Thee, our Lord and God Man's Re-deem-er, Priest, and King!
 Thee, our Lord and God Man's Re-deem-er, Priest, and King!

ppp

ff sempre cresc.
 Hail hail hail to Thee, our Lord and
 Hail hail hail to Thee, our Lord and
 Hail hail hail to Thee, our Lord and
 Hail hail hail to Thee, our Lord and

ff

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God, Hail! hail to Thee our
 God, Hail! hail to Thee our
 God, Hail! hail to Thee our
 God, Hail! hail to Thee our

Lord and God, Pro - phet! Sa - viour! Priest, and King
 Lord and God, Pro - phet! Sa - viour! Priest, and King
 Lord and God, Pro - phet! Sa - viour! Priest, and King
 Lord and God, Pro - phet! Sa - viour! Priest, and King

Hail! hail! hail to Thee, Man's Re - deem - er,
 Hail! hail! hail to Thee, Man's Re - deem - er,
 Hail! hail! hail to Thee, Man's Re - deem - er,
 Hail! hail! hail to Thee, Man's Re - deem - er,

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Più Allegro.

Priest, and King, Hail to Thee, our Lord and God, Hail to
 Priest, and King, Hail to Thee, our Lord and God, Hail to
 Priest, and King, Hail to Thee, our Lord and God, Hail to
 Priest, and King, Hail to Thee, our Lord and God, Hail to

Più Allegro.

Thee, our Lord and God, Hail to Thee, our Lord and God, our
 Thee, our Lord and God, Hail to Thee, our Lord and God, our
 Thee, our Lord and God, Hail to Thee, our Lord and God, our
 Thee, our Lord and God, Hail to Thee, our Lord and God, our

God. Hail hail hail!
 God. Hail hail hail!
 God. Hail! hail hail!
 God. Hail! hail hail!

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