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EDITION.

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J. H. MAUNDER

OLIVET TO CALVARY

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(August, 1923.)

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NOVELLO'S ORIGINAL OCTAVO EDITION.

OLIVET TO CALVARY

A SACRED CANTATA

RECALLING SOME OF THE INCIDENTS IN THE LAST DAYS
OF THE SAVIOUR'S LIFE ON EARTH

FOR TWO SOLO VOICES (TENOR AND BARITONE) AND CHORUS AND
INTERSPERSED WITH HYMNS TO BE SUNG BY THE CONGREGATION

THE WORDS WRITTEN AND ARRANGED BY

SHAPCOTT WENSLEY

THE MUSIC BY

J. H. MAUNDER.

(PRICE TWO SHILLINGS AND SIXPENCE.)

Paper Boards, Three Shillings and Sixpence.

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PREFACE.

“OLIVET TO CALVARY” recalls simply and reverently the scenes which mark the last few days of the Saviour’s life on earth, and some of the reflections suggested thereby. The rejoicing of the multitude with hosannas and palms, the view of Jerusalem from the steep of Olivet, the lament over the beautiful city, the scene in the Temple, and the lonely walk back over the Mount at night, form the chief features of the first part.

Part II. opens with the Supper of the Passover, at which Jesus washes His disciples’ feet, and gives to His friends the new commandment of love for one another as the sign of true discipleship. From this the scene passes to the infinite pathos of the Garden of Gethsemane, the sudden appearance of the hostile crowd, Jesus forsaken by His disciples, His utter loneliness among ruthless foes, the tumult before Pilate in the Judgment Hall, the Passage of the Cross, the tragedy and triumph of Calvary.

OLIVET TO CALVARY

7
10
20
27
44

PART I.

No. 1.—ON THE WAY TO JERUSALEM.

CHORUS.

(*Matthew xxi.*)

WHEN o'er the steep of Olivet,
The Lord to Salem came,
The crowds their glad hosannas raised,
To His belovèd name.
They made the path across the Mount,
With leafy branches gay :
And spread their robes with eager hands,
To deck Messiah's way.
His power has poured the light of heaven,
Upon the sightless eyes !
His voice has thrilled the silent dead,
And bade the sleeper rise !
Hosanna to the Prince who comes,
To free a race oppressed !
To drive the Gentile from our land,
And make His people blest !
Hosanna ! Hosanna !
Blessèd is the King of Israel !
Hosanna to the Son of David !
Blessèd is He that cometh in the Name of
the Lord !
Hosanna in the highest !

No. 2.—BEFORE JERUSALEM.

TENOR. *Recitative.*

Like a fair vision in the morning light,
Lay the proud city of Jerusalem ;
in all the beauty of its soaring towers,
And flashing domes, and marble palaces.
A diadem on Zion's holy hill,
The glorious Temple in its splendour shone
With sheen of gold, and pinnacles of snow.

BARITONE. *Recitative.*

And Jesus paused, and gazed with tearful
eyes,
While the hushed multitude stood wondering
near.

(*Luke xix. 42.*)

O Jerusalem !
Hadst thou but known in this thy day,
Even thou, the things which belong unto
peace,—
But now they are hid from thine eyes !
For the days shall come upon thee,
When thine enemies shall compass thee
around !

They shall dash thee to the ground,
Thee, and thy children within thee !
Hadst thou but known, O Jerusalem !

No. 3.—IN THE TEMPLE.

TENOR. *Recitative.*

(*Matthew xxi. 12.*)

And Jesus entered into the Temple of
God, and cast out them that bought and
sold therein. And He said unto them,

BARITONE. *Recitative.*

It is written, My house shall be called a
house of prayer ; but ye have made it a den
of robbers.

CHORUS.

Another temple waits Thee, Lord divine,
The temple of my heart, O make it Thine !
Drive far away the sin that would ensnare ;
O cleanse Thy courts, and bless Thine altar
there.

No voice but Thine can make it free,

From all that is unworthy Thee !

Temptations' wiles Thy sacred courts assail !
O hear my cry ! then shall my soul prevail !

(*Psalms lxxxvi. 1.*)

Bow down Thine ear, O Lord, for I am
poor and in misery.

(*Psalms xxv. 17.*)

Look upon mine adversity and misery,
and forgive me all my sin.

(*Psalms lxxx. 14, and lxxxv. 4.*)

Turn Thee again, O Lord, and let Thine
anger cease from us.

Another temple waits Thee, Lord divine,
The temple of my heart, O make it Thine !

No. 4.—THE MOUNT OF OLIVES.

TENOR SOLO.

Not of this world the Kingdom of our Lord ;
He sought not victor's wreath, nor monarch's
crown,

With peace, and tidings of great joy He came,
Of radiant heaven, the Way, the Truth, the
Life ;

A holy Guide through paths of night and time,
He came to die that erring souls may live
In sinless joy, where God's blest mansions
shine !

CHORUS.

'Twas night o'er lonely Olivet,
 The trees their darksome shadows cast ;
 And slowly up the mountain side,
 With weary step the Saviour passed.
 No joyous multitude was there,
 No garments at His feet were thrown ;
 The path that led to Bethany,
 He trod in sorrow and alone.
 The loud Hosannas all were hushed,
 The lowly triumph of the day ;
 And fading in the moonlight pale,
 The branches strewn at morning lay.
 Thus o'er the brow of Olivet,
 The Saviour passed with weary tread ;
 The beasts have lairs, the birds have nests,
 He had not where to lay His head !

TENOR SOLO.

He was despised and rejected of men ;
 A Man of sorrows and acquainted with grief.
 Not of this world the Kingdom of our Lord ;
 He sought not victor's wreath, nor monarch's
 crown ;
 He came to die that erring souls may live
 In sinless joy, where God's blest mansions
 shine.

BARITONE SOLO AND CHORUS.

(*Matthew xi. 28.*)

Come unto Him, all ye that labour, and He
 will give you rest.
 Take His yoke upon you, and learn of Him,
 and ye shall find rest unto your souls.
 Come unto Him, ye that are weary.

HYMN.

(*For the Congregation and Choir.*)

Just as I am, without one plea,
 But that Thy Blood was shed for me,
 And that Thou bidd'st me come to Thee,
 O Lamb of God, I come.

Just as I am, just as I am,
 Just as I am, I come.

Just as I am, though toss'd about
 With many a conflict, many a doubt,
 Fightings and fears within, without,
 O Lamb of God, I come.

Just as I am, &c.

Just as I am, poor, wretched, blind ;
 Sight, riches, healing of the mind,
 Yea all I need, in Thee to find,
 O Lamb of God, I come.

Just as I am, &c.

Just as I am, Thou wilt receive,
 Wilt welcome, pardon, cleanse, relieve,
 Because Thy promise I believe,
 O Lamb of God, I come.

Just as I am, &c.

Just as I am (Thy love unknown
 Has broken every barrier down),
 Now to be Thine, yea, Thine alone,
 O Lamb of God, I come.

Just as I am, &c.

Just as I am, of that free love
 The breadth, length, depth, and height to
 prove,
 Here for a season, then above,
 O Lamb of God, I come.

Just as I am, &c. Amen.

PART II.

No. 5.

A NEW COMMANDMENT.

BARITONE. *Recitative.*

(*John xiii.*)

And Jesus knowing that His hour was
 come, that He should depart out of this
 world unto the Father, having loved His
 own which were in the world He loved
 them unto the end.

And when the supper of the Passover was
 ended He poured water into a bason, and
 began to wash His disciples' feet. And He
 said,

Arietta.

A new commandment give I unto you
 that ye love one another; even as I have
 loved you, so love ye one another. By this
 shall all men know that ye are mine, if ye
 have love one to another.

QUARTET (OR SEMI-CHORUS).

O Thou Whose sweet compassion,
 Does through the ages shine ;
 Can our poor hearts enkindle,
 Affection such as Thine ?
 Of self unmindful ever,
 Thy steadfast love shone clear ;
 A star 'mid deepening shadows,
 E'en though the Cross was near.

Thou ever blest Redeemer,
 Enthroned in heaven above,
 O help Thy earthly pilgrims,
 To love as Thou didst love !
 Though dark and wild the pathway.
 Our feet shall never tire,
 If to our souls Thou givest,
 That spark of sacred fire !

No. 6.—GETHSEMANE.

BARITONE. *Recitative.**(Matthew xxvi.)*

And when they had sung a hymn, they went out into the mount of Olives. And they passed over the brook Kidron unto the garden of Gethsemane. Then said He unto them, tarry ye here and watch with me. And He prayed, saying, O my Father, if it be possible, let this cup pass from Me; nevertheless not as I will, but as Thou wilt.

HYMN.

(For the Congregation and Choir.)

“Thy will be done,” the Saviour said,
And bowed to earth His sacred head,—
‘The sands of life had nearly run—
My Father, let Thy will be done,
Thy will, not Mine, be done.

No watch His spent disciples kept,
Amid the shadows deep they slept;
But silent Angels waiting there,
Beheld His agony of prayer.

Thy will, not Mine, be done.

His soul foresaw the cruel scorns.
The brutal scourge, the crown of thorns,
And darker than Gethsemane,
The shadow of the accursèd tree.

Thy will, not Mine, be done.

What though He felt in that dread hour,
The storm of human passion lower!
Nor pain, nor death His soul would shun,—
My Father, let Thy will be done,

Thy will, not Mine, be done.

No. 7.

BETRAYED AND FORSAKEN.

CHORUS.

(Matthew xxvi. 47.)

And while He yet spake, there came a great multitude with swords and staves and torches.

(John xviii. 12.)

And they took Jesus, and bound Him, and led Him away.

(Matthew xxvi. 56.)

Then all His disciples forsook Him and fled.

TENOR. *Recitative.*

O was there ever loneliness like His;
From the drear garden of His agony,
The sinless One was led.

His followers all forsook their Lord and fled;
No gentle tone, no kindly glance was there,
But mocking faces, and harsh words of hate.
The cruel soldiers, the un pitying crowd.
Despised of men, rejected and forsaken!
O was there ever loneliness like His!

AIR.

Ye who sin, and ye who sorrow,
Ye who in temptation fall;
See, O see your blest Redeemer,
Standing in the judgment hall.
See Him beaten and derided,
See His flesh by scourges torn;
Turn to Him, remembering ever,
’Twas for you the stripes were borne.

Standing ’mid the mocking soldiers,
In the purple robe of scorn;
See His gaze of gentle pity,
From beneath the piercing thorn.
Turn to Him ye heavy-laden,
Ye who toil, and ye who mourn,
Lo! He looks in love upon you,
’Twas for you the pain was borne.

No. 8.—BEFORE PILATE.

CHORUS.

(John xix. ; Matthew xxvii. ; Luke xxiii.)

Then came Jesus forth from the judgment hall wearing the crown of thorns and the purple robe.

And Pilate said, Behold your King!

And they cried out, saying, Crucify Him! crucify Him! He stirreth up the people!

Pilate.

Shall I crucify your King?

CHORUS.

We have no king but Cæsar! Away with this Man, and release unto us Barabbas!

Crucify Him!

Pilate.

Take ye Him and crucify Him! for I find no fault in Him at all.

No. 9.

THE MARCH TO CALVARY.

CHORUS.

The Saviour King goes forth to die !
 Goes forth in all His glory bright !
 And Angels from the realms on high,
 Look down to see the wondrous sight.
 On, on to Calvary's fateful hill,
 Reviled by those He came to bless ;
 But in His suffering bearing still,
 The majesty of Righteousness !
 The Saviour King goes forth to die !

With weariness and anguish sore,
 On, on to death the Saviour goes !
 The Roman helmets flash before,
 Behind Him shout exultant foes.
 The Son of God goes forth to die !
 To yield in pain His mortal breath !
 To rob the grave of Victory,
 And take, for aye, the sting from death !
 The Saviour King goes forth to die !

No. 10.—CALVARY.

BARITONE. (*Recitative.*)

(*Luke xxiii.*)

And when they came to the place which
 is called Calvary, there they Crucified Him.

And it was now about the sixth hour, and
 a darkness came over the whole land, until
 the ninth hour, the sun's light failing ; and
 the veil of the temple was rent in the
 midst.

And when Jesus had cried with a loud
 voice, He said, Father, into Thy hands I
 commend My Spirit. And He bowed His
 head and gave up the ghost.

CHORUS.

Droop, Sacred Head,
 Upon that breast divine,
 The strife is o'er,
 The victory is Thine.

Hush, sounds of earth,
 Sink, sink thou mournful sun ;
 On Calvary's cross,
 Lo ! mercy's work is done.

Gaze, mortal, gaze,
 The Saviour hangs for thee,
 Silent in death,
 Upon the accursèd tree.

Love, holiest love,
 Shall earth and heaven atone,
 In fadeless day,
 From Christ's eternal throne !

CONCLUDING HYMN.

(*For the Congregation and Choir.*)

Rock of Ages, cleft for me,
 Let me hide myself in Thee ;
 Let the Water and the Blood,
 From Thy riven Side which flowed,
 Be of sin the double cure,
 Cleanse me from its guilt and power

Not the labours of my hands
 Can fulfil Thy law's demands ;
 Could my zeal no respite know,
 Could my tears for ever flow,
 All for sin could not atone ;
 Thou must save, and Thou alone.

Nothing in my hand I bring,
 Simply to Thy Cross I cling ;
 Naked, come to Thee for dress ;
 Helpless, look to Thee for grace ;
 Foul, I to the Fountain fly ;
 Wash me, Saviour, or I die.

While I draw this fleeting breath,
 When my eyelids close in death,
 When I soar through tracts unknown
 See Thee on Thy Judgment Throne ;
 Rock of Ages, cleft for me,
 Let me hide myself in Thee. Amen.

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OLIVET TO CALVARY.

PART I.

No. 1.—ON THE WAY TO JERUSALEM.

SHAPCOTT WENSLEY.

J. H. MAUNDER.

Sostenuto e maestoso. ♩ = 96.

Introduction for the piano, marked *Gt. f* (Grand Forte) and *Sic. f* (Siciliano Forte). The music is in 4/4 time with a key signature of two sharps (F# and C#). It features a steady accompaniment in the left hand and a more melodic line in the right hand.

Introduction for the vocal chorus and piano accompaniment. The vocal parts are for Soprano, Alto, Tenor, and Bass, all marked *f* (forte). The piano accompaniment is marked *Gt.* (Grand Forte). The lyrics for the vocal parts are: "When o'er the steep of".

Main vocal and piano accompaniment section. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics: "Ol - i - vet, The Lord to Sa - lem came, The crowds their glad ho - san - nas raised, To". The piano accompaniment provides harmonic support for the vocal lines.

His be-lov-ed Name. They made the path a-cross the mount, With
 His be-lov-ed Name. They made the path a-cross the mount, With
 His be-lov-ed Name. They made the path With
 His be-lov-ed Name. They made the path With

leaf-y branch-es gay: . . . And spread their robes with ea-ger hands, To
 leaf-y branch-es gay: . . . And spread their robes with ea-ger hands, To
 leaf-y branch-es gay: . . . And spread their robes with ea-ger hands, To
 leaf-y branch-es gay: . . . And spread their robes with ea-ger hands, To

deck Mes-si-ah's way, And spread their robes with ea-ger hands, To deck Mes-
 deck Mes-si-ah's way, And spread their robes with ea-ger hands, To deck Mes-
 deck Mes-si-ah's way, And spread their robes with ea-ger hands, To deck Mes-
 deck Mes-si-ah's way, And spread their robes with ea-ger hands, To deck Mes-

si - ah's way.

si - ah's way.

si - ah's way.

si - ah's way.

f *Sw.*

Gt. *Sw. mf*

mf His power has poured the light of Heaven, Up - on the sightless eyes!

mf His power has poured the light of Heaven, Up - on the sightless eyes!

mf His power has poured the light of Heaven, Up - on the sightless eyes!

mf His power has poured the light of Heaven, Up - on the sightless eyes!

Unaccompanied ad lib.

His voice has thrilled the si - lent dead, And bade the sleep - er rise! Ho -

His voice has thrilled the si - lent dead, And bade the sleep - er rise! Ho -

His voice has thrilled the si - lent dead, And bade the sleep - er rise! Ho -

His voice has thrilled the si - lent dead, And bade the sleep - er rise! Ho -

san - na to the Prince who comes, To free a race op - pressed! To drive the Gen - tile

san - na! Ho - san - na to the Prince, Ho - san - na! Ho - san - na!

san - na! Ho - san - na! Ho - san - na! Ho -

san - na to the Prince who comes, To free a race op - pressed! . . . To drive the Gen - tile

from our land, And make His peo - ple blest! To drive the Gen - tile from our land, And

Ho - san - na to the Prince who comes, . . . To drive the Gen - tile from our land, And

san - na! Ho - san - na to the Prince who comes, To drive the Gen - tile from our land, And

from our land, And make His peo - ple blest! . . . To drive the Gen - tile from our land, And

make His peo - ple blest! Ho - san - na! Ho -

make His peo - ple blest! Ho - san - na! Ho -

make His peo - ple blest! Ho - san - na! Ho -

make His peo - ple blest! Ho - san - na! Ho -

san - na! Bless - ed is the King of Is - rael!

san - na! Bless - ed is the King of . . Is - rael!

san - na! Bless - ed is the King of . . Is - rael!

san - na! Bless - ed is the King of . . Is - rael!

poco accel. *mf* Ho - san - na to the Son of Da - vid! Ho - san - na to the Son of

poco accel. *mf* Ho - san - na to the Son of Da - vid! Ho - san - na to the Son of

poco accel. *mf* Ho - san - na to the Son of Da - vid! Ho -

poco accel. *mf* Ho - san - na to the Son of Da - vid! Ho -

poco accel. *mf* Ho - san - na to the Son of Da - vid! Ho -

poco accel. *mf* Ho - san - na to the Son of Da - vid! Ho -

f

Da - vid! Bless - ed is He, bless - ed is He, bless - ed is He that

Da - vid! Bless - ed is He, bless - ed is He, bless - ed is He that

san-na to the Son of Da - vid! Bless - ed is He, bless - ed is He that

san-na to the Son of Da - vid! Bless - ed is He, bless - ed is He that

ff

com - eth in the Name of the Lord! Ho - san - na in the

com - eth in the Name of the Lord! Ho - san - na in the

com - eth in the Name of the Lord! Ho - san - na in the

com - eth in the Name of the Lord! Ho - san - na in the

high - est! Ho - san - na in the high - est! Ho - san - - - - na.

high - est! Ho - san - na in the high - est! Ho - san - - - - na.

high - est! Ho - san - na in the high - est! Ho - san - - - - na.

high - est! Ho - san - na in the high - est! Ho - san - - - - na.

No. 2.—BEFORE JERUSALEM.

Moderato. TENOR. *mf*

Like a fair vision in the morning light, Lay the proud ci-ty of Je-

Moderato. $\text{♩} = 100.$

Sic. or Ch. 8 ft.

senza Ped.

ru - sa - lem; In all the beauty of its soar - ing towers, And flash - ing domes, and

mar - ble pal - a - ces. . . A di - a - dem on Zi-on's ho - ly hill, The glo - rious

Ped.

Tem - ple in its splen - dour shone, With sheen of gold, and

pin - na - cles of snow.

pp Sic. Gedact or Voix Céleste.

BARITONE. *Recit.*

And Je - sus paused, and gazed with tear - ful eyes, While the hushed mul - ti - tude stood

won - d'ring near.

Andante. $\text{♩} = 88.$ *Oboe Solo.*

Lamentoso.

O . . . Je -

- ru - sa - lem! O . . . Je - ru - sa - lem! Hadst thou but known

in this thy day, E - ven thou, e - ven thou the things which be - long un - to

cres. *rall.*

colla voce.

peace,— *Oboe Solo.* But now they are hid from thine eyes! *Oboe.*

mp a tempo. *p*

sempre lamentoso.

For the days shall come up - on thee, When thine

en - e-mies shall compass thee a - round! They shall dash thee to the ground, Thee,

and thy chil - dren with-in thee! *mp* Hadst thou but known, O . . . Je -

rall. e dim.

- ru - sa - lem, hadst thou but known, . . . hadst thou but known.

p colla voce.

No. 3.—IN THE TEMPLE.

TENOR. *Recit.*
Allegro.

And Je - sus entered in - to the Tem - ple of God, and cast out them that

Allegro. ♩ = 96.

Gt. f

BARITONE. *Recit.*

bought and sold there-in, And He said un - to them, It is writ - ten,

Sv. P *mf*

My house shall be call - ed a house of prayer; but ye have made it a den of

Allegretto agitato.

SOPRANOS (OR SOLO.)

rob - bers. . . An -

Allegretto agitato. ♩ = 135.

mf

o - ther tem - ple waits Thee, Lord di - vine, The tem - ple of my heart, O make it

cres. Thine! Drive far a-way the sin that would en - snare; *cres.* O cleanse Thy courts, and

mp bless Thine al - tar there. No voice but Thine can make it free, From

accel. to ♩ = 96. molto agitato. all . . . that is un-worth-y Thee! *f* Tempt - a - tions' wiles Thy

cres. sa - cred courts as - sail! . . . *cres.* Tempt - a - tions' wiles Thy sa - cred courts as -

sail! . . . O hear my cry! . . . O hear my cry! . . .

O hear my cry! . . . then shall my soul pre -

vail! An - o - ther tem - ple waits Thee, Lord di - vine, . . . The

mf *Tempo 1mo.*

tem - ple of my heart, . . . O make it Thine! O make it

f accel.

Thine! O make it Thine! O hear my cry!

The tem - ple of my heart, O make . . . it

dim.

CHORUS. SOPRANO.

Larghetto.

thine. ALTO. TENOR. *mp* Bass. *mp*

Bow down Thine ear, O Lord,

Larghetto. ♩ = 88. *mp*

Bow down Thine ear, O Lord,

bow down Thine ear, O Lord, for I am poor, am

bow down Thine ear, O Lord, for I am poor, am

mp Bow down Thine ear, O Lord,

mp Bow down Thine ear, O Lord,

poor and in misery, Bow down Thine ear, O Lord,

poor and in misery, Bow down Thine

bow down Thine ear, O Lord, for I am poor, am poor and in
 bow down Thine ear, O Lord, for I am poor, am poor and in
 bow down Thine ear, O Lord, for I am poor and in
 ear, O Lord, bow Thine ear, for I am poor, am poor and in

mis - er - y. Look up - on mine ad -
 mis - er - y. Look up - on mine ad - ver - si - ty
 mis - er - y. Look up - on mine ad - ver - si - ty
 mis - er - y. Look up - on mine ad - ver - si - ty

f *dim.*
 - ver - si - ty and mis - er - y, and mis - er - y, and for - give me all my
f *dim.*
 and mis - er - y, and mis - er - y, and for - give me all my
f *dim.*
 and mis - er - y, and mis - er - y, and for - give me all my
f *dim.*
 and mis - er - y, and mis - er - y, and for - give me all my

Poco accel.

sin. Turn Thee a-gain, O Lord, and let Thine an-ger cease from us,

sin.

sin.

sin.

Poco accel. ♩ = 112.

turn Thee a-gain, O Lord, and let Thine an-ger cease from us, turn Thee a-gain, O

turn Thee a-gain, O Lord, and let Thine an-ger cease from us, turn Thee a-gain, O

turn Thee a-gain, O Lord, . . . and let Thine an-ger cease from us,

turn Thee a-gain, O Lord, . . . and let Thine an-ger cease from us,

Lord, turn Thee a-gain, O Lord, turn Thee a-gain, O

Lord, turn Thee a-gain, O Lord, turn, O

turn Thee a-gain, O Lord, turn Thee a-gain, O Lord,

turn Thee a-gain, O Lord, turn Thee a-gain, O Lord,

cres.

f
 Lord, and let Thine an-ger cease from us, and let Thine an-ger cease from
 Lord, and let Thine an-ger cease from us, and let Thine an-ger cease from
 turn Thee a-gain and let Thine an-ger cease from us, and let Thine an-ger cease from
f
 turn Thee a-gain and let Thine an-ger cease from us, and let Thine an-ger cease from

us, turn Thee a-gain, O Lord, turn Thee a-gain, O Lord. An -
 us, turn Thee a-gain, O Lord, turn Thee a-gain, O Lord. An -
 us, turn Thee a-gain, O Lord, turn Thee a-gain, O Lord. An -
 us, turn Thee a-gain, O Lord, turn Thee a-gain, O Lord. An -

Tempo Vmo.
mf
 o - ther tem - ple waits Thee, Lord di - vine, The tem - ple of my heart, O make it
mf
 o - ther tem - ple waits Thee, Lord di - vine, The tem - ple of my heart, O make it
mf
 o - ther tem - ple waits Thee, Lord di - vine, The tem - ple of my heart, O make it
mf
 o - ther tem - ple waits Thee, Lord di - vine, The tem - ple of my heart, O make it
Tempo Vmo.
mf

accel. agitato.

Thine! Tempt-a-tions' wiles Thy sa-cred courts as-sail! . . .

accel. agitato.

Thine! Tempt-a-tions' wiles Thy sa-cred courts as-sail!

accel. agitato.

Thine! Tempt-a-tions' wiles Thy sa-cred courts as-sail!

accel. agitato.

Thine! Tempt-a-tions' wiles Thy sa-cred courts as-sail! tempt-

accel. agitato.

cres.

tempt-a-tions' wiles Thy sa-cred courts as-sail! . . . O hear my

cres.

tempt-a-tions' wiles Thy sa-cred courts as-sail! O hear my

cres.

tempt-a-tions' wiles Thy sa-cred courts as-sail! . . . O hear my

cres.

a-tions' wiles Thy sa-cred courts as-sail! O hear,

cres.

cres.

cry! . . . O hear my cry! . . . O hear my cry! . . .

cry! . . . O hear my cry! . . . O hear my cry!

cry! . . . O hear my cry! . . . O hear my cry!

O hear my cry! O hear my cry! O hear . . .

Tempo 1mo.

ff O hear, O hear my cry! . . . *mf* An - o - ther tem - ple waits Thee, Lord di -

O hear, O hear my cry! . . . *mf* An - o - ther tem - ple waits Thee, Lord di -

O hear, O hear my cry! . . . *mf* An - o - ther tem - ple waits Thee, Lord di -

my cry! O hear my cry! . . . *mf* An - o - ther tem - ple waits Thee, Lord di -

Tempo 1mo.

ff vine, The tem - ple of my heart, . . . *mf* O make it Thine! . . .

vine, The tem - ple of my heart, . . . O make it Thine!

vine, The tem - ple of my heart, of my heart, O make it Thine! . . .

vine, The tem - ple of my heart, O make it Thine! O

O make it Thine! . . . O make it Thine! . . . O hear my

O make it Thine! O make it Thine! O hear my

O make it Thine! O make it Thine! O hear my

make it Thine! O make it Thine! O hear . . . my

The musical score is written for voice and piano. It features a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The score is divided into two main sections. The first section, marked 'Tempo 1mo.', begins with a vocal line and piano accompaniment. The vocal line starts with a fortissimo (ff) dynamic and includes the lyrics 'O hear, O hear my cry!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second section, also marked 'Tempo 1mo.', continues the vocal line with lyrics such as 'vine, The temple of my heart, O make it Thine!'. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics range from fortissimo (ff) to mezzo-forte (mf). The score concludes with a final vocal phrase 'O hear my' and a piano accompaniment ending.

cry! The tem-ple of my heart, O
 cry! The tem-ple of my heart, O
 cry! The tem-ple of my heart, O
 cry! The tem-ple of my heart, O

p

make . . . it Thine! . . .
 make . . . it Thine! . . .
 make . . . it Thine! . . .
 make . . . it Thine! . . .

dim.

p

No. 4.—THE MOUNT OF OLIVES.

Adagio. $\text{♩} = 66.$
mf

The piano introduction is in 4/4 time, key of D major. It features a melody in the right hand and a supporting bass line in the left hand. The tempo is marked Adagio at 66 beats per minute.

TENOR. *mf*

Not of this world the King-dom of our Lord ; He

p

The tenor vocal line begins with the lyrics "Not of this world the King-dom of our Lord ; He". The piano accompaniment is marked *p* (piano).

sought not vic-tor's wreath, . . nor monarch's crown, With peace, and ti-dings of great

p

The vocal line continues with the lyrics "sought not vic-tor's wreath, . . nor monarch's crown, With peace, and ti-dings of great". The piano accompaniment is marked *p*.

joy He came. . . Of ra-diant Heaven, of ra-diant Heaven, the

cres.

cres. *cres.*

The vocal line concludes with the lyrics "joy He came. . . Of ra-diant Heaven, of ra-diant Heaven, the". The piano accompaniment features a crescendo (*cres.*) in both hands.

Way, the Truth, the Life; . . . A ho - ly guide through paths of night and

f *mf*

time, . . . He came to die that err - ing souls may live . . . In sin-less

joy, . . . where God's blest mansions shine! . . . He came to die that err-ing souls may

live . . . In sin-less joy, . . . where God's blest mansions shine! where God's blest

ff *dim.* *cres.* *cres.*

f rit. *a tempo.* *mf*

man - sions shine!

f *rall.*

Largo. $\text{♩} = 60.$

CHORUS.

SOPRANO. *pp*
 'Twas night . . . o'er lone - ly Ol - i -

ALTO. *pp*
 'Twas night . . . o'er lone - ly Ol - i -

TENOR. *pp*
 'Twas night . . . o'er lone - ly Ol - i -

BASS. *pp*
 'Twas night . . . o'er lone - ly Ol - i -

vet, The trees . . . their dark - some shad - ows

vet, The trees . . . their dark - some shad - ows

vet, The trees . . . their dark - some shad - ows

vet, The trees . . . their dark - some shad - ows

cast; And slow - ly up the

cast; And slow - ly up the

cast; And slow - ly up the

cast; And slow - ly up the

moun - tain side, With wea - ry, wea - ry step the Sa -

moun - tain side, With wea - ry, with wea - ry, wea - ry

moun - tain side, With wea - ry, wea - ry

moun - tain side, With wea - ry, wea - ry step the

viour passed. No joy - ous

step the Sa - viour passed. No joy - ous

step the Sa - viour passed. No joy - ous

Sa - viour passed. No joy - ous

mul - ti - tude was there, No gar - ments

mul - ti - tude was there, No gar - ments

mul - ti - tude was there, No gar - ments

mul - ti - tude was there, No gar - ments

at His feet were thrown ; The path that

at His feet were thrown ; The path that

at His feet were thrown ; The path that

at His feet were thrown ; The path that

led to Beth - a - ny, He trod in

led to Beth - a - ny, He trod in

led to Beth - a - ny, He

led to Beth - a - ny, He trod in

sor - row and a - lone.
 sor - row and a - lone.
 trod in sor - row and a - lone. The loud Ho
 sor - row, and a - lone. The loud Ho

mp

- san - nas all were hushed, The low - ly tri - umph
 - san - nas all were hushed, The low - ly tri - umph

dim.

of the day; And fa - ding in the
 of the day; And fa - ding in the

dim.

moon - light pale, The branch - es strewn at morn - - ing lay. . . .

moon - light pale, The branch - es strewn at morn - - ing lay. . . .

mf Thus o'er the brow of Ol - i - vet, . . . The

mf Thus o'er the brow of Ol - i - vet, . . . The

mf Thus o'er the brow of Ol - i - vet, . . . The

mf Thus o'er the brow of Ol - i - vet, . . . The

Sa - - viour passed with wea - ry tread; . . . The beasts have

Sa - - viour passed with wea - ry tread; . . . The beasts have

Sa - - viour passed with wea - ry tread: . . . The beasts have

Sa - - viour passed with wea - ry tread; . . . The beasts have

lairs, the birds have nests, the beasts have lairs, the birds have nests, the beasts have lairs, the birds have nests, the beasts have lairs, the birds have nests, He had not where to lay His head! He had not where to lay His head! He had not where to lay His head! He had not

where . . . to lay . . . His head! He had not where . . . to

where . . . to lay . . . His head! He had not where . . . to

where . . . to lay . . . His head! He . . . had not where . . . to

where . . . to lay . . . His head! He had not where . . . to

pp

lay His head! . . .

lay His head! . . .

lay His head! . . .

lay His head! . . .

pp

Attaca.

Adagio
TENOR. *espressivo.*

mp
He was des - pi - sed and re - ject - ed of men . . . A

Adagio. ♩ = 60.

Sw. pp

Man of sor - rows and ac - quaint - ed with grief, He was des - pi - sed,

He was re - ject - ed, A Man of sorrows and ac - quaint - ed with grief,

A little faster.

He was des - pi - sed, He was re - ject - ed . Not of

A little faster. ♩ = 66.

mf

this world the Kingdom of our Lord; He sought not vic-tor's wreath, nor monarch's crown; . . . He came to

die that erring souls may live In sinless joy, that erring souls may live where God's blest man-sions

Grazioso. *BARITONE.* *mf espressivo.*

shine. Come un - to Him, all . . ye that la - bour, and

Grazioso. $\text{♩} = 56.$

mf *rall.* *p a tempo.*

He . . will give you, will give . . you rest, . . Come un - to Him . .

all ye that la - bour, and He . . will give you, will give . . you rest.

colla voce.

CHORUS.

p
 Come un - to Him, all . . ye that la - bour, and He . . will give you, will
 Come un - to Him, all ye that la - bour, and He . . will give you, will
 Come un - to Him, all ye that la - bour, and He . . will give you, will
 Come un - to Him, all ye that la - bour, and He . . will give you, will

Unaccompanied ad lib.

give . . you rest, . . come un - to Him, . . all ye that la - bour, and
 give . . you rest, come un - to Him, . . all ye that la - bour, and
 give . . you rest, . . come un - to Him, . . all ye that la - bour, and
 give . . you rest, come un - to Him, all ye that la - bour, and

BARITONE.

mf
 Take His yoke up-on you, and
 He . . will give you, will give . . you rest. . .
 He . . will give you, will give you rest. . .
 He . . will give you, will give . . you rest. . .
 He . . will give you, will give you rest. . .

learn . . of Him . . . and

mf Take His yoke up-on you, and learn . . of Him . . .

mf Take His yoke up-on you, and learn . . of Him . . .

mf Take His yoke up-on you, and learn . . of Him . . .

mf Take His yoke up-on you, and learn . . of Him . . .

ye shall find rest . . un - to . . your soul. Come un - to Him, ye . . that are wea-ry,

p

Come . . . come . . . come!

pp

"JUST AS I AM."

CHARLOTTE ELLIOTT.

HYMN FOR CONGREGATION AND CHOIR

$\text{♩} = 92.$

1. *p* Just as I am, with-out one plea But that Thy Blood was shed for me,

cres. And that Thou bidd'st me come to Thee, O Lamb of God, I come.

After each verse.

p Just as I am, just as I am, just as I am, I come.
cres. Just as I am, just as I am, just as I am, I come.
f Just as I am, just as I am, just as I am, I come.
p Just as I am, just as I am, just as I am, I come.

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2.

Just as I am, though toss'd about
 With many a conflict, many a doubt,
 Fightings and fears within, without,
 O Lamb of God, I come.

3.

cr. Just as I am, poor, wretched, blind;
 Sight, riches, healing of the mind,
 Yea all I need, in Thee to find,
p O Lamb of God, I come.

4.

cr. Just as I am, (*mf*) Thou wilt receive,
 Wilt welcome, pardon, cleanse, relieve;
 Because Thy promise I believe,
 O Lamb of God, I come.

5.

p Just as I am, (*mf*) (Thy love unknown
 Has broken every barrier down),
cr. Now to be Thine, yea, Thine alone,
 O Lamb of God, I come.

6.

f Just as I am, (*mf*) of that free love
 The breadth, length, depth, and height to prove,
cr. Here for a season, then above,
p O Lamb of God, I come.

PART II.

No. 5.—A NEW COMMANDMENT.

Andante.

Gt. mf

The piano introduction is in 4/4 time, marked *Andante*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

BARITONE. *Recit.*

mf

And Je - sus know-ing that His

The baritone vocal line begins with a recitative style, marked *mf*. The piano accompaniment continues from the introduction, with the right hand playing chords and the left hand providing a steady bass line.

hour was come, that He should depart out of this world un-to the Fa-ther, hav-ing

The baritone vocal line continues with the lyrics "hour was come, that He should depart out of this world un-to the Fa-ther, hav-ing". The piano accompaniment supports the vocal line with chords and a moving bass line.

loved His own which were in . . the world. . . He loved them . . un-to the

The baritone vocal line continues with the lyrics "loved His own which were in . . the world. . . He loved them . . un-to the". The piano accompaniment continues with chords and a moving bass line.

tempo ad lib.

end. And when the sup-per of the Pass-o-ver was end-ed, He pour-ed wa-ter

colla voce.

The baritone vocal line concludes with the lyrics "end. And when the sup-per of the Pass-o-ver was end-ed, He pour-ed wa-ter". The piano accompaniment is marked *colla voce* and consists of chords and a moving bass line.

in - to a ba - son, and be - gan to wash His dis - ci - ples' feet.

ARIETTA cantabile

And He said, A new com - mand - ment give I un - to you, That ye

76.

p Sev.

love one an - o - ther; e - ven as I have lov - ed you, so love ye one an -

o - ther. By this shall all men know . .

. . that ye are Mine, . . by this shall all men know . . that ye are Mine, . .

if ye have love one to an-o-ther, by this shall all men know that ye are Mine, by

this shall all men know. A new commandment give I un-to you, That ye

rall. *a tempo* *p a tempo.*

love one an-o-ther, that ye love one an-o-ther; e'en as I have

poco accel. *poco accel.*

lov-ed you, e'en as I have lov-ed you, so love ye, so love ye,

Tempo 1mo. *Tempo 1mo.* *cres.*

so love ye one an-o-ther.

dim. *p* *colla voce.* *pp* *pp*

QUARTET OR SEMI-CHORUS (*Unaccompanied*).

Moderato.

SOPRANO. *mf* O Thou Whose sweet com- pas - sion, Does through the a - ges shine; Can

ALTO. *mf* O Thou Whose sweet com- pas - sion, Does through the a - ges shine; Can

TENOR. *mf* O Thou Whose sweet com- pas - sion, Does through the a - ges shine; Can

BASS. *mf* O Thou Whose sweet com- pas - sion, Does through the a - ges shine; Can

Moderato. ♩ = 88.

(For practice only.)
mf

our poor hearts en - kin - dle, Af - fec - tion such as Thine? Of self un - mind - ful

our poor hearts en - kin - dle, Af - fec - tion such as Thine? Of self un - mind - ful

our poor hearts en - kin - dle, Af - fec - tion such as Thine? Of self un - mind - ful

our poor hearts en - kin - dle, Af - fec - tion such as Thine? Of self un - mind - ful

ev - er, Thy stead - fast love shone clear; A star 'mid deep'ning shad - ows, E'en

ev - er, Thy stead - fast love shone clear; A star 'mid deep'ning shad - ows, E'en

ev - er, Thy stead - fast love shone clear; A star 'mid deep'ning shad - ows, E'en

ev - er, Thy stead - fast love shone clear; A star 'mid deep'ning shad - ows, E'en

though the Cross was near, A star 'mid deep'ning shad - ows, E'en though the Cross was
 though the Cross was near, . . . A star 'mid deep'ning shad - ows, E'en though the Cross was
 though the Cross was near, . . . A star 'mid deep'ning shad - ows, E'en though the Cross was
 though the Cross was near, . . . A star 'mid deep'ning shad - ows, E'en though the Cross was
 near, e'en though the Cross was near. Thou ev - er blest Re - deem - er, En -
 near, e'en though the Cross was near. Thou ev - er blest Re - deem - er, En -
 near, e'en though the Cross was near. Thou ev - er blest Re - deem - er, En -
 near, e'en though the Cross was near. Thou ev - er blest Re - deem - er, En -
 -throned in Heav'n a - bove, O help Thy earth - ly pil - grims, To love as Thou dost love! Though
 -throned in Heav'n a - bove, O help Thy earth - ly pil - grims, To love as Thou dost love! Though
 throned in Heav'n a - bove, O help Thy earth - ly pil - grims, To love as Thou dost love! Though
 -throned in Heav'n a - bove, O help Thy earth - ly pil - grims, To love as Thou dost love! Though

dark and wild the path - way, Our feet shall nev - er tire, If to our souls Thou giv - est That
 dark and wild the path - way, Our feet shall nev - er tire, If to our souls Thou giv - est That
 dark and wild the path - way, Our feet shall nev - er tire, If to our souls Thou giv - est That
 dark and wild the path - way, Our feet shall nev - er tire, It to our souls Thou giv - est That

spark of sa - cred fire! If to our souls Thou giv - est That spark of sa - cred fire! that
 spark of sa - cred fire! . . . If to our souls Thou giv - est That spark of sa - cred fire! that
 spark of sa - cred fire! . . . If to our souls Thou giv - est That spark of sa - cred fire! that
 spark of sa - cred fire! . . . If to our souls Thou giv - est That spark of sa - cred fire! that

spark of sa - cred fire! that spark, that spark . . . of sa - cred fire! . . . sustain *ff*
 spark of sa - cred fire! that spark, that spark . . . of sa - cred fire! . . . sustain *ff*
 spark of sa - cred fire! that spark, that spark . . . of sa - cred fire! . . . sustain *ff*
 spark of sa - cred fire! that spark, that spark . . . of sa - cred fire! . . . sustain *ff*

No. 6.—GETHSEMANE.

Adagio. BARITONE. *Recit.*

And when they had sung a hymn, they went out in - to the

Adagio.
Ch. or
Gt. p

mount of O-lives, And they passed over the brook Kid-ron un - to the gar-den of Geth-

espressivo.
- sem-a-ne. Then said He un - to them, tar-ry ye here, and watch with Me.

p Sw.

molto espressivo.
And He prayed, say - ing, O my Fa-ther, if it be pos-si-ble,

p Sw. pp

let this cup pass from Me; nevertheless not as I will, but as Thou wilt.

“THY WILL BE DONE.”

HYMN FOR CONGREGATION AND CHOIR.

$\text{♩} = 80.$

Thy will be done, the Sa - viour said, And bowed to earth His sa - cred head,

The sands of life had near-ly run, My Fa-ther, let Thy will be done, Thy will, not Mine, be done.

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2.

No watch His spent disciples kept,
Amid the shadows deep they slept;
But silent Angels waiting there,
Beheld His agony of prayer—
Thy will, not Mine, be done

3.

His soul foresaw the cruel scorns,
The brutal scourge, the crown of thorns,
And, darker than Gethsemane,
The shadows of the accursed tree,—
Thy will, not Mine, be done.

4.

What though He felt in that dread hour,
The storms of human passions lower:
Nor pain, nor death, His soul would shun,
My Father, let Thy will be done.
Thy will, not Mine, be done.

No. 7.—BETRAYED AND FORSAKEN.

Allegro agitato.
CHORUS. SOPRANO.

And while He yet spake, there came a great mul - titude with

ALTO.

And while He yet spake, there came a great mul - titude with

TENOR.

And while He yet spake, there came a great mul - titude with

BASS.

And while He yet spake, there came a great mul - titude with

Allegro agitato. ♩ = 100.

Gt. f

swords and staves and torches, with swords and staves and torches, with swords and staves and

swords and staves and torches, with swords and staves and torches, with swords and staves and

swords and staves and torches, with swords and staves and torches, with swords and staves and

swords and staves and torches, with swords and staves and torches, with swords and staves and

*A little slower.**cres.*

torch - es. And they took Je - sus, and bound Him, and led Him a -
 torch - es. And they took Je - sus, and bound Him, and led Him a -
 torch - es. And they took Je - sus, and bound Him, and led Him a -
 torch - es. And they took Je - sus, and bound Him, and led Him a -

A little slower. $\text{♩} = 88.$

Sw. p *cres.*

- way. . . Then all, all His dis - ci - ples for -
 - way. Then all, all His dis - ci - ples for -
 - way. . . Then all, all His dis - ci - ples for -
 - way. Then all, all His dis - ci - ples for -

- sook Him and fled.
 - sook Him and fled.
 - sook Him and fled.
 - sook Him and fled.

pp *p* *cres.*

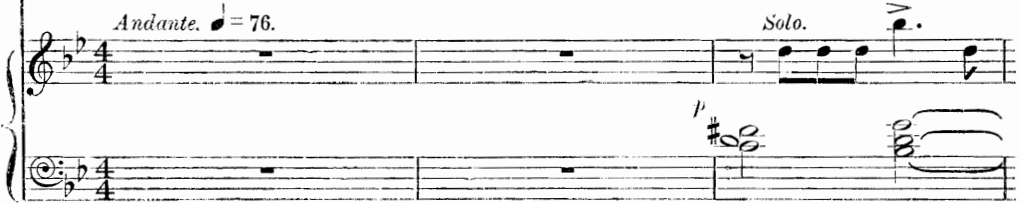
Andante.
TENOR SOLO.



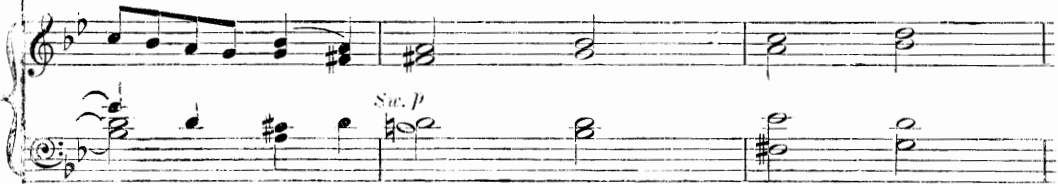
O was there ev - er lone - li-ness like His!..

Andante. ♩ = 76.

Solo.



From the drear gar-den of His ag - o - ny The



sin - less One was led.

His followers all for-sook their Lord and fled ;..



No gen-tle tone, no kind-ly glance was there,



cres. *cres.*

But mocking fa - ces, and harsh words of hate, The cru - el sol - diers,

ff

the unpitying crowd. Des-pised of men, re - ject-ed and for - sa - ken!

rall.

O was there ev - er lone - li-ness like His!

colla voce. *mp* *Andante espressivo.* $\text{♩} = 84.$

mf molto espressivo.

Ye who sin, and ye who sor - row.

Sw. p

Ye who in tempt - a - tion fall; See, O see your blest Re-deem - er,

Stand - ing in the judg - ment hall. See Him beaten and de - ri - ded,

See His flesh by scourges torn ; Turn to Him, rememb'ring ev - er, 'Twas for

you, 'twas for you the stripes were borne.

Stand - ing 'mid the

mock - ing soldiers, In the pur - ple robe of scorn ; See His gaze of gen - tle pi - ty,

From be-neath the pier - ing thorn. Turn to Him ye hea - vy la - den,

Ye who toil, and ye who mourn ; Lo ! He looks in love up -

- on you, 'Twas for you, 'twas for you the pain . . was

borne, 'twas for you, 'twas for you, . . . 'twas for you . . the

pain . . was borne.

No. 8.—BEFORE PILATE

Maestoso CHORUS.

SOPRANO. Then came Je - sus forth from the judgment hall

ALTO. Then came Je - sus forth from the judgment hall

TENOR. Then came Je - sus forth from the judgment hall

BARITONE. Then came Je - sus forth from the judgment hall

Maestoso. $\text{♩} = 100.$

tempo giusto.

Gl. f

SOLO.*

And Pi - late

wear - ing the crown of thorns . . and the pur - ple robe . . .

wear - ing the crown of thorns . . and the pur - ple robe . . .

wear - ing the crown of thorns . . and the pur - ple robe . . .

wear - ing the crown of thorns . . and the pur - ple robe . . .

* The part of Pilate may be sung by either a Baritone or a Tenor voice.

Allegro agitato.

said, Be - hold your King!

f And they cried out say - ing,

f And they cried out say - ing,

f And they cried out say - ing,

f And they cried out say - ing,

Allegro agitato. = 116.

f Cru - ci - fy Him! cru - ci - fy Him! cru - ci - fy Him!

f Cru - ci - fy Him! cru - ci - fy Him! cru - ci - fy Him!

f Cru - ci - fy Him! cru - ci - fy Him! cru - ci -

f Cru - ci - fy Him! cru - ci - fy Him! cru - ci -

eru - ci - fy Him! eru - ci - fy Him!

eru - ci - fy Him! eru - ci - fy Him!

fy Him! cru - ci - fy Him! He

fy Him! eru - ci - fy Him! He

He stir-reth up the peo-ple,
 He stir-reth up the peo-ple,
 stir-reth up the peo-ple, He stir-reth up the peo-ple, Cru
 stir-reth up the peo-ple, He stir-reth up the peo-ple, Cru

Cru-ci-fy Him! cru-ci-fy Him!
 Cru-ci-fy Him! cru-ci-fy Him!
 -ci-fy Him! cru-ci-fy Him!
 -ci-fy Him! cru-ci-fy Him!

eru-ci-fy Him! cru-ci-fy Him! eru-ci-fy Him!
 eru-ci-fy Him! eru-ci-fy Him! eru-ci-fy Him!
 eru-ci-fy Him! eru-ci-fy Him! eru-ci-fy Him!
 eru-ci-fy Him! eru-ci-fy Him! eru-ci-fy Him!

PILATE.

Shall I cru - ci - fy your King? shall I cru - ci - fy your

King? shall I cru - ci - fy your King?

We

We

We have no king but Cæ - sar! we have no king but

We have no king but Cæ - sar! we have no king but

have no king but Cæ - sar, we have no king but Cæ - sar! we have no king but

have no king but Cæ - sar, we have no king but Cæ - sar! we have no king but

Cæ - sar! A way . . with this man,
 Cæ - sar! A - way . . with this man,
 Cæ - sar! A - way . . with this man, and re - lease un-to us Bar -
 Cæ - sar! A - way . . with this man, and re - lease un-to us Bar -

mf

and re - lease un-to us Bar - ab - bas, Bar - ab - bas, Barab - bas, Bar -
 and re - lease un-to us Bar - ab - bas, Bar - ab - bas, Barab - bas, Bar -
 - ab - bas, Bar - ab - bas, Barab - bas, Bar -
 - ab - bas, Bar - ab - bas, Barab - bas, Bar -

cres. *cres.*

- ab - bas, A - way . . with this man, a - way . . with this man,
 - ab - bas, A - way . . with this man, a - way . . with this man,
 - ab - bas, A - way . . with this man, a - way . . with this man,
 - ab - bas, A - way . . with this man, a - way . . with this man,

ff
Cru - ci - fy Him! eru - ci - fy Him! eru - ci - fy Him!
ff
Cru - ci - fy Him! eru - ci - fy Him! eru - ci - fy Him!
ff
Cru - ci - fy Him! eru - ci - fy Him! eru - ci - fy Him!
ff
Cru - ci - fy Him! eru - ci - fy Him! eru - ci - fy Him!

PILATE.
Slower. mf.

Take ye Him, . . . take ye Him . . . and cru - ci - fy Him!

Slower. ♩ = 96.
Sw. pp

for I find no fault in Him . . . at all.

Lamentoso. ♩ = 100.

p Sw. Ob. Ch. Lieb. Ged. 8 ft. Sw. Ch.

Sw. Ch. Sw.

No. 9.—THE MARCH TO CALVARY.

First system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music begins with a piano (*p*) dynamic. The first staff contains a triplet of eighth notes (G4, A4, B4) marked with a '3' above it, followed by a half note (C5), a quarter note (D5), and a quarter note (E5). The second staff contains a half note (F#4), a quarter note (G4), a quarter note (A4), and a quarter note (B4). The third staff contains a half note (C5), a quarter note (D5), a quarter note (E5), and a quarter note (F#5). The fourth staff contains a half note (G5), a quarter note (A5), a quarter note (B5), and a quarter note (C6). The fifth staff contains a half note (D6), a quarter note (E6), a quarter note (F#6), and a quarter note (G6). The sixth staff contains a half note (A6), a quarter note (B6), a quarter note (C7), and a quarter note (D7).

Second system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music continues with a piano (*p*) dynamic. The first staff contains a half note (G4), a quarter note (A4), a quarter note (B4), and a quarter note (C5). The second staff contains a half note (D5), a quarter note (E5), a quarter note (F#5), and a quarter note (G5). The third staff contains a half note (A5), a quarter note (B5), a quarter note (C6), and a quarter note (D6). The fourth staff contains a half note (E6), a quarter note (F#6), a quarter note (G6), and a quarter note (A6). The fifth staff contains a half note (B6), a quarter note (C7), a quarter note (D7), and a quarter note (E7). The sixth staff contains a half note (F#7), a quarter note (G7), a quarter note (A7), and a quarter note (B7).

Third system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music continues with a piano (*p*) dynamic. The first staff contains a half note (G4), a quarter note (A4), a quarter note (B4), and a quarter note (C5). The second staff contains a half note (D5), a quarter note (E5), a quarter note (F#5), and a quarter note (G5). The third staff contains a half note (A5), a quarter note (B5), a quarter note (C6), and a quarter note (D6). The fourth staff contains a half note (E6), a quarter note (F#6), a quarter note (G6), and a quarter note (A6). The fifth staff contains a half note (B6), a quarter note (C7), a quarter note (D7), and a quarter note (E7). The sixth staff contains a half note (F#7), a quarter note (G7), a quarter note (A7), and a quarter note (B7).

Fourth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music begins with a piano (*p*) dynamic. The first staff contains a half note (G4), a quarter note (A4), a quarter note (B4), and a quarter note (C5). The second staff contains a half note (D5), a quarter note (E5), a quarter note (F#5), and a quarter note (G5). The third staff contains a half note (A5), a quarter note (B5), a quarter note (C6), and a quarter note (D6). The fourth staff contains a half note (E6), a quarter note (F#6), a quarter note (G6), and a quarter note (A6). The fifth staff contains a half note (B6), a quarter note (C7), a quarter note (D7), and a quarter note (E7). The sixth staff contains a half note (F#7), a quarter note (G7), a quarter note (A7), and a quarter note (B7).

Fifth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music continues with a piano (*p*) dynamic. The first staff contains a half note (G4), a quarter note (A4), a quarter note (B4), and a quarter note (C5). The second staff contains a half note (D5), a quarter note (E5), a quarter note (F#5), and a quarter note (G5). The third staff contains a half note (A5), a quarter note (B5), a quarter note (C6), and a quarter note (D6). The fourth staff contains a half note (E6), a quarter note (F#6), a quarter note (G6), and a quarter note (A6). The fifth staff contains a half note (B6), a quarter note (C7), a quarter note (D7), and a quarter note (E7). The sixth staff contains a half note (F#7), a quarter note (G7), a quarter note (A7), and a quarter note (B7).

Sixth system of musical notation. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music continues with a piano (*p*) dynamic. The first staff contains a half note (G4), a quarter note (A4), a quarter note (B4), and a quarter note (C5). The second staff contains a half note (D5), a quarter note (E5), a quarter note (F#5), and a quarter note (G5). The third staff contains a half note (A5), a quarter note (B5), a quarter note (C6), and a quarter note (D6). The fourth staff contains a half note (E6), a quarter note (F#6), a quarter note (G6), and a quarter note (A6). The fifth staff contains a half note (B6), a quarter note (C7), a quarter note (D7), and a quarter note (E7). The sixth staff contains a half note (F#7), a quarter note (G7), a quarter note (A7), and a quarter note (B7).

cres.

Ste. p

CHORUS.

SOPRANO.

mf The Sa - - viour

ALTO.

mf The Sa - - viour

TENOR.

mf The Sa - - viour

BASS.

mf The Sa - - viour

Gt. mf

cres.
King goes forth . . to die! Goes forth . . in
cres.
King goes forth . . to die! Goes forth . . in
cres.
King goes forth . . to die! Goes forth . . in
cres.
King goes forth . . to die! Goes forth . . in

cres.

Cal vary's fate ful hill, Re viled by

Cal vary's fate ful hill, Re viled by

Cal vary's fate ful hill, Re viled by

Cal vary's fate ful hill, Re viled by

those He came to bless; But in His

those He came to bless; But in His

those He came to bless; But in His

those He came to bless; But in His

suf fring bear ing still The ma jes

suf fring bear ing still The ma jes

suf fring bear ing still The ma jes

suf fring bear ing still The ma jes

dim.

- ty of Right - eous - ness! The Sa - - viour

dim.

- ty of Right - eous - ness! The Sa - - viour

dim.

- ty of Right - eous - ness! The Sa - - viour

dim.

- ty of Right - eous - ness! The Sa - - viour

dim. *3* *p*

pp

King goes forth . . . to die!

pp

King goes forth . . . to die!

pp

King goes forth . . . to die!

pp

King goes forth . . . to die!

pp *3* *Sw. Reed. p*

Ped. 16 ft.

sempre p

With weariness and anguish
 With weariness and anguish
 With weariness and anguish
 With weariness and anguish

sore, On, on to death the Saviour
 sore, On, on to death the Saviour
 sore, On, on to death the Saviour
 sore, On, on to death the Saviour

goes! The Roman helmets flash be
 goes! The Roman helmets flash be
 goes! The Roman helmets flash be
 goes! The Roman helmets flash be

fore, Be - hind Him shout ex - ult - ant foes. The

fore, . . . Be - hind Him shout ex - ult - ant foes. The

fore, Be - hind Him shout ex - ult - ant foes. The

fore, . . . Be - hind Him shout ex - ult - ant foes. The

Son of God goes forth . . . to die! To yield . . . in

Son of God goes forth . . . to die! To yield . . . in

Son of God goes forth . . . to die! To yield . . . in

Son of God goes forth . . . to die! To yield . . . in

Son of God goes forth . . . to die! To yield . . . in

Son of God goes forth . . . to die! To yield . . . in

pain His mor - tal breath! To rob the

pain His mor - tal breath! To rob the

pain His mor - tal breath! To rob the

pain His mor - tal breath! To rob the

pain His mor - tal breath! To rob the

pain His mor - tal breath! To rob the

grave of Vic - to - ry, . . . And take, for aye . . . the

grave of Vic - to - ry, . . . And take, for aye . . . the

grave of Vic - to - ry, . . . And take, for aye . . . the

grave of Vic - to - ry, . . . And take, for aye . . . the

sting . . . from death! The Sa - viour King goes forth . . . to

sting . . . from death! The Sa - viour King goes forth . . . to

sting . . . from death! The Sa - viour King goes forth . . . to

sting . . . from death! The Sa - viour King goes forth . . . to

die!

die!

die!

die!

p

No. 10.—CALVARY.

RECIT. (BARITONE) AND CHORUS.—“DROOP, SACRED HEAD.”

mf.
And when they came to the place which is call - ed Cal - va - ry,

p
there they cru - ci - fied Him. And it was now a - bout the

sixth hour and a dark - ness came o - ver the whole land un - til the ninth hour, the sun's light

colla voce.
Sw. Voir Céleste and soft 16 ft.

f accel.
fail - ing ; . . . and the veil of the tem - ple was

Gt. f accel.

Tempo lmo.
rent in the midst. And when

Tempo lmo.
reduce to Sw. p

mf Adagio. espressivo.

Je - sus had cried with a loud voice, . . . He said, Fa - ther, in - to

Adagio. ♩ = 69.

pp

Ped. soft 16 ft.

Thy hands I com - mend my spi - rit And He bowed His

pp al fine.

head and gave up the ghost. . .

Larghetto sostenuto.

Larghetto sostenuto. ♩ = 92.

Sw. p *cres.*

SOPRANOS (OR SOLO). *With great feeling.*

Droop, sa - cred head, Up - on that breast di -

cres.

- vine, The strife . . . is o'er, . . . The vic - to - ry is Thine. . .

p *cres.*

Hush, sounds of earth, Sink, sink thou mournful sun; On Cal - vary's

p *cres.*

cross, . . . Lo! Mer-cy's work is done, . . . On Cal - vary's cross, Lo! Mer-cy's

work is done.

p

SOPRANO. *p* Droop, sa - cred head, Up - on that breast di - vine, The strife . . . is *cres.*

ALTO. *p* Droop, sa - cred head, Up - on that breast di - vine, The strife . . . is *cres.*

TENOR. *p* Droop, sa - cred head, Up - on that breast di - vine, The strife is *cres.*

BASS. *p* Droop, sa - cred head, Up - on that breast di - vine, The strife . . . is *cres.*

o'er, . . . The vic - to - ry is Thine. . . Hush, sounds of earth, Sink, *p*

o'er, . . . The vic - to - ry is Thine. . . Hush, sounds of earth, Sink *p*

o'er, The vic - to - ry is Thine. . . Hush, sounds of earth, Sink, *p*

o'er, . . . The vic - to - ry is Thine. Hush, sounds of earth, Sink, *p*

sink thou mournful sun ; On Cal - vary's cross, . . . Lo ! Mer - cy's work is done . . . On

sink thou mournful sun ; On Cal - vary's cross, Lo ! Mer - cy's work is done, On

sink thou mournful sun ; On Cal - vary's cross, Lo ! Mer - cy's work is done, On

sink thou mournful sun ; On Cal - vary's cross, Lo ! Mer - cy's work is done, On

poco cres.

Sa- viour hangs for thee, Si - lent in death, Up - on th'ac - curs - ed
gaze, The Sa - viour hangs for thee, Si - lent in death, Up -
gaze, The Sa - viour hangs for thee, Si - lent in death, Up -
gaze, The Sa - viour hangs for thee, Si - lent in death, Up -

poco cres.
poco cres.
poco cres.
poco cres.

*molto cres.**f*

tree. Love, ho - liest love, Shall earth and heaven a - tone, In
on th'ac - curs - ed tree. Love, ho - liest love, Shall earth and heaven a -
- on th'ac - curs - ed tree. Love, ho - liest love, Shall earth and heaven a -
- on th'ac - curs - ed tree. Love, ho - liest love, Shall

molto cres.
f
ff
f
ff
f
ff

fade - less day, In fade - less day, . . From Christ's e -
- tone In fade - less day, . . In fade - less day. From Christ's e -
- tone In fade - less day, In fade - less day, From Christ's e -
earth and heaven a - tone, In fade - less day, . . From Christ's e -

f
ff

ter - nal throne! In fade-less day, . . . From Christ's e - ter - - - nal

ter - nal throne! In fade-less day, . . . From Christ's e - ter - - - nal

ter - nal throne! In fade-less day, . . . From Christ's e - ter - - - nal

ter - nal throne! In fade-less day, . . . From Christ's e - ter - - - nal

accel.

throne !

accel.

throne !

accel.

throne !

throne !

accel.

"ROCK OF AGES, CLEFT FOR ME."

HYMN FOR CONGREGATION AND CHOIR.

REV. A. M. TOPLADY

p 1. Rock of a - ges, cleft for me, . . . Let me hide my - self in Thee ;
 Let the Wa - ter and the Blood, From Thy riv - en Side which flowed,
 Be of sin the dou - ble cure, Cleanse me from its guilt and power. A - men.

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ALTERNATIVE TUNE.

R. REDHEAD.

p 1. Rock of a - ges, cleft for me, Let me hide my - self in Thee ; Let the Wa - ter and the Blood,
 From Thy riv - en Side which flowed, Be of sin the dou - ble cure, Cleanse me from its guilt and power. A - men.

(By permission.)

2 Not the labours of my hands
 Can fulfil Thy law's demands ;
 Could my zeal no respite know,
 Could my tears for ever flow,
 All for sin could not atone ;
 Thou must save, and Thou alone.

p 3 Nothing in my hand I bring,
 Simply to Thy Cross I cling ;
 Naked, come to Thee for dress ;
 Helpless, look to Thee for grace ;
 Foul, I to the Fountain fly ;
cres. Wash me, Saviour, (*p*) or I die

pp 4 While I draw this fleeting breath,
 When my eyelids close in death,
cres. When I soar through tracts unknown,
 See Thee on Thy Judgment Throne ;
p Rock of ages, cleft for me,
 Let me hide myself in Thee. Amen.

THE END.

