



Christus

An Unfinished Oratorio

English Version by
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Music
by
F. Mendelssohn
Op. 97

Vocal Score
Pr. 40c.

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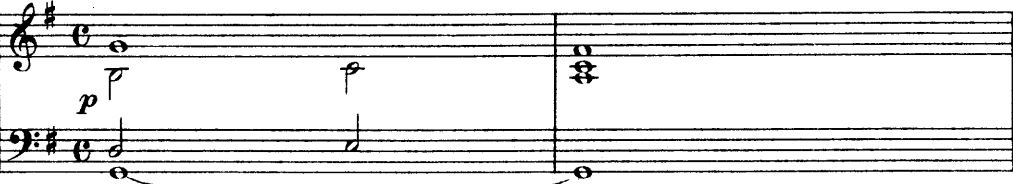
Christus.

Recit. (St. Matthew II., 1, 2.)

MENDELSSOHN.

SOPRANO.

Voice. 
 When Je-sus, our Lord, was born in Beth-le-hem, in the land of Ju-


Piano. 


 da-a; behold, from the east to the cit-y of Je-ru-sa-lem there came wise men, and said:




Andante.

1st TENOR SOLO.


 Say, where is He_ born, the King of Ju - dae - a? for

1st BASS SOLO.


 Say, where is He_ born, the King of Ju - dae - a? for we have seen His

2nd BASS SOLO.


 Say, where_ is He_ born, the King of Ju - dae - a? for we have

Andante. (♩ = 56.)


p *sempre stacc.*

we have seen, have seen — His star, have seen — His star, and are come to a -

star, — we have seen His star, have seen — His star, and are come to a -

seen — have seen His star, have seen His star, and are come to a -

dore Him, have seen — His star, and are come to a - dore Him, are

dore Him, have seen His star, and are come to a - dore Him, are

dore Him, have seen His star, and are come to a - dore — Him, are

come to a - dore Him. Say, where is He — born, the King of Ju -

come to a - dore Him. Say, where is He — born, the King of Ju -

come to a - dore Him. Say, where — is He — born, the King of Ju -

dæ - a? for we have seen, have seen His star, have seen His star, have seen His
 dæ - a? for we have seen, have seen His star, have seen His star, have seen His
 dæ - a? for we have seen, have seen His star, have seen His star, and we are

star, and we are come, come — to a - dore Him,
 star, and we are come, — come to a - dore Him,
 come to a - dore Him, — come to a - dore Him, are come to a - dore Him,

for we have seen, — have seen His star.
 for we have seen, have seen His star.

Chorus. — "There shall a star from Jacob."

Allegro moderato. (Numbers XXIV., 17; Psalm II., 9.)

SOPRANO.

p

ALTO.

There shall a star from Ja - cob

TENOR.

p

BASS.

Allegro moderato. (♩ = 100.)

p♩
♩
♩

*

come forth, and a scep - tre from Is - ra-el rise up,

and a

scep - tre from Is - ra-el rise up,

p

There shall a star from Ja - cob

p

There shall a star from Ja - cob come forth, and a

p

There shall a star from Ja - cob come forth, and a

come forth, — from Ja - cob come forth, —

all.

scep - tre from Is - ra-el rise — up,

scep - tre, and a scep - tre from Is - ra - el

scep - tre from Is - ra-el rise up, — There shall a

— there shall a star, — there shall a

There shall a star from Ja - cob come forth,

rise up, a star, —

star from Ja - cob come — forth, There shall a

star, — from Ja - cob come forth,

There shall a star from Ja - cob

There shall a star from Ja - - cob

star from Ja - cob come forth, There shall a

come forth, There shall a star from Ja - cob

come forth, a star, a star from Ja - cob

star, a star from Ja - cob

star from Ja - cob come forth, There shall a

come forth, from Ja - - cob come

come forth, from Ja - cob come

come forth, from Ja - cob come

star, a star from Ja - cob come

forth.

forth.

This system contains the first two systems of music. The first system has two vocal staves (treble and bass clef) with the word "forth." written below each. The piano accompaniment consists of a grand staff (treble and bass clef) with a melodic line in the right hand and a bass line in the left hand. The key signature has two flats, and the time signature is 4/4.

And dash in piec - es

And dash in piec - es

This system contains the third and fourth systems of music. The third system has two vocal staves with the lyrics "And dash in piec - es" written below. The piano accompaniment continues with a grand staff. Dynamic markings include *f* and *sf*. The piano part features a complex texture with many chords and moving lines.

princ - es and na - tions, and dash in

princ - es and na - tions, and dash in

This system contains the fifth and sixth systems of music. The fifth system has two vocal staves with the lyrics "princ - es and na - tions, and dash in" written below. The piano accompaniment continues with a grand staff. Dynamic markings include *f* and *sf*. The piano part features a complex texture with many chords and moving lines.

piec - es princ - es and na - tions,
 piec - es princ - es and na - tions, princ - es and
 na - tions,

Ad. * *f*

and dash in
 and dash in piec - es, in
 na - tions, and dash in piec - es, in
 There shall a star from Ja - cob come forth,

mf *mf* *f*

piec - es prin - es and na - tions,
 and dash in
 piec - es princ - es and na - tions, and dash in
 There shall a star from Ja - cob

mf *mf* *f*

sf

and dash in piec - es princ - es and na - tions,
 piec - es, in piec - es princ - es and na - tions,
 piec - es, in piec - es princ - es and na - tions, There shall a
 come forth, and dash in piec - es, in

There shall a star from Ja - cob
 and dash in piec - es, in piec - es,
 star from Ja - cob come forth, and dash in
 piec - es, and dash in piec - es,

come forth, and dash in piec - es
 and dash in piec - es, in piec - es
 piec - es and dash in piec - es
 dash, and dash in piec - es

princ - es and na - tions, and dash in

princ - es and na - tions, and dash in

piec - es princ - es and na -

piec - es princ - es and na -

sf dim.

sf dim.

sf dim.

- tions,

- tions, There shall a

p

p There shall a star from Ja - cob come forth, *cresc.*

There shall a star from Ja - cob come forth, *p cresc.*

There shall a star, *cresc.*

come forth, *f* There shall a star from Ja - cob come forth, *f* a star from

There shall a star, *f* a star

There shall a star from Ja - cob

dim. star, there shall a star from Ja - cob come

Ja - cob, *dim.* from Ja - cob come

from Ja - cob *dim.* come

come forth, from Ja - cob *dim.* come

forth, a star, shall from
 forth, a star, a star
 forth, a star, There shall a
 forth, There shall a star, a star

cresc. *f* *cresc.* *f* *cresc.* *f* *cresc.* *f*

p *cresc.* *f*

Ja - cob come forth. As
 shall from Ja - cob come forth. As
 star from Ja - cob come forth. As
 from Ja - cob come forth. As

dim. *p* *dim.* *p* *dim.* *p* *dim.* *p*

Chorale. *p*

dim. *p*

bright the star of morning gleams, So
 bright the star of morning gleams, So

p

cresc.

Je - sus shed - deth glo - rious

cresc.

Je - sus shed - deth glo - rious

cresc.

cresc.

p

beams Of light and con-so-la-tion!

p

beams Of light and con-so-la-tion!

p

f

Thy Word, O

f

Thy Word, O

f

p *cresc.*

Lord, Ra-diance dart - ing, Truth im -

p *cresc.*

Lord; Ra-diance dart - ing, Truth im -

p *cresc.*

p *cresc.*

cresc.

part - ing, Gives sal - va - tion;

cresc.

part - ing, Gives sal - va - tion;

cresc.

cresc.

f

f *dim.* *p*

Thine be praise and ad - o - ra - tion!

f *dim.* *p*

Thine be praise and ad - o - ra - tion!

f *dim.* *p*

p

Cres.

* Cres.

Recit. — "And the multitude arose."

TENOR. (St. Luke, XXIII. 1. 2.)

And the multi-tude a-rose, and to-gether they be-gan thus to ac-cuse Him:

Chorus. — "This man we have found."

Allegro moderato.

SOPRANO. *f*

ALTO. This man we have found per-verting all the

TENOR. *f*

BASS. This man we have found per-verting all the

f

Allegro moderato. (♩ = 104.)

ff

nation, and for-bidding to render tribute to Cesar. He
 nation, and for-bidding to render tribute to Cesar. He saith He is Je - sus,

Musical score for the first system, including vocal lines and piano accompaniment. The key signature is B-flat major (two flats). The first system consists of four staves: two vocal staves (Soprano and Alto) and two piano staves. The lyrics are: "nation, and for-bidding to render tribute to Cesar. He" on the first staff and "nation, and for-bidding to render tribute to Cesar. He saith He is Je - sus," on the second staff. The piano accompaniment features chords and moving lines in both hands. Dynamic markings include *ff* (fortissimo) at the end of the first and second vocal staves.

saith He is Je - sus, our master, King of Is - rael,
 our master, King of Is - rael, our

Musical score for the second system, including vocal lines and piano accompaniment. The key signature is B-flat major. The second system consists of four staves: two vocal staves and two piano staves. The lyrics are: "saith He is Je - sus, our master, King of Is - rael," on the first staff and "our master, King of Is - rael, our" on the second staff. The piano accompaniment continues with chords and moving lines. Dynamic markings include *sf* (sforzando) at the end of the first and second vocal staves.

(St Mark, XIV. 61.)

our master, the Christ, and the Son of the Blessed!
 master, King of Israel, Christ, the Son of the Blessed!

Musical score for the third system, including vocal lines and piano accompaniment. The key signature is B-flat major. The third system consists of four staves: two vocal staves and two piano staves. The lyrics are: "our master, the Christ, and the Son of the Blessed!" on the first staff and "master, King of Israel, Christ, the Son of the Blessed!" on the second staff. The piano accompaniment features chords and moving lines. The system concludes with a double bar line and a fermata over the final notes.

Recit. TENOR. (St. Luke, XXIII. 4, 5.)

Then Pi - late said to the priests, the el - ders, and the peo - ple: In

him I find no e - vil; the man is fault - less. Then cri - éd the peo - ple:

Chorus. — "He stirreth up the Jews."

Allegro molto.

SOPRANO.

ALTO.

TENOR.

BASS. *ff*

Allegro molto. (♩ = 96) He stir - reth up the Jews, — by teach - ing them in

He stir - reth up the Jews, — by teach - ing them in
 He stir - reth up the Jews, — by teach - ing them in
 ev - 'ry place, He stir - reth up the

ev - 'ry place, near and far, throughout Ju -
 ev - 'ry place, near and far,
 ev - 'ry place, near and far,
 Jews, near and far, throughout Ju -

dæ - a, near and far, through-out Ju -
 throughout Ju - dæ - a, near and far,
 throughout Ju - dæ - a, near and far,
 dæ - a, near and far, throughout Ju -

dæ - a, throughout Ju - dæ - a, from here to Gal - i -
 throughout Ju - dæ - a, from here to Gal - i -
 throughout Ju - dæ - a, from here to Gal - i -
 dæ - a, throughout Ju - dæ - a, from here to Gal - i -

læ - a, from here to Gal-i - læ - a, teach - ing them in ev - 'ry
 læ - a, to Gal-i - læ - a, teach - ing them in ev - 'ry
 læ - a, to Gal-i - læ - a, teach - ing them in ev - 'ry
 læ - a, from here to Gal-i - læ - a, teach - ing them in ev - 'ry

place. —
 place. — He stir-reth up the
 place. — He — stir - reth up the Jews, — by teaching them in
 place. — He — stir - reth up the Jews, — by teaching them in

f

He stir - reth up the
 Jews, by teaching them — in ev - 'ry
 He stir - reth up the Jews, He stir - reth
 ev - 'ry place, by teach - ing them in

9310 *f*

Jews, ——— near and far, throughout Ju -
 place, ——— He stir - reth up the Jews, near and far,
 up the Jews, near and far, near and far,
 ev - 'ry place, near and far, throughout Ju -
 dae - a, near and far, throughout Ju -
 throughout Ju - dae - a, near and far,
 throughout Ju - dae - a, near and far,
 dae - a, near and far, throughout Ju -
 throughout Ju - dae - a, throughout Ju - dae - a,
 throughout Ju - dae - a, throughout Ju - dae - a,
 dae - a, near and far, throughout Ju -

9310

ff

dæ - a, throughout Ju - dæ - a, from

throughout Ju - dæ - a, throughout Ju - dæ - a, from

throughout Ju - dæ - a, throughout Ju - dæ - a, from

dæ - a, throughout Ju - dæ - a, from

ff

here to Gal-i - læ - a He stir- reth up — the Jews. —

here to Gal-i - læ - a He stir- reth up — the Jews. — Then

SOLO.

Recit. TENOR. (St. John, XVIII. 38; St. Luke, XXIII. 16, 18.)

Pi - late said a - gain: I find in Him no fault at all: I, there-fore, will chas-

p

tise the man, and let Him go. They cri - éd all to - geth - er:

Chorus.— "Away with Jesus!"

Allegro. *f*

A - way with Je - sus, a - way, a - way, a - way with

A - way with Je - sus, a - way, a - way, a - way, a - way, a - way with

Allegro. (♩=26.)

Him, and give Ba - rab-bas to us, and give Ba -

and give Ba - rab-bas to us,

Him, and give Ba - rab-bas to us, and give Ba - rab-bas to us,

and give Ba -

rab-bas to us, and give Ba - rab-bas to us,

and give Ba - rab-bas to us, give him to us,

rab-bas to us, and give Ba - rab-bas to us,

give him to us, give him to us, give him to us,
give him to us, give him to us, give
give him to us, give him to us, give him to us,
give him to us, give him to us, give

ff *sf*

Detailed description: This system contains the first four staves of music. The top two staves are vocal parts (Soprano and Alto) with lyrics. The next two staves are vocal parts (Tenor and Bass) with lyrics. The bottom two staves are piano accompaniment. The piano part features chords and arpeggiated figures. Dynamics *ff* and *sf* are indicated.

give him to us!
— him to us! Recit.
give him to us! Still, Pilate spake a - gain un - to the peo - ple,
— him to us!

p

Detailed description: This system contains the next four staves. The top two staves are vocal parts with lyrics. The next two staves are vocal parts with lyrics and a recitative section. The bottom two staves are piano accompaniment. Dynamics *p* is indicated.

for he was will - ing to re - lease Je - sus, but still they cri - ed:

Detailed description: This system contains the final two staves of music. The top staff is a vocal part with lyrics. The bottom staff is piano accompaniment.

Chorus. — "Crucify"

Allegro.
SOPRANO.

ALTO.

TENOR.

BASS.

Allegro. (♩ = 132.)

Cru - ci - fy, cru - ci - fy, cru - ci - fy,

p

f

Cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy

f

Cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy

cru - ci - fy,

cru - ci - fy,

cru - ci - fy, cru - ci - fy,

cresc.

Him, cru - ci - fy Him,

cru - ci - fy,

Him, cru - ci - fy Him,

cru - ci - fy, cru - ci - fy, cru - ci - fy,

Him, cru - ci - fy Him,

cru - ci - fy, cru - ci - fy,

cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy,

cru - ci - fy,

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

ff cru - ci - fy Him, ————— cru - ci - fy Him,
ff cru - ci - fy Him, ————— cru - ci - fy Him,
ff

ff

cru - - ci - fy
 cru - - ci - fy

*

This musical score is for a piece in a minor key, likely B-flat major or D minor, with a 4/4 time signature. It consists of three systems of music, each with vocal parts and piano accompaniment.

System 1:

- Vocal 1: Him, cru - ci - fy, cru - ci - fy,
- Vocal 2: Him, cru - ci - fy Him, cru - ci - fy
- Vocal 3: Him, cru - ci - fy Him,

System 2:

- Vocal 1: cru - ci - fy, cru - ci - fy, cru - ci - fy
- Vocal 2: Him, cru - ci - fy, cru - ci - fy, cru - ci - fy,
- Vocal 3: cru - ci - fy Him, cru - ci - fy, cru - ci - fy,

System 3:

- Vocal 1: cru - ci - fy, cru - ci - fy, cru - ci - fy Him,
- Vocal 2: cru - ci - fy, cru - ci - fy, cru - ci - fy Him,
- Vocal 3: cru - ci - fy, cru - ci - fy, cru - ci - fy Him, cru - ci - fy

The piano accompaniment features a steady eighth-note bass line in the left hand and a more active melody in the right hand, often using arpeggiated chords and grace notes.

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

cru - ci - fy, cru - ci - fy, cru - ci - fy,
 cru - ci - fy, cru - ci - fy, cru - ci - fy,
 cru - ci - fy, cru - ci - fy, cru - ci - fy,

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

Recit.—“Then unto them said Pilate!”

TENOR. (St. John, XIX. 6, 7.)

Then un - to them said Pi - late, Take ye Him and cru - ci - fy Him, for
I can - not find a fault in Him. The Jews an - swer - ing said:

Chorus.—“We have a sacred law.”

Allegro moderato.

We have a sa - cred law, guilt - y by that law, let Him suf -
fer, He hath made Him - self the Son of God the

We have a sa - cred law, guilt-y by that
 fer! He hath made Him - self the
 Lord, the Son of God the Lord, He hath made Him -

We have a sa - cred
 law, let Him suf - fer! He hath
 Son of God the Lord, the Son of God the
 self the Son of God the Lord, He hath

law, guilt-y by that law, let Him suf - fer! He hath made Him -
 made Himself the Son of God the Lord, He hath made Him -
 Lord, the Son of God, the Son of God the Lord, He hath made Him -
 made Himself the Son of God the Lord, He hath made Him -

self, Him-self the Son of God the Lord. We have a sa-cred
 self, Him - self the
 self, the Son of God the Lord. We have a sa-cred
 self, Him - self the

sf

law, guilt-y by that law, let Him suf - fer!
 law, guilt-y by that law, let Him suf - fer!

(c)

Recit. — "Then unto them he deliver'd Him."

TENOR. (St. John, XIX. 16, 17.)

Then un - to them he de-liv-er'd Him, that they might cru-ci - fy Him.

p

They then took Je - sus, and straight-way to Gol - go - tha they

(St. Luke, XXIII. 27.)

led Him. There fol - low - ed af - ter Him a mul - ti - tude of

men, and wom - en be - wail - ing, be - wail - ing and la - ment - ing for Him.

Chorus. — "Daughters of Zion."

Andante con moto. (St. Luke, XXIII, 28-30.)

SOPRANO. *p*

ALTO. Daughters of Zi - on, weep for your - selves,

TENOR. *p*

BASS.

Andante con moto. (♩ = 88.)

p

weep for your - selves, and your chil - dren,

Daughters of

cresc.

weep for your - selves, and your

cresc. and your

Zi - on, weep for your - selves, weep for your - selves, and your

Daughters of Zi - on, *cresc.* and your

cresc.

chil - dren, weep for your - selves, — and your chil -

chil - dren, weep for your - selves, and your chil -

chil - dren, weep for your - selves, —

sf dren, weep for your-selves. *pp* For

dren, weep for your-selves. For *pp*

The first system of music features two vocal staves and a piano accompaniment. The vocal parts begin with the lyrics "dren, weep for your-selves. For". The piano accompaniment consists of chords and arpeggiated figures. Dynamic markings include *sf* (sforzando) and *pp* (pianissimo).

sure - ly, sure - ly the days are com - - ing,

sure - ly, sure - ly the days are com - - ing,

The second system continues the vocal melody with the lyrics "sure - ly, sure - ly the days are com - - ing,". The piano accompaniment features a steady rhythmic pattern of chords. The system concludes with a *cresc.* (crescendo) marking.

cresc. when they shall ex - claim to the moun - tains: *f* Fall down on

cresc. when they shall ex - claim — to the moun - tains: *f* Fall down on

cresc. *f*

The third system features the lyrics "when they shall ex - claim to the moun - tains: Fall down on". The piano accompaniment is marked with *cresc.* and *f* (forte). The system ends with a *pp* (pianissimo) marking.

us! Fall down on us! and to the hills: *dim.*

us! Fall down on us! and to the hills: *dim.*

ff *dim.* *p*

p *pp*

Hide us! Hide us!

Hide us! Hide us!

p *pp* *pp*

cresc. *sf* *dim.*

Daughters of Zi-on, weep for your-selves, weep for your-

cresc. *sf* *dim.*

cresc. *sf* *dim.*

selves, Daughters of Zi - on, weep,

Daughters of Zi - on, weep for your - selves,

ad. *

weep for your - selves, and your chil - dren, Daughters of

weep for your - selves, and your chil - dren, Daughters of

and your chil - dren, weep for your - selves,

Zi - on, weep - for your - selves, weep for your - selves, and your

weep for our - selves, and your

Zi - on, weep - for your - selves, weep for your - selves, and

weep for your - selves, weep for your - selves, and

cresc.
 chil - dren, Daugh-ter of Zi - on, weep — for your-
cresc.
 chil - dren, *cresc.* Daugh-ter of Zi - on, weep — for your-
 chil - dren, weep for your - selves, weep for your - selves,

selves, weep for your - selves, and your chil - dren.
 weep for your - selves, — and your chil - dren.
 selves, weep for your - selves, — and your chil - dren.
 weep for your - selves, your - selves, and chil - dren.

pp
 weep for your - selves, — weep for your - selves, O weep for your -

selves, and your chil - dren! *cresc.*
 weep, — weep! *cresc.* weep for your -
 weep, — weep! weep for your - selves, your -
 weep, weep for your - selves, — weep for your -

cresc. weep for your-selves, your - selves, and your chil - dren, *dim.* weep for your -
dim. selves, your-selves, your - selves, and your chil - dren,
dim. selves, your - selves, *dim.* and your chil - dren, weep for your -
dim. selves, your-selves, and your chil - dren,

selves, weep for your - selves!
 selves, weep for your - selves!

Choral. — "He leaves His heavenly portals."

1st TENOR.
He leaves His heav'n - ly port - als, En - dures the griefs of

2nd TENOR.
He leaves His heav'n - ly port - als, En - dures the griefs of

1st BASS.
He leaves His heav'n - ly port - als, En - dures the griefs of

2nd BASS.
He leaves His heav'n - ly port - als, En - dures the griefs of

(♩ = 44.)

mor - tals, To raise our fall - en - race! O love be - yond ex - press - ing, He

mor - tals, To raise our fall - en race! O love be - yond ex - press - ing, He

gains for us a bless - ing, He saves us by re - deem - ing grace.

gains for us a bless - ing, He saves us by re - deem - ing grace.

When thou, O sun, art shroud - ed, By night or temp - est cloud - ed, Thy

When thou, O sun, art shroud - ed, By night or temp - est cloud - ed, Thy

rays no long - er - dart, Though earth be dark and drear - y, If,

rays no long - er dart, Though earth be dark and drear - y, If,

Je - sus, Thou art near me, 'Tis cloud - less day with - in my heart.

Je - sus, Thou art near me, 'Tis cloud - less day - with - in my heart.

For death, which sin en - gen - ders, He full a - tone - ment ren - ders, If

For death, which sin en - gen - ders, He full a - tone - ment ren - ders, If

con - trite we be - lieve. Then hum - bly bow - be - fore Him, Let

con - trite we - be - lieve. Then hum - bly bow - be - fore Him, Let

all the earth a - dore Him, Who dies for man, that man may live!

all the earth a - dore - Him, Who dies for man, that man may live!