

Laurence Armstrong Hughes

# A Gnostic Passion

in six scenes

for

SATB soloists  
Choir  
Orchestra  
and  
Organ

(A chamber organ should preferably be used for the narration,  
and a large organ for the opening and closing choruses; but the same organ may be used for both if necessary.  
If so, the 'chamber organ' should be more in the nature of a 'Hammond' organ, with a pedal board and strong reeds)

Duration: c.1 hour

Texts from the Gospel of Marcion, The Odes of Solomon,  
The Hymn of Jesus, The Panarion, The Psalms.

# Scene I - The Feast of the Passover

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## 1. Chorus: 'Let the singers sing' (Ode 7)

**Allegro**

♩ = 70

This musical score is for the first chorus, 'Let the singers sing' (Ode 7), from Scene I: The Feast of the Passover. The tempo is marked **Allegro** with a metronome marking of ♩ = 70. The score is in 3/4 time and features a variety of instruments and voices.

**Instrumentation:**

- Flutes 1&2
- Oboes 1&2
- Clarinets in B♭ 1&2
- Bassoons 1&2
- Timpani
- Harp
- Soprano
- Alto
- Tenor
- Bass
- Organ
- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

**Key Performance Indicators:**

- Flutes 1&2:** First ending (1.) starts at measure 3 with a forte (*f*) dynamic. Second ending (2.) begins at measure 5.
- Oboes 1&2:** First ending (1.) starts at measure 3 with a forte (*f*) dynamic. A note for '1. & 2. unis.' is present at measure 4.
- Clarinets in B♭ 1&2:** First ending (1. and 2. unis.) starts at measure 3 with a forte (*f*) dynamic.
- Bassoons 1&2:** First ending (1.) starts at measure 3 with a forte (*f*) dynamic.
- Timpani:** First ending (1.) starts at measure 3 with a forte (*f*) dynamic. A *mf* dynamic is indicated at measure 5.
- Organ:** First ending (1.) starts at measure 3 with a forte (*f*) dynamic.
- Violin I:** First ending (1.) starts at measure 3 with a forte (*f*) dynamic.
- Violin II:** First ending (1.) starts at measure 3 with a forte (*f*) dynamic.
- Viola:** First ending (1.) starts at measure 3 with a forte (*f*) dynamic.
- Violoncello:** First ending (1.) starts at measure 3 with a forte (*f*) dynamic.
- Contrabass:** First ending (1.) starts at measure 3 with a forte (*f*) dynamic.

**Vocal Parts:**

- Soprano, Alto, Tenor, and Bass parts are shown with lyrics: "Let the".
- The Organ part includes the lyrics "Let the" at the end of the first ending.

**Other Markings:**

- The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte).
- There are first and second endings for several instrumental parts.
- The organ part includes a *Ped.* (pedal) marking.

8

Fl.

Ob.

Cl.

Bsn.

Timp.

Hp.

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sin - gers sing the Grace \_\_\_\_\_ of the Lord Most High, \_\_\_\_\_

sin - gers sing the Grace \_\_\_\_\_ of the Lord Most High, \_\_\_\_\_

sin - gers sing the Grace \_\_\_\_\_ of the Lord Most High, \_\_\_\_\_

sin - gers sing the Grace \_\_\_\_\_ of the Lord Most High, \_\_\_\_\_

*f*

Detailed description: This page of a musical score, numbered 3 in the top right corner, begins with a rehearsal mark '8'. It features a full orchestral arrangement with woodwinds (Flute, Oboe, Clarinet, Bassoon), percussion (Timpani), strings (Violins I & II, Viola, Violoncello, Contrabass), and organ. The vocal soloists (Soprano, Alto, Tenor, Bass) enter with the lyrics 'sin - gers sing the Grace \_\_\_\_\_ of the Lord Most High, \_\_\_\_\_'. The organ part is marked with a forte 'f' dynamic. The woodwinds and strings provide harmonic support and rhythmic accompaniment for the vocalists.

17

Fl.

Ob.

Cl.

Bsn.

Hn.

Timp.

Hp.

S.

A.

T.

B.

Org.

Vln. II

Vla.

Vc.

Cb.

And let them bring their songs. \_\_\_\_\_ And let their

And let them bring their songs. \_\_\_\_\_ And let their

And let them bring their songs. \_\_\_\_\_ And let their

And let them bring their songs. \_\_\_\_\_ And let their

*f*

*f*

*f*

*f*



36

Ob. *f* unis.

Cl. *mf* 1 & 2 unis.

Bsn. *mf*

Hn. *mf*

Tpt. *f*

Timp. *f*

Hp.

S. *mf*  
 voi ces \_\_\_\_\_ like the ma - jes - tic beau ty \_\_\_\_\_ of the Lord.

A. *mf*  
 gen - tle voi ces \_\_\_\_\_ like the ma - jes - tic beau ty \_\_\_\_\_ of the Lord.

T. *mf*  
 and their gen - tle voi ces \_\_\_\_\_ like the ma - jes - tic beau - ty \_\_\_\_\_ of the Lord.

B. *mf*  
 and their gen - tle voi - ces like the ma - jes - tic beau ty \_\_\_\_\_ of the Lord.

Org.

Vln. I

Vln. II

Vla. *mf*

Vc. *mf*

Cb. *mf*

47

1. *f* 2. *mf*

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp. *mf*

Hp.

S.

A.

T.

B.

Org. *f* *mf*

Vln. I *f* *mf* div.

Vln. II *f* *mf* div.

Vla. *mf*

Vc. *mf*

Cb. *mf*

56

Hn.

Timp. *p*

Hp.

A. *mf*  
For He gave a mouth to His cre - a - tion: To o - pen the voice of the mouth to -

T. *mf*  
For He gave a mouth to His cre - a - tion: To o - pen the voice of the

B. *mf*  
To o - pen the

Org.

Vln. I

Vln. II *mp* *mf*

Vla.

Vc.

Cb. *mp*







86 2.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp. *(tr)* *p* *tr*

Hp.

S. *mf*  
Con-fess His power and de-clare His grace.

A. *mf*  
And de-clare His grace.

T. *mf*  
Con-fess His power and de-clare His grace.

B. *mf*  
Con-fess His power And de-

Org.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mp*







2. Narration  
(Marcion. iv. 40)

123 Andante

Hp.

Narrator (T. Solo)

mf

Now the feast of un-lea-vened bread was co-ming near, which is called the Pass-o- ver. And the

Org.

mf



128

Hp.

Narrator (T. Solo)

chief priests and scribes were see-king how they might kill him. For they feared the peo- ple. Then Ju -

Org.



132

Hp.

Narrator (T. Solo)

- das, be-ing of the num-ber of the Twelve, went a - way, and com-muned with the chief priests and cap- tains.

Org.

136 *rall.* *Andante*

Hp.

Narrator (T. Solo)

Org.

how he might de - li - ver Him up to them. The the day of un - lea - vened bread came,

139

Hp.

Narrator (T. Solo)

Org.

when the Pass - o - ver must be sa - cri - ficed. And He said to Pe - ter and the rest:



143 **Meno mosso** **Andante**

Hp. *mf*

Narrator (T. Solo) *mf*

Jesus (Bar. Solo) *mf* And they said to Him:  
Go and make ready that we may eat the Pass-over.

Org. *mf*

Vln. I *mf* con sord. **Andante**

Vln. II *mf* con sord.

Vla. *mf* con sord.

Vc. *mf* con sord.

Cb. *mf* con sord.

149

Hp.

Narrator (T. Solo) *mf* And He said to them:

T. *mf* Where should we make ready?

B. *mf* Where should we make ready?

Org. *mf* Ped. Man.

152 **Meno mosso**

Hp. *mf*

Jesus (Bar. Solo) *mf*

Be - hold, when you have en - tered the ci - ty, a man shall meet you, bea - ring a pit - cher of wa - ter;

**Meno mosso** *mf*

Vln. I

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

156

Hp.

Jesus (Bar. Solo)

fol - low him in - to the house where he goes. — And you shall say to the mas - ter of the house, the Tea - cher says to

Vln. I

Vln. II

Vla.

Vc.

Cb.

160

Hp.

Jesus  
(Bar. Solo)

you. Where is the lod - ging where I may eat the Pass - o - ver with my dis - ci - ples?

Vln. I

Vln. II

Vla.

Vc.

Cb.



163

poco rall. . . . .

Hp.

Jesus  
(Bar. Solo)

And he will show you a large up - per room fur - nished; there make rea - dy.

poco rall. . . . .

Vln. I

Vln. II

Vla.

Vc.

Cb.

3. Aria: 'I praise you, O Lord'  
(Odes 5)

Allegretto

167

Hp. *mf*

Vln. I *mp* (con sord.) div.

Vln. II *mp* (con sord.)

Vla. *mp* (con sord.)

Vc. *mp* pizz.

Cb. *mp*



176

A. Solo *mf*

Hp. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mp*

Vc. *mp*

Cb. *mp*

I praise you

184

A. Solo

O Lord. I praise you O Lord. Be-cause I love

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



193

A. Solo

you. I praise you O Lord.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

202

A. Solo

I praise you \_\_\_\_\_ O Lord. Be-cause I love \_\_\_\_\_

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



211

A. Solo

you. \_\_\_\_\_ O Most High, \_\_\_\_\_ for-sake me not, \_\_\_\_\_

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

221 *poco f*

A. Solo  
 for - sake me not, \_\_\_\_\_ for You are my hope. \_\_\_\_\_ My

Hp.

Vln. I *senza sord.*

Vln. II *senza sord.*

Vla. *senza sord.*

Vc. *senza sord.*

Cb.



231

A. Solo  
 per-se-cu-tors will come. \_\_\_\_\_ But let them not see me. \_\_\_\_\_ Let a cloud of dark-ness fall u-pon their eyes.

Hp.

Vln. I *poco f poco sfz sim. sim. mf*

Vln. II *poco f poco sfz sim. sim. mf*

Vla. *poco f poco sfz sim. sim. mf*

Vc. *poco f*

Cb. *poco f*

238 *mf*

A. Solo

And let them have no light to see, so that they can-not seize \_\_\_\_\_ me. I praise you \_\_\_\_\_ O

Hp.

Vln. I *con sord.*

Vln. II *con sord.*

Vla. *con sord.*

Vc. *con sord.*

Cb.



246

A. Solo

Lord. I praise you \_\_\_\_\_ O Lord. Be-cause I love \_\_\_\_\_ you.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



255

A. Solo

In - deed, my faith is in the

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.



264

A. Solo

Lord, and I will not fear. And though

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

272

A. Solo

all things vi - si-ble shall per- ish, I shall not die, \_\_\_\_\_ for the Lord is with me,

Hp.

Vln. I

Vln. II

Vla.

Vc. pizz.

Cb.

280

A. Solo

and I with Him, and I with Him. Al - le - lu -

*mp sotto voce*

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

div.

*p* div.

*p*

*p*

287

A. Solo

rall. . . . .

pp

a! Al - le - lu ia!

Hp.

pp

rall. . . . .

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

4. Narration  
(Marcion iv. 40,41)

296 **Andante**

Hp.

Narrator (T. Solo) *mf*  
And when the hour was come He reclined, and the twelve a-pos-tles with Him. And He said to them:

Org. *mf*

Cb. **Andante**



302 **rit. . . . . Andante**

Hp. *mp*

Narrator (T. Solo)  
Then He took bread, and

Jesus (Bar. Solo) *mf*  
I have de-sired to eat this Pass-o-ver with you, be-fore I suf fer. —

Org.

Vln. I *mf*

Vln. II *mf*

Vla. *mf* arco

Vc. *mf* arco

Cb. *mf*

**rit. . . . . Andante**

308

Hp.

Narrator (T. Solo)

Jesus (Bar. Solo)

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gave thanks, and broke it, and gave to them, sa-ying: *mf*

This is my bo - dy which is gi-ven for you; do this

315

Hp.

Narrator (T. Solo)

Jesus (Bar. Solo)

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

And like-wise the cup, af-ter sup- per, say ing:

— for my re - mem- brance. This cup is the new co-ve- nant in my

321

Hp.

Jesus  
(Bar. Solo)

blood, e-ven that which is poured out for you. But, be-hold, the hand of him that be

Vln. I

Vln. II

Vla.

Vc.

Cb.

327

Hp.

Jesus  
(Bar. Solo)

trays me is with me on the ta - ble. And the Son of Man in-deed goes, as it has been de

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

333 *rall.* . . . . .

Hp.

Jesus (Bar. Solo)

*mp*

*rall.* . . . . .

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

ter - mined: but woe to that man through whom He is be - trayed!



337 **Andante**

Hp.

Narrator (T. Solo)

*3* *3*

Org.

And they be - gan to dis - pute with them - selves, which of them it was that was go - ing to do this thing.

5. Hymn: 'As the eyes of a son'  
(Odes 14)

**Andante**

341 *mf*

Fl.

Cl.

Bsn.

Hn.

Tpt.

S.

A.

T.

B.

As the eyes \_\_\_\_\_ of a son to his fa - ther, \_\_\_\_\_ So my eyes turn to you, O Lord, at all times.

As the eyes \_\_\_\_\_ of a son to his fa - ther, \_\_\_\_\_ So my eyes turn to you, O Lord, at all times.

As the eyes \_\_\_\_\_ of a son to his fa - ther, \_\_\_\_\_ So my eyes turn to you, O Lord, at all times.

As the eyes \_\_\_\_\_ of a son to his fa - ther, \_\_\_\_\_ So my eyes turn to you, O Lord, at all times.



351

Fl.

Cl.

Bsn.

Hn.

Tpt.

S.

A.

T.

B.

— For with you are my con - so - la - tion and my joy. Do not turn your

— For with you are my con - so - la - tion and my joy. Do not turn your

— For with you are my con - so - la - tion and my joy. Do not turn your

— For with you are my con - so - la - tion and my joy. Do not turn your



360

Fl.  
Cl.  
Bsn.  
Hn.  
Tpt.  
S.  
A.  
T.  
B.

mer - cy from me, O Lord. nor your kind - ness. but

mer - cy from me, O Lord. nor your kind - ness. but

mer - cy from me, O Lord. nor your kind - ness. but

mer - cy from me, O Lord. nor your kind - ness. but

rall. . . . .

365

Fl.  
Cl.  
Bsn.  
Hn.  
Tpt.  
S.  
A.  
T.  
B.

stretch out your right hand, and be my guide to the end.

stretch out your right hand, and be my guide to the end.

stretch out your right hand, and be my guide to the end.

stretch out your right hand, and be my guide to the end.

# Scene II - The Mount of Olives

## 1. Aria: 'Care for me' (Odes IV)

370 **Moderato**

C. A. *mf espress.* *mp*

Cl. *mf espress.* *mp*

Bsn. *mf* *mp* *mf espress.*

B. Solo *mf espress.*  
Care for me, con sord.

Vln. II *con sord.*

Vla. *mp* *con sord.*

Vc. *pizz.* *mp*

Cb. *mp*



381

C. A. *mf espress.*

Cl. *mf espress.*

Bsn.

B. Solo *mf espress.*  
O Lord, and save me from evil.

Vln. II

Vla.

Vc.

Cb.

393

C. A.

Cl.

B. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

Let your gen - tle- ness and love be with me, your

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

arco



404

Cl.

Bsn.

Hn.

B. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

love be with me. Teach me to sing of truth. O - pen the harp

*poco*

*mf*

*mf*

*poco f*

*mf*

415

C. A.

Bsn.

Hn.

B. Solo

— of your ho - ly spi - rit — so I may praise you, Lord, so I may praise you. —

Vln. I

Vln. II

Vla.

Vc.

Cb.



426

C. A.

Cl.

Bsn.

Hn.

B. Solo

Care

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf espress.*

*mf espress.*

*mf*

*mf espress.*

*con sord.*

*con sord.*

*mp*

*con sord.*

*pizz.*

*mp*

*mp*

438

C. A.

Cl.

Bsn.

B. Solo

Vln. II

Vla.

Vc.

Cb.

for me, O Lord, and save me from evil. From your



449

Largamente

C. A.

B. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

sea of mer - cy help me, help me. help me, in my

460 rit. . . Moderato rall. . . . .

C. A. *mf*

Cl. *mf*

Bsn. *mf*

B. Solo

hour of need. \_\_\_\_\_

Vln. II rit. . . Moderato rall. . . . . *p*

Vla. *p*

Vc. *mf pizz.*

Cb. *mp*

2. Narration  
(Marcion iv, 41 )

471 .Andante

Hp.

Narrator (T. Solo)

Jesus (Bar. Solo)

Org.

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf* arco

*mf*

And the Lord said:

Si- mon, Si- mon, be- hold, Sa- tan de- man ded you,

477

Hp.

Jesus (Bar. Solo)

Vln. II

Vla.

Vc.

Cb.

that he might sift you as wheat. But I en-trea- ted for you, that your faith may not fail.

482 Andante

Hp.

Narrator (T. Solo)

B. Solo

Org.

And he said to Him: (Peter) *f* And He said:

Lord, I am ready to go with you, both in-to pri-son, or to death.

487

Hp.

Jesus (Bar. Solo)

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf* Pe-ter, I tell you, the cock shall not crow to-day. but you shall thrice de-ny that you know me.



3. Hymn: '  
'Keep my mystery'  
(Odes 8)

493 **Adagio**  
*mp*

S. *mp* Keep my mys - ter - y, you who are kept by it; Keep my faith, you who are kept by it.

A. *mp* Keep my mys - ter - y, you who are kept by it; Keep my faith, you who are kept by it.

T. *mp* Keep my mys - ter - y, you who are kept by it; Keep my faith, you who are kept by it.

B. *mp* Keep my mys - ter - y, you who are kept by it; Keep my faith, you who are kept by it.

**Adagio**  
*mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

504

S. And un - der stand my know - ledge, you who know me in truth. Love Me, all you who love;

A. And un - der stand my know - ledge, you who know me in truth. Love Me, all you who love;

T. And un - der stand my know - ledge, you who know me in truth. Love Me, all you who love;

B. And un - der stand my know - ledge, you who know me in truth. Love Me, all you who love;

Vln. I

Vln. II

Vla.

Vc.

Cb.

516

S. — For I turn not my face from my own, — Be cause I know them. —

A. — For I turn not my face from my own, — Be cause I know them. —

T. — For I turn not my face from my own, — Be cause I know them. —

B. — For I turn not my face from my own, — Be cause I know them. —

Vln. I

Vln. II

Vla.

Vc.

Cb.

4. Narration: '  
(vv. 35-37/Panarion 42)

Andante

♩ = c. 60

528

Hp.

Narrator (T. Solo)

Org.

And He went out, and went ac-cor-ding to His cus-tom to the Mount of O- lives. And His dis-

532

Hp.

Narrator (T. Solo)

Org.

ci- ples al- so fol-lowed Him. And when He was at the place He said\_ to them.

536

Hp.

Narrator (T. Solo)

Jesus (Bar. Solo)

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

And He was se pa ra- ted from them a- bouta stone's throw, Pray to en- ter not\_ in- to temp- ta- tion.

540



Hp.

Narrator (T. Solo)

Jesus (Bar. Solo)

Org.

Vln. I

Vln. II

Vla.

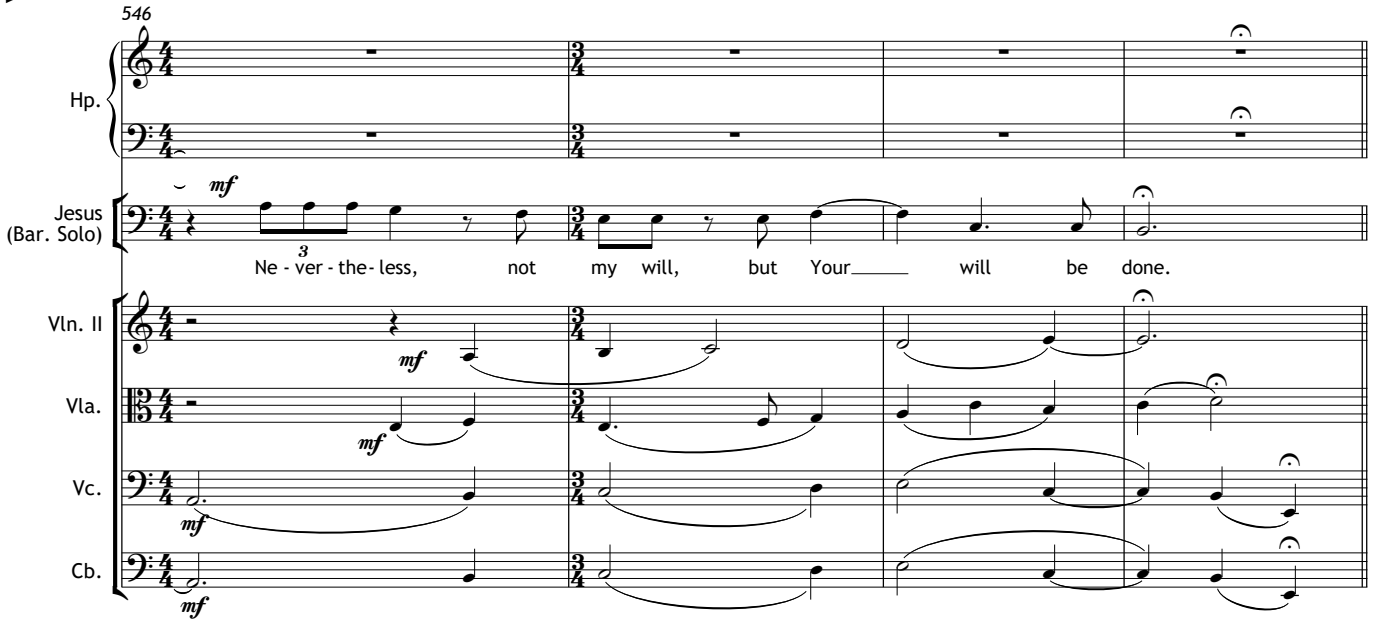
Vc.

Cb.

and He knelt down and prayed, say- ing: *f espres.*

Fa- ther, if <sup>3</sup>you are wil- ling, re move this cup. from me.

546



Hp.

Jesus (Bar. Solo)

Vln. II

Vla.

Vc.

Cb.

Ne- ver- the- less, not my will, but Your will be done.

550



Narrator (T. Solo)

Org.

And there ap- peared to Him an an- gel from heaven, streng- then- ing Him.

5. Aria: "For He shall give His angels'  
(Psalms 91)

**Largo**  
Flute 1 Solo

554

Fl. *mf*

Cl. *mp*

Hn. *mp*

Vc. **Largo**  
1 Solo  
*mp*



558

Fl. *mf*

Cl. *mp*

Hn. *mf*

S. Solo

Vc. *mf*

For He shall give His an-gels charge o-ver you. To



563

Fl. *mf*

Cl. *mp*

Hn. *mf*

S. Solo

Vc. *mf*

keep you in all your ways.

*tr*

566

Fl. *tr*

Cl.

Hn.

S. Solo

Vc.

They shall bear you up in their hands, lest you dash your foot a-gainst a

568

Fl. *tr*

Cl.

Hn.

S. Solo

Vc.

stone.

571

Fl. *tr*

Cl. *mf*

Bsn. *mp* *mf*

Hn. *mf* *con sord.*

S. Solo *f*

Vc. *mf*

He that dwells in the secret place of the Most High

575

Fl.

Cl.

Bsn.

Hn.

S. Solo

Vc.

*mp*

*mp*

*mp*

*mp*

*mp*

Shall a-bide un-der the sha- dow\_ of\_ the Al-migh ty. I will say of the



579

Cl.

Bsn.

Hn.

S. Solo

Vc.

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

senza sord.

Lord, He is my re- fuge\_ and myfor- tress. My God; in Him\_ will I trust,

*pizz.*

*arco*

*mf*

*mp*

*mf*

*mp*

584 poco rit. . . . Largo

Fl. *mf*

Cl. *mp*

Bsn. *p*

Hn.

S. Solo  
in Him will I trust.

Vc. poco rit. . . . Largo

Fl.

Cl.

Hn.

S. Solo *mf*  
For He shall give His an - gels

Vc.

593

Cl.

Hn.

S. Solo  
charge o - ver you. To keep you in all your ways. To

Vc.



597

rit. . . . . Largo rall. . . . .

Fl.

Cl.

Bsn.

Hn.

S. Solo

Vc.

*mp*

keep you in all your ways. . . . .

rit. . . . . Largo rall. . . . .

6. Narration: '  
(Panarion 42 )

Andante

602 *f*

Narrator (T. Solo) *f*

And He be-came in an a - go ny and prayed more ear - nest - ly: and His sweat be-came as it

Org. *f*

607

Narrator (T. Solo)

were great drops of blood fall-ing down to the ground. And when He rose up from prayer, He came to His dis

Org.

612

Hp. *mf*

Narrator (T. Solo) *mf*

ci- ples, and found them slee- ping from sor - row, and He said to them: *mf*

Jesus (Bar. Solo) *mf*

Why <sup>3</sup> do you sleep?

Org. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

617

Hp.

Jesus  
(Bar. Solo)

Watch, and pray, that you may enter not into temptation.

Vln. I

Vln. II

Vla.

Vc.

Cb.

7. Hymn: 'O Lord, for the sake of those'  
(Ode 18)

621 **Andante**

Fl. *mf sost. unis.*

Ob. *mf sost. unis.*

Cl. *mf sost. unis.*

Bsn. *mf sost. unis.*

S. *mf*  
O Lord, for the sake of those who are in need Do not dis - miss Your Word from me. \_\_\_

A. *mf*  
O Lord, for the sake of those who are in need Do not dis - miss Your Word from me. \_\_\_

T. *mf*  
O Lord, for the sake of those who are in need Do not dis - miss Your Word from me. \_\_\_

B. *mf*  
O Lord, for the sake of those who are in need Do not dis - miss Your Word from me. \_\_\_



632

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

S. *f*  
Let not Light be con - quered by dark - ness, nor let truth flee from false - hood. Let Your

A. *f*  
Let not Light be con - quered by dark - ness, nor let truth flee from false - hood. Let Your

T. *f*  
Let not Light be con - quered by dark - ness, nor let truth flee from false - hood. Let Your

B. *f*  
Let not Light be con - quered by dark - ness, nor let truth flee from false - hood. Let Your

642

Fl. right hand set our sal - va - tion to vic - tor - y, and pre - serve it

Ob. right hand set our sal - va - tion to vic - tor - y, and pre - serve it

Cl. right hand set our sal - va - tion to vic - tor - y, and pre - serve it

Bsn. right hand set our sal - va - tion to vic - tor - y, and pre - serve it

S. right hand set our sal - va - tion to vic - tor - y, and pre - serve it

A. right hand set our sal - va - tion to vic - tor - y, and pre - serve it

T. right hand set our sal - va - tion to vic - tor - y, and pre - serve it

B. right hand set our sal - va - tion to vic - tor - y, and pre - serve it



649

rall.

Fl. for the sake of all who are be - sieged by mis - for - tunes.

Ob. for the sake of all who are be - sieged by mis - for - tunes.

Cl. for the sake of all who are be - sieged by mis - for - tunes.

Bsn. for the sake of all who are be - sieged by mis - for - tunes.

S. for the sake of all who are be - sieged by mis - for - tunes.

A. for the sake of all who are be - sieged by mis - for - tunes.

T. for the sake of all who are be - sieged by mis - for - tunes.

B. for the sake of all who are be - sieged by mis - for - tunes.

## Scene III - The Betrayal

1. Narration:  
(Adv. Marc. iv. 41)

Andante *mf*

656

Narrator (T. Solo)

Org.

And while He yet spoke, be-hold a mul ti- tude, and he that was called Ju das, one of the

660

Hp.

Meno mosso

Narrator (T. Solo)

Jesus (Bar. Solo)

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Twelve, went be-fore them, and came near to Je sus to kiss Him. But Je-sus said to Him: Ju- das, do you be-

Andante

665

Hp. *mf*

Narrator (T. Solo)

Jesus (Bar. Solo)

And Je - sus said to the chief priests and the cap - tains\_ of the  
tray the Son of Man \_\_\_\_\_ 3 with a kiss?

Org.

Andante

Vln. I

Vln. II

Vla.

Vc.

Cb.



Meno mosso

669

Hp. *f*

Narrator (T. Solo)

Jesus (Bar. Solo)

Tem-ple and the el-ders who were come a-against Him:  
Are you come out, as a-against a rob-ber, with swords

Org.

Meno mosso

Vln. I

Vln. II

Vla.

Vc.

Cb.

673

Hp.

Jesus (Bar. Solo)  
— and staves? When I was dai-ly with you in the Tem ple you stretched not forth your hands a-

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

676

poco rall. . . . .

Hp.

Jesus (Bar. Solo)  
gainst me: But this is your hour, and the hour of the power of dark - ness...

Vln. I

Vln. II

Vla.

Vc.

Cb.

*poco f*

*mp*

*poco rall.*

*mp*

*mp*

*mp*

*mp*

*mp*

arco

div.



680 **Allegro**

Tpt. *f*

Hp.

**Allegro**

Vln. I *mf*

Vln. II *mf*

Vc. *f*

Cb. *f*



690

Tpt.

Hp.

S. Solo *f*

T. Solo *f*

As is the course of an - ger o-ver wic - ked ness,

As is the course of an - ger o-ver wic - ked ness, the course of an-ger o-ver wic -



698

Hp.

T. Solo

- ked ness,\_\_\_



704

Hp.

**Con moto** **rall. . . . Andante**

*f* *mf*

Narrator (T. Solo) *f* Then they seized and led Him, and brought Him - to the high priest's house But Pe - ter was fol - low - ing a -

Org. *f*

Narrator (T. Solo) far off. And when they had kind - led a fire in the midst of the court, and had sat down to - ge - ther, Pe -

Org. *mf*

Narrator (T. Solo) - ter sat in the midst of them. And a cer - tain maid see - ing him as he sat to - wards the light,

Org.

S. Solo *mf* **Con moto**

Narrator (T. Solo) This man was al - so with Him. *f*

looked stead - fast - ly u - pon him, and said: But he de - nied Him, sa - ying:

Org.

T. Solo *mf* **Andante**

Narrator (T. Solo) You al - so are one of them.

B. Solo *f* And af - ter a lit - tle while a - no ther, see - ing him, said:

Wo - man, I know Him not.

Org. *mf*

**Con moto** *f* **mf** **Andante**

733

Narrator (T. Solo) *f* And Pe-ter said: *f* And af-ter a space of a-bout onehour an-o-ther con-fi dent-ly af-firmed, say-ing:

B. Solo Man, I am not.

Org. *f* *mf*

*f* **poco rall.**

738

T. Solo *f* Tru-ly, this fel-low was al-so with Him, for he is a Ga-li-lae-an.

Narrator (T. Solo) And Pe-ter said:

B. Solo *f* *marcato* Man, I know not what you are say-ing.

Org. *f*

*f* **rit.** **ten.** **Adagio** *mf*

743

Narrator (T. Solo) And im-me-diate-ly, while he was still spea-king, the cock crew. And the Lord turned, and looked on Pe-ter, and

Org. *mf*

747

T. Solo Pe-ter re-mem-bered the word of the Lord, how He had said to him, 'be-fore the cock crows,

Org.

**Meno mosso** *mf* **rall.** *ad lib.*

750

T. Solo you shall three times de ny me.' And Pe-ter went out, and wept bit-ter-ly.

Org.

2. Aria with Chorus: 'Have mercy on me, O Lord.'  
(Psalm 31; Odes 14 )

Moderato

754 ♩ = 120

Musical score for measures 754-765. The score is for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The tempo is Moderato (♩ = 120). Dynamics include *f* (forte) and *mf* (mezzo-forte). The Vln. I part has a *f* dynamic at the start and a *mf* dynamic later. The Vln. II part has a *f* dynamic at the start and a *mf* dynamic later. The Vla. part has a *f* dynamic at the start and a *mf* dynamic later. The Vc. part has a *f* dynamic at the start and a *mf* dynamic later. The Cb. part has a *f* dynamic at the start and a *mf* dynamic later. The Vc. part has a *pizz.* (pizzicato) marking.



766 *mf* *espress.*

Musical score for measures 766-776. The score is for Bass Solo (B. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The tempo is Moderato (♩ = 120). Dynamics include *mf* (mezzo-forte) and *espress.* (espressivo). The B. Solo part has the lyrics: "Have mer - cy, have mer-cy on me, O Lord, for I am trou - bled." The Vln. I part has a *mf* dynamic at the start. The Vln. II part has a *mf* dynamic at the start. The Vla. part has a *mf* dynamic at the start. The Vc. part has a *mf* dynamic at the start. The Cb. part has a *mf* dynamic at the start.



777

Musical score for measures 777-787. The score is for Bass Solo (B. Solo), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The tempo is Moderato (♩ = 120). Dynamics include *mf* (mezzo-forte). The B. Solo part has the lyrics: "My eyes are con sumed with grief, consumed with grief. My life is spent with grief." The Vln. I part has a *mf* dynamic at the start. The Vln. II part has a *mf* dynamic at the start. The Vla. part has a *mf* dynamic at the start. The Vc. part has a *mf* dynamic at the start. The Cb. part has a *mf* dynamic at the start.

789

B. Solo  
 — and my years with sigh - ing. — My strength fails, be cause of my

S. *p* Turn not your mer - cies from me, —

A. *p* Turn not your mer - cies from me, —

T. *p* Turn not your mer - cies from me, —

B. *p* Turn not your mer - cies from me, —

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* arco

Cb. *mp*



801

B. Solo  
 — i - ni - qui - ties, and my bones are\_ consumed. For I said in my haste, I

S. O Lord. — And take not —

A. O Lord. — And take not —

T. O Lord. — And take not —

B. O Lord. — And take not —

Vln. I

Vln. II

Vla.

Vc.

Cb.

813

B. Solo

am cut off from your eyes. Ne ver the less, You heard my sup-pli ca - tions, —

S. — your kind - ness from me. —

A. — your kind - ness from me. —

T. — your kind - ness from me. —

B. — your kind - ness from me. —

Vln. I

Vln. II

Vla.

Vc.

Cb.

824

B. Solo

when I cried un to You.

S. — Stretch out to me, my Lord, at all times Your

A. — Stretch out to me, my Lord, at all times Your

T. — Stretch out to me, my Lord, at all times Your

B. — Stretch out to me, my Lord, at all times Your

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

pizz.

*mf*

837

B. Solo

Have mer - cy, have mer-cy on me, O Lord, Make Your

S. right hand, And be

A. right hand, And be

T. right hand, And be

B. right hand, And be

Vln. I

Vln. II

Vla.

Vc.

Cb. arco



848

B. Solo

face to shine on Your ser - vant. Save me, save me, for Your

S. to me a guide till the end,

A. to me a guide till the end,

T. to me a guide till the end,

B. to me a guide till the end,

Vln. I

Vln. II

Vla.

Vc.

Cb.

859

B. Solo

S. mer - - - - - cies' sake.

A. *p* ac - - cor - - ding to Your will.

T. *p* ac - - cor - - ding to Your will.

B. *p* ac - - cor - - ding to Your will.

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

Cb. *mp*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*



866

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. *pizz.*

Cb. *mp*

*mp*



872 **rall.** . . . . .

The musical score consists of five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The Vln. I and Vln. II parts are in treble clef, while the Vla., Vc., and Cb. parts are in bass clef. The Vln. I part begins with a melodic line of quarter notes. The Vln. II part plays a similar melodic line. The Vla. part has a melodic line with a 'div.' instruction above it. The Vc. part plays a bass line with a 'p.' dynamic marking. The Cb. part plays a bass line with an 'arco' instruction above it. The score is marked 'rall.' and ends with a double bar line.

# Scene IV - The Interrogation

1. Narration:  
(Panarion 42; Marcion iv.41)

**Andante**

878 *f*

Narrator (T. Solo)

Org.

And the men who held Je - sus kept moc-king and smi-ting Him, And when they had blind-fol-ded Him,

**Più mosso**

881

Narrator (T. Solo)

Chorus

Org.

they kept stri-king Him on the face, and as-king Him, say- ing: Pro-phe- sy, pro-phe- sy, Pro-phe- sy, pro-phe- sy,

**Andante**

884 *mf*

Narrator (T. Solo)

Chorus

Org.

And as soon as it was day, the el-ders of the peo-ple and the who is he that struck you? who is he that struck you?

888

Narrator (T. Solo)

Org.

chief priests and scribes were ga-thered to - ge- ther. And they led Him a-way in - to their coun- cil, say - ing:

891 **Meno mosso**

Narrator (T. Solo) *f* And he said to them:

Jesus (Bar. Solo) *mf* If I tell you, you will not at all be-lieve: And if I al- so

T. *f* If you are the Christ, tell us!

B. *f* If you are the Christ, tell us!

Org. *f* Ped. **Meno mosso**

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

896 **rit.**

Hp. *f*

Jesus (Bar. Solo) *f* ask you, you will not ans-wer Me, or let me go. From hence forth shall the Son of Man be sea- ted on the right hand of the

Vln. I *f* **rit.**

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

Andante

901

Hp.

Narrator (T. Solo) *f*  
And they all said: And He said to them:

Jesus (Bar. Solo)  
power of God. —

T. *f*  
Are you then — the Son of God?

B. *f*  
Are you then — the Son of God?

Org. *f*  
Ped. #

Vln. I

Vln. II

Vla.

Vc.

Cb.

Andante

907 **Meno mosso** **Più mosso**

Narrator (T. Solo) *f* And they said:

Jesus (Bar. Solo) You say it, be - cause I am. *f* What fur - ther need have we of

T. *f* What fur - ther need have we of

B. *f* What fur - ther need have we of

Org.

Vln. I **Meno mosso** **Più mosso** *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



911 **rit.**

T. tes - ti - mo - ny? For we our - selves have heard it from His mouth

B. tes - ti - mo - ny? For we our - selves have heard it from His mouth!

Org.

2. Aria: 'Who I am, you shall know'  
(Hymn of Jesus XCVI)

**Adagio**  
♩ = c. 54

914

Cl. *mp*

Bsn. *mp*

Hn. *mf* *mp*

T. Solo

Who I am, you shall know be

**Adagio**  
♩ = c. 54 1 solo

Vln. I *mf espress.*

Vln. II *mp*

Vla. *mp*

Vc. *mp pizz.*

Cb. *mp*



920

Cl.

Bsn.

Hn.

T. Solo

fore I de - part. What now I am seen to be, that I am not.

Vln. I *mf* *mp*

Vc.



938

Cl. *mf*

Bsn. *mp sfp mp*

Hn. *mp mf espress. f*

T. Solo  
If you had known how to suf fer, then you would know how to suf-fer no more.

Vln. I

Vln. II *mp sfp mp mf*

Vla. *mp sfp mp*

Vc. *mp sfp mp*

Cb.



944

Bsn. *sfp*

Hn. *f sfp*

T. Solo  
Learn how to suf - fer, and you shall o-ver-come suf - fer ing.

Vln. I *mf mf espress.*

Vln. II *f sfp*

Vla. *f sfp mp*

Vc. *f sfp mp*

Cb. *f arco sfp pizz. mp*



950

Cl. *mp*

Bsn.

Hn. *mp*

T. Solo

Vln. I

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Who I am, you shall know be-fore I de-part.

1 solo

*mf*

956

Cl.

Bsn.

Hn.

T. Solo

Vln. I

Vc. *mp*

What now I am seen to be, What now I seem to be, that I am not.

962

Cl.

Bsn.

Hn.

T. Solo

Vln. I

Vc.

What I am, you shall see when I shall come, you shall see, you shall

967 rit. . . . . **A tempo** rall. . . . .  
♩ = c. 54

Cl.

Bsn.

T. Solo  
see what I am  
rit. . . . . **A tempo** rall. . . . .  
♩ = c. 54  
1 solo

Vln. I   
*mf espress.*

Vln. II   
*mp*

Vla.   
*mp* Tutti

Vc.   
pizz. *mp*

Cb.   
*mp* arco

## Scene V - The Trial

1. Narration:  
(Marc. iv.42; Panarion 42)

973 **Andante**  
*mf*

Narrator (T. Solo)

And the whole com-pany a-rose, and brought him be-fore Pi-late. And they be-gan to ac-cuse him, say-ing:

Org. *mf*

978 **Più mosso**  
*f*

T. *f*

Chorus

We found this fel-low per-ver-ting the na-tion, de-stroy-ing the law and the pro-phets, for

B. *f*

de-stroy-ing the law and the pro-phets,

We found this fel-low per-ver-ting the na-tion, de-stroy-ing the law and the pro-phets,

Org. *f*

982

T. *f*

bid-ding to give tri-bute to Cae-sar, tur-ning a-way the wo-men and chil-dren, and say-ing that He Him

B. *f*

bid-ding to give tri-bute to Cae-sar, Tur-ning a-way the wo-men and chi-dren, and say-ing He him

Org. *f*

987 **rit. . . . . Andante**  
*mf*

Narrator (T. Solo)

And Pi-late asked Him, say-ing: *f*

B. Solo

Are you \_\_\_\_\_ the King of the Jews?

T. *f*

self is Christ, \_\_\_\_\_ a King.

B. *f*

self is Christ, \_\_\_\_\_ a King.

Org. *mf*

Ped. Man.

992

Hp.

Narrator (T. Solo)

Jesus (Bar. Solo)

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

And He answered him, and said: *mf* And Pi-late said to the chief priests, and the mul-ti-tude: It is you who says it.

997

Narrator (T. Solo)

B. Solo

T.

Chorus

B.

Org.

*mf* Più mosso

*f*

And they were ur - gent, say - ing: I find no fault in this man. He has stirred up the peo - ple, He has stirred up the

1001

Narrator (T. Solo)

T.

B.

Org.

*mf* Andante

But when Pi-late heard of teach-ing through-out Ju - dae - a, from Ga-li-lee to this place. peo - ple, tea - ching through-out Ju-dae-a, from Ga - li-lee to this place.

1005

Narrator (T. Solo)

Org.

Ga - li - lee, he asked whe - ther the man was a Ga - li - lae - an. And when he knew that He was from He - rod's ju - ris -

1009

Narrator (T. Solo)

Org.

dic - tion, he sent Him up to He - rod, who him - self al - so was in Je - ru - sa - lem at that time. And when He - rod saw

1014

Narrator (T. Solo)

Org.

*rit.* Je - sus, he was ex - cee - ding glad, — *Andante* for he had long de - sired to see Him, be - cause he had heard ma - ny things a -

1018

Narrator (T. Solo)

Org.

bout Him; and was ho - ping to see some sign done by Him. — And he

1021

Narrator (T. Solo)

Org.

*rit.* ques - tioned Him — in ma - ny words. But Je - sus an - swered him no - thing.

2. Hymn: 'They condemned me when I stood up'  
(Odes: 31)

Andante

1025 *mf*

S. *mf* They con-demned me when I stood up, I who had not been con demned. But I en dured and

A. *mf* They con-demned me when I stood up, I who had not been con demned. But I en dured and

T. *mf* They con-demned me when I stood up, I who had not been con demned. But I en dured and

B. *mf* They con-demned me when I stood up, I who had not been con demned. But I en dured and

Andante

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* pizz.



1035

S. held my peace and was si - lent, that I might not be disturbed by them. And I bore their

A. held my peace and was si - lent, that I might not be disturbed by them. And I bore their

T. held my peace and was si - lent, that I might not be disturbed by them. And I bore their

B. held my peace and was si - lent, that I might not be disturbed by them. And I bore their

Vln. I

Vln. II

Vla.

Vc.

Cb.

1045

S. bit - ter - ness be - cause of hu - mi - li - ty; that

A. bit - ter - ness be - cause of hu - mi - li - ty; that

T. bit - ter - ness be - cause of hu - mi - li - ty; that

B. bit - ter - ness be - cause of hu - mi - li - ty; that

Vln. I

Vln. II

Vla.

Vc.

Cb.



1051

S. I might re - deem my na - tion and in - struct it. *rall.*

A. I might re - deem my na - tion and in - struct it. *rall.*

T. I might re - deem my na - tion and in - struct it. *rall.*

B. I might re - deem my na - tion and in - struct it. *rall.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

3. Narration:  
(Marc. iv.42)

1057 **Andante** *mf*

Narrator (T. Solo)

And the chief priests and scribes stood ve-he-ment - ly ac - cu - sing Him. And

Org.

1060

Narrator (T. Solo)

He - rod with his sol - diers dis - missed Him, and mocked Him, and dres-sing Him in a gor-geous robe,

Org.

1063 *mf*

Narrator (T. Solo)

sent Him back to Pi-late. And Pi-late called to-ge-ther the chief priests and the ru-lers and the peo-ple,

Org.

1067 **rit.** . . . . . **Andante**

Narrator (T. Solo)

and said to them:

B. Solo

You brought this man to me, as one that per-verts the peo-ple, and be-hold, I ex

Org.

1071

B. Solo

a-mined Him be-fore you, and found no fault in this man of what you charge a-against Him.

Org.

1075

B. Solo

No, nei-ther did He-rod, for I sent you to him, and be - hold, no-thing wor-thy of death has been done by Him.

Org.



1079

Narrator (T. Solo)

B. Solo

Org.

Now he was un-der a ne - ces - si-ty to re-lease one man

I will there-fore chas-tise Him, and re-lease Him.

1083

Narrator (T. Solo)

T.

B.

Org.

*Più mosso*

to them at ev-ery feast. But they cried out all at once, say - ing:

*f* A- way with this man,

*f* A- way with this

1086

S.

A.

T.

B.

Org.

*f* Ba - ra - bas, Ba - ra - bas!

*f* A- way with this man, and re - lease to us Ba - ra - bas, Ba - ra - bas!

and re-lease to us Ba - ra - bas, Ba - ra - bas, Ba - ra - bas!

man, and re-lease to us Ba - ra - bas, Ba - ra - bas, Ba - ra - bas!

*f* Ba - ra - bas, Ba - ra - bas!

*rit.*

1090 *Andante*

Narrator (T. Solo)

Org.

One who for a cer-tain in-sur-rec-tion in the ci - ty, and for mur - der, had been cast in-to pri-son. And

Man.

1093

Narrator (T. Solo) *f*  
 Pi-late spoke to them a- gain, wish-ing to re-lease Je- sus. But they cried:

S. *f*  
 Cru - ci - fy! Cru - ci - fy! Cru-ci-fy Him!

A. *f*  
 Cru - ci - fy! Cru - ci - fy! Cru-ci-fy Him!

T. *f*  
 Cru - ci - fy! Cru - ci - fy! Cru-ci-fy Him!

B. *f*  
 Cru - ci - fy! Cru - ci - fy! Cru-ci-fy Him!

Org. *f*  
 + Reeds

1099 *Andante*

Narrator (T. Solo) *mf*  
 And he said to them a third time:

B. Solo *mf*  
 Why? What e - vil has this man done? I can find no cause of death in Him:

Org. *mf*

1104 *f*

Narrator (T. Solo) *f*  
 But they were ur- gent, with loud voi- ces,

B. Solo *f*  
 there-for I will chas-tise Him and let Him go.

Org. *f*  
 Ped.

1109 *mf* *rall.*

Narrator (T. Solo) *mf*  
 ask-ing that He might be cru-ci- fied. And Pi-late gave sen-tence that their re-quest should be done.

Org. *mf*  
 Man.

4. Aria: 'But I endured'  
(Odes: 31)

1115 **Lento**

Cl. *mp*

Bsn. *mp*

Hn. *mp* *mf* *espress.*

A. Solo **Lento** But I en- dured, I en- dured, and

Vln. I *con sord.* *mp*

Vln. II *con sord.* *mp*

Vla. *con sord.* *mp*

Vc. *mp*

1121

Bsn.

A. Solo held my peace, and was - si - lent. That I might not be dis turbed by them.

Vln. I

Vln. II

Vla.

Vc.

1127

Cl. *mf*

Hn. *mf*

A. Solo *mf*  
But I stood un-dis-turbed like a so-lid rock, which is con-tin-u-ous-ly poun-ded by ra-ging waves, and en

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* pizz.

Cb. *mf*



1133

Cl. *mf*

Bsn.

Hn. *mf*

A. Solo *mf*  
dures. And I bore their bit-ter-ness, be-cause of hu

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

1140

Cl.

A. Solo

mi - li - ty                      That I might re-deem my na - tion, —                      and in-struct it.

Vln. I

Vln. II

Vla.

Vc.

Cb.



1146

Cl.

Hn.

A. Solo

Hal - le - lu - jah!                      Hal - le - lu

Vln. I

Vln. II

Vla.

Vc.

Cb.

1153

rit. . . . . Lento rall. . . . .

Cl.

Bsn.

Hn.

A. Solo

jah! Hal-le - lu - jah! Lento

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

mp

arco

mp

# Scene VI - The Crucifixion

## 1. Narration: ( )

**Andante**  
1161 *mf*

Narrator (T. Solo) *mf*

Org. *mf*

And as they led Him a-way, they laid hold of Si-mon, a Cy-re-ni-an, who had come in from the coun-try,

1165

Narrator (T. Solo)

Org.

and laid on him the cross, to bear it af-ter Je-sus. And there fol-lowed Him a great com-pa-ny of the

1170

Narrator (T. Solo)

Org.

peo-ple, and of wo-men, who al-so were be-wai-ling Him, and la-men-ting. But Je-sus, tur-ning to them, said:

1174 **Moderato**

Hp. *mf*

Jesus (Bar. Solo) *mf*

Vln. I *mf* senza sord.

Vln. II *mf* senza sord.

Vla. *mf* senza sord.

Vc. *mf* senza sord.

Cb. *mf* senza sord.

You daugh-ters of Je-ru-sa-lem, weep not for me, but weep for your-selves and your

1179

Hp.

Jesus  
(Bar. Solo)

chil - dren. For be - hold, the days are co - ming in which they will say,

Vln. I

Vln. II

Vla.

Vc.

Cb.

1184

Hp.

Jesus  
(Bar. Solo)

Bles - sed are the bar - ren, and the wombs that bore not. Then shall they be -

Vln. I

Vln. II

Vla.

Vc.

Cb.



1189

Hp.

Jesus  
(Bar. Solo)

gin to say to the moun- tains, Fall\_ on us! And to the hills, Co - ver us!

Vln. I

Vln. II

Vla.

Vc.

Cb.

1194

Hp.

Jesus  
(Bar. Solo)

For if they do these\_ things in the green tree, what shall be done\_ in the dry?

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit. . . . .

rit. . . . .

Andante

1199

Narrator  
(T. Solo)

And there were al - so two o - thers, ma-le-fac - tors, led with Him, to be put to death.

Org.

1203

Narrator (T. Solo)

And when they had come to the place which is called the Skull, there they cru-ci-fied Him, and the ma-le-fac-tors,

Org.

Adagio

Andante

*f*

1207

Narrator (T. Solo)

one on the right hand, and the o-ther on the left. Then said Je - sus: *f* *espress.*

Jesus (Bar. Solo)

Fa - ther, for - give them,

Org.

Meno mosso

Meno mosso

div.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* div.

*f* div.

*f* div.

*f* div.

senza sord. *f*

*f*

1214 **Andante**  
*mf*

Narrator (T. Solo) *mf* And the peo-ple stood\_ look-ing on. And the

Jesus (Bar. Solo) *mf* for they know not what they do.

Org. *mf*

**Andante**

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*



1219 **Allegro**

Narrator (T. Solo) ru-lers that were with them scoffed at Him, say- ing:

S. *f* O-thers He saved, O-thers He saved, Let Him save Him

A. *f* O-thers He saved, O-thers He saved, Let Him save Him

T. *f* O-thers He saved, O-thers He saved, Let Him save Him

B. *f* O-thers He saved, O-thers He saved, Let Him save Him

Org. *f*

1224 *rall.* . . . *Più mosso*  
*f*

Narrator (T. Solo) *f* And the sol-diers al-so mocked Him, com-ing to Him and

S. *ff* self, if He is Christ, be-lo-ved of God!

A. *ff* self, if He is Christ, be-lo-ved of God!

T. *ff* self, if He is Christ, be-lo-ved of God!

B. *ff* self, if He is Christ, be-lo-ved of God!

Org. *ff* *f*



1229 *Allegro*

Narrator (T. Solo) of-fer-ing Him vi-ne-gar, and say-ing: *f*

T. *f* If you are the King of the Jews, save your-self!

B. *f* If you are the King of the Jews, save your-self!

Org. *f*

1235 **Andante** **Maestoso**

Narrator (T. Solo) *f* And a sup-er-scrip-tion al-so was writ-ten ov-er Him, in let-ters of Greek, and La-tin, and Heb-rew: *ff*

S. *ff* This is the King of the

A. *ff* This is the King of the

T. *ff* This is the King of the

B. *ff* This is the King of the

Org. *ff*

Man.



1240 **Andante** **Più mosso**

Hp.

T. Solo *f*

Narrator (T. Solo) *f* And one of the ma-le-fac-tors which were hanged railed on Him, say-ing: *f* If you are the Christ, save

S. Jews.'

A. Jews.'

T. Jews.'

B. Jews.'

Org.

Andante

1244

Hp.

T. Solo  
Narrator (T. Solo)  
B. Solo  
Org.

—your-self and us!

But the o-ther ans-we-ring re - buked him, say - ing:

*f* *mf*

Do you not fear God. be - cause you are un - der the



1249

Hp.

B. Solo  
Org.

same con-dem-na - tion? And we in - deed just - ly, for we re - ceive things worth - y of our deeds: But this man

*f*



Adagio

1254

Hp.

Narrator (T. Solo)  
B. Solo  
Org.

*mf* *espress.*

— did no - thing wrong. Lord, re - mem - ber me — when you come in - to your king - dom.

1260 **Andante**

Hp. *mf* **rit.**

Narrator (T. Solo) *mf espress.*  
And Je-sus said, to him:

Jesus (Bar. Solo) Tru-ly I say to you, to-day you shall be with me.

Vln. I **Andante** *mf* **div.** **rit.**

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*



**Andante**

1266 *mf* **mp**

Narrator (T. Solo) *mf* **mp**  
And it was a-bout the sixth hour, and dark-ness came o-ver the whole land un-til the ninth hour. And the

Org. *mf*



1272 *mf*

Narrator (T. Solo) *mf*  
sun was dar kened, and the veil of the sanc-tu-a-ry rent in two. And when Je - sus had cried with a loud voice,

Org. *mp*

1279 **Adagio**

Narrator (T. Solo) he said: *mf*

Jesus (Bar. Solo) Fa - ther, in - to your hands I com - mend my spi -

Org. *mf* Ped. **Adagio**

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

1284 **rall. . . . . G. P.**

T. Solo

Jesus (Bar. Solo) rit.

Org. *f mp*

Vln. I *ff f* div.

Vln. II *ff f* div.

Vla. *ff f*

Vc. *ff f* div.

Cb. *ff*



2. Hymn: 'Behold yourself in I who speak'  
(Hymn of Jesus XCVI)

1289 *Adagio* *mp*

S. Be hold\_\_your self\_\_ in I who speak, and see-ing what I do, keep si - lence on my mys - ter ies...

A. Be hold\_\_your self\_\_ in I who speak, and see-ing what I do, keep si - lence on my mys - ter ies...

T. Be hold\_\_your self\_\_ in I who speak, and see-ing what I do, keep si - lence on my mys - ter ies...

B. Be hold\_\_your self\_\_ in I who speak, and see-ing what I do, keep si - lence on my mys - ter ies...

1298

S. — For yours\_\_ is the pas-sion of man that I en dure... For you could not at all\_\_

A. — For yours\_\_ is the pas-sion of man that I en dure... Could not at

T. — For yours\_\_ is the pas-sion of man that I en dure... Could not at

B. — For yours\_\_ is the pas-sion of man that I en dure... Could not at

1307

S. \_\_ have un-der - stood what you suf - fered\_\_ if I had not been sent to you\_\_ as the word of the

A. all have un-der - stood what you suf - fered. if I had not been sent to you\_\_ as the word of the

T. all have un-der - stood what you suf - fered... If I had not been sent to you\_\_ as the word of the

B. all have un-der - stood what you suf - fered... If I had not been sent to you\_\_ as the word of the

1315 *p*

S. Fa - ther... *p*You that saw what I suf-fer saw me as the suf - fer er, and see-ing it

A. Fa - ther... You that saw what I suf-fer saw me as the suf - fer er, and see-ing it

T. Fa - ther... You that saw what I suf-fer saw me as the suf - fer er, and see - ing

B. Fa - ther... You that saw what I suf-fer saw me as the suf - fer er, and see - ing

1324

S. — you did not a bide, but were whol - ly moved, moved to be wise.

A. — you did not a bide, but were whol - ly moved, moved to be wise.

T. it you did not a - bide, but were whol - ly moved, moved to be wise.

B. it you did not a - bide, but were whol - ly moved, moved to be wise.

1332

*poco rall.*

S. — You have me as a couch; rest on me.

A. — You have me as a couch; rest on me.

T. — You have me as a couch; rest on me.

B. — You have me as a couch; rest on me.

3. Chorus: 'Glory be to Thee, Father'  
(Hymn of Jesus XCVI )

**Con moto**

1341 *a2* *8<sup>vo</sup>*

Fl. *f* *a2*

Ob. *f* *a2*

Cl. *f* *a2*

Bsn. *f* *a2*

Hn. *f* *a2*

Tpt. *f* *a2*

Timp. *f*

Hp. *f*

S. *f* Glo - ry be to Thee, Fa - ther!

A. *f* Glo - ry be to Thee, Fa - ther!

T. *f* Glo - ry be to Thee, Fa - ther!

B. *f* Glo - ry be to Thee, Fa - ther!

(Tpt.)

Org. *f* Ped. div.

**Con moto**  
*senza sord.*

Vln. I *f* *senza sord.*

Vln. II *f* *senza sord.*

Vla. *f* *senza sord.*

Vc. *f* *senza sord.*

Cb. *f* *senza sord.*

1349

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Hp.

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

A - - men. Glo - ry be to Thee, Word!

A - - men. Glo - ry be to Thee, Word!

Glo - ry be to Thee, Word! A - - men.

Glo - ry be to Thee, Word! A - - men.

unis. div.

1356

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Hp.

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Glo - ry be to Thee Grace! A - men.

Glo - ry be to Thee Grace! A - men.

Glo - ry be to Thee Grace! A - men.

Glo - ry be to Thee Grace! A - men.

unis.

div<sub>b</sub>

1363

Fl. *ff* *f* *ff* *f*

Ob. *ff* *f* *ff* *f*

Cl. *ff* *f* *ff* *f*

Bsn. *ff* *f* *ff* *f*

Hn. *ff* *f* *ff* *f*

Tpt. *ff* *f* *ff* *f*

Timp. *f*

Hp.

S. We praise Thee O Fa - ther, we give thanks to Thee, O Light in which

A. We praise Thee O Fa - ther, we give thanks to Thee, O Light in which

T. We praise Thee O Fa - ther, we give thanks to Thee, O Light in which

B. We praise Thee O Fa - ther, we give thanks to Thee, O Light in which

Org. *ff* *f* *ff* *f*

Vln. I *ff* *f* *ff* *f*

Vln. II *ff* *f* *ff* *f*

Vla. *ff* *f* *ff* *f*

Vc. *ff* *f* *ff* *f*

Cb. *ff* *f* *ff* *f*

1371

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Hp.

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

*mf espress.*

dark - ness dwells not.

dark - ness dwells

dark - ness dwells

dark - ness dwells

*f*

*ff*

*ff*

*ff*

*ff*

1376 2.

Fl. *mf*

Cl. *mf*

Bsn. *mf espress.*

Hn. *mf*

Hp. *mf*

T. *mf*

B. *mf* and

Vln. I *mf*

Vln. II *mf*

Vla. *mf espress.* *pizz.*

Vc. *mf espress.* *pizz.*

Cb. *mf espress.* *pizz.*

Be - hold. your - self in Me who speaks, — and



1385

Fl. a2

Cl. a2

Bsn. a2

Hn.

Hp.

S. *mf* For yours is the pas-sion of

A. *mf* For yours is the pas-sion of

T. *mf* see-ing what I do, keep si-lence on my mys-ter ies. For yours is the pas-sion of

B. *mf* see-ing what I do, keep si-lence on my mys-ter ies. For yours is the pas-sion of

Vln. I

Vln. II

Vla.

Vc. arco

Cb.

1393

Fl. *mf* 1.

Ob. *mf* *f* 1.

Cl. *mf* 1.

Bsn.

Hn.

Tpt. *f* 1.

Hp. *mp*

S. *mf*  
Man that I endure. What I am you shall know when

A. *mf*  
Man that I endure.

T. *mf*  
Man that I endure. What I am you shall know when

B. *mf*  
Man that I endure.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf* arco

1402 1.

Fl. 1.

Cl. 1.

Hp. *mp*

S. I de part. \_\_\_ *mf* What now \_\_\_ I am seen to be, \_\_\_ that I am not. \_\_\_

A. I de part. \_\_\_ *mf* What now \_\_\_ I am seen to be, \_\_\_ that I am not. \_\_\_

T. I de part. \_\_\_ *mf* What now \_\_\_ I am seen to be, \_\_\_ that I am not. \_\_\_

B. I de part. \_\_\_ *mf* What now \_\_\_ I am seen to be, \_\_\_ that I am not. \_\_\_

Vln. I

Vln. II

Vla. *div.*

Vc.

Cb.

1411 poco rall.

Fl. *mp*

Ob. *mp espress.*

Cl. *mp*

Hp. *mp*

S. *mp espress.*  
You shall see \_\_\_\_\_ when you come to Me. Learn how to suf fer, \_\_\_\_\_

A. *mp* *mp espress.*  
You shall see when you come \_\_\_\_\_ to Me. Learn how to suf fer, \_\_\_\_\_

T. *mp* *mp espress.*  
You \_\_\_\_\_ shal see when you come \_\_\_\_\_ to Me. Learn how to suf fer, \_\_\_\_\_

B. *mp* *mp espress.*  
When you come \_\_\_\_\_ to Me. Learn \_\_\_\_\_ how to suf fer, \_\_\_\_\_

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp* unis. *mp*

Cb. *mp*

1420

Fl.

Ob. *poco*

Hp.

S. *poco*  
— and you shall o-ver - come suf-fer ing. What you know not, will I My - self *poco*

A. *poco*  
— and you shall o-ver - come suf-fer ing. What you know not, will I My - self *poco*

T. *poco*  
— and you shall o-ver - come suf-fer ing. What you know not, will I My - self *poco*

B. *poco*  
— and you shall o-ver - come suf-fer ing. What you know not, will I My - self *poco*

**Con moto**

1429 rit. . . . . a2

Fl. f a2

Ob. f a2

Cl. f a2

Bsn. f

Hn. f a2

Tpt. f a2

Timp. f

Hp. p

S. p pp

A. p pp

T. p pp

B. p pp

Org. Ped. 32' pp rit. con sord. f (Tpt.)

Vln. I pp con sord. f senza sord.

Vln. II pp con sord. f senza sord.

Vla. pp con sord. f senza sord.

Vc. pp con sord. f senza sord.

Cb. pp con sord. f senza sord.

1440(8)

Fl.

Ob.

Cl.

Bsn.

Hn. a2

Tpt.

Timp.

Hp.

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Glo - ry be to Thee, Spi - rit! A - -

Glo - ry be to Thee, Spi - rit!

Glo - ry be to Thee, Spi - rit!

Ped.

div.

1448

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Hp.

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

men. Glo - ry be to Thee, Ho - - ly One! Glo - ry be to

men. Glo - ry be to Thee, Ho - - ly One! Glo - ry be to

Glo - ry be to Thee, ly One! A - - men. Glo - ry be to

Glo - ry be to Thee, ly One! A - - men. Glo - ry be to

unis. div. unis.



This musical score page contains measures 1455 through 1460. The instruments and parts are arranged as follows:

- Flute (Fl.):** Measures 1455-1457, then rests. Measure 1460 has a *ff* dynamic.
- Oboe (Ob.):** Measures 1455-1457, then rests. Measure 1460 has a *ff* dynamic.
- Clarinet (Cl.):** Measures 1455-1457, then rests. Measure 1460 has a *ff* dynamic.
- Horn (Hn.):** Measures 1455-1457, then rests. Measure 1460 has a *ff* dynamic.
- Trumpet (Tpt.):** Measures 1455-1457, then rests. Measure 1460 has a *ff* dynamic.
- Timpani (Timp.):** Rests in 1455, then plays a roll starting in 1456.
- Piano (Hp.):** Rests in 1455, then plays a complex rhythmic figure in 1456-1460, marked *ff*. Fingerings 6, 5, 6, 5 are indicated.
- Soprano (S.):** Rests in 1455, then plays a sustained note in 1456-1460, marked *ff*.
- Alto (A.):** Rests in 1455, then plays a sustained note in 1456-1460, marked *ff*.
- Tenor (T.):** Rests in 1455, then plays a sustained note in 1456-1460, marked *ff*.
- Bass (B.):** Rests in 1455, then plays a sustained note in 1456-1460, marked *ff*.
- Organ (Org.):** Rests in 1455, then plays chords in 1456-1460.
- Violin I (Vln. I):** Measures 1455-1457, then rests. Measure 1460 has a *ff* dynamic and *div.* marking.
- Violin II (Vln. II):** Measures 1455-1457, then rests. Measure 1460 has a *ff* dynamic and *div.* marking.
- Viola (Vla.):** Measures 1455-1457, then rests. Measure 1460 has a *ff* dynamic and *div.* marking.
- Violoncello (Vc.):** Measures 1455-1457, then rests. Measure 1460 has a *ff* dynamic and *div.* marking.
- Contrabass (Cb.):** Measures 1455-1457, then rests. Measure 1460 has a *ff* dynamic and *div.* marking.

1457

Fl.

Ob.

Cl.

Hn.

Tpt.

Timp.

Hp.

S.

A.

T.

B.

Org.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ry!

ry!

ry!

ry!

mf

mf

mp

Ped. 32'

mf

mf

mp

Detailed description: This page of a musical score, numbered 114, contains measures 1457 through 1460. The score is arranged in a standard orchestral layout. The woodwind section (Flute, Oboe, Clarinet, Horn, Trumpet) and Timpani play sustained notes with long horizontal lines. The Harp features a complex sixteenth-note pattern with fingerings 6, 5, 6, 6, 5. The vocal parts (Soprano, Alto, Tenor, Bass) have long notes with 'ry!' markings and dynamic changes to *mf*. The Organ part includes a 'Ped. 32'' instruction. The string section (Violins I & II, Viola, Violoncello, Contrabass) provides harmonic support with sustained notes and some movement in the lower strings, marked with dynamics like *mf* and *mp*.

1461 rall. . . . .

Fl.

Hp.

S. *mf* A - men. A men. A men.

A. *mf* A - men. A - men.

T. *mf* A - men. A - men.

B. A men. A men. A - men. A -

Org. men. A - men. A -

Vln. I *mf* div. rall. . . . .

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

1468

Fl. *mp*

Cl. *mp*  
1.

Bsn. *mp*

Hn. *mp*

Timp. *pp* *tr.*

Hp. *p*

S. *mp* *men.*

A. *mp* *men.*

T. *mp* *men.*

B. *mp* *men.*

Org. *p*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *p*