

The Crucifixion and  
Resurrection

A Cantata for Easter

W. Berwald.

Text  
Compiled  
From the  
Scriptures.

Oliver Ditson Company

Boston



The  
Crucifixion <sup>and</sup> Resurrection

By W. Berwald

An Easter Cantata

For Soli, Chorus, Organ, and Strings

Text  
Compiled  
From the  
Scriptures

Price. 50 cents

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SOLO VOICES

SOPRANO, ALTO, TENOR, BARITONE

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TIME OF PERFORMANCE : THIRTY MINUTES

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# The Crucifixion and Resurrection

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## PART I The Crucifixion

### I.

#### Baritone and Tenor Solos and Chorus

Then cometh Jesus with his disciples unto a place called Gethsemane, and he saith unto them : Sit ye here, while I go and pray yonder. My soul is exceeding sorrowful even unto death : tarry ye here, and watch with me. O my Father, if it be possible, let this cup pass from me : nevertheless, not as I will, but as Thou wilt. Then cometh he to his disciples, and saith unto them :—*St. Matthew XXVI: 36, 38, 39, 45.*

Behold, the hour is at hand, and the Son of man is betrayed into the hands of sinners. Rise, let us be going ; behold, he is at hand that doth betray me.—*St. Matthew XXVI: 45, 46.*

### II

#### Baritone Solo

When the morning was come, the chief priest and elders took counsel against Jesus to put him to death : And when they had bound him, they led him away, and delivered him to Pontius Pilate the governor. Then said Pilate unto him, Hearst thou not how many things they witness against thee ? What shall I do then with Jesus which is called Christ?—*St. Matthew XXVII: 1, 2, 13, 22.*

### III

#### Chorus and Baritone Solos

Let him be crucified, he hath spoken blasphemy, he is guilty of death. And the governor said : Why, what evil hath he done ? But they cried out the more, saying : Let him be crucified, his blood be on us, and on our children. And Pilate gave sentence that it should be as they required, and he delivered him to be crucified.—*St. Matthew XXVII: 23, 25, 26 ; XXVI: 65, 66 ; St. Luke XXIII: 24.*

### IV

#### Quartet and Chorus

And when they had platted a crown of thorns, they put it on his head, and a reed in his right hand : and they bowed the knee before him, and they mocked him, saying : Hail, King of the Jews !—*St. Matthew XXVII: 29.*

### V

#### Chorus, Baritone and Tenor Solos

Now from the sixth hour there was darkness over all the land. And about the ninth hour Jesus cried with a loud voice, saying : My God, my God, why hast Thou forsaken me ? Father, into Thy hands I commend my spirit. He then gave up the ghost.—*St. Matthew XXVII: 45, 46 ; St. Luke XXIII: 46.*

### VI

#### Chorus

Lamb of God, for sinners slain,  
For Thy guidance still we pray,  
Lest from grace we fall away.  
By the mystic, cleaning flood,  
By the Water and the Blood,  
Washed and sanctified to Thee,  
Holy may we ever be.  
Aid us with Thy daily grace  
Steadfastly to run our race.  
Grant us victory in the strife,  
And the prize of endless life.

—*J. R. Woodford.*

## PART II The Resurrection

### VII

#### Chorus

Christ the Lord is risen !  
He has burst His bonds in twain.

Christ the Lord is risen !  
Alleluia ! Swell the strain !  
For our gain He suffered loss  
By divine decree.

He has died upon the cross,  
But our God is He.

Christ the Lord is risen ! etc.

—*A. T. Gurney.*

### VIII

#### Alto Solo

As it began to dawn toward the first day of the week, came Mary Magdalene and the other Mary to see the sepulchre. But Mary stood without, weeping :—*St. Matthew XXVIII: 1 ; St. John XX: 11.*

### IX

#### Chorus

Blessed are they that mourn : for they shall be comforted.—*St. Matthew V: 4.*

### X

#### Soprano and Tenor Solos

They have taken away my Lord, and I know not where they have laid Him.—*St. John XX: 13.*

Woman, why weepest thou ? Whom seekest thou ? Sir, if thou have borne him hence, tell me where thou hast laid him. Mary ! Master !—*St. John XX: 15.*

### XI

#### Chorus

Golden harps are sounding,  
Angel voices sing,  
Pearly gates are opened,  
Opened for the King ;  
Jesus, King of glory,  
Jesus, King of love,  
Is gone up in triumph  
To His throne above.  
All His work is ended,  
Joyfully we sing ;  
Jesus hath ascended !  
Glory to our King !

—*Frances R. Havergal.*

Dedicated to Dr. George A. Parker

# THE CRUCIFIXION AND RESURRECTION

## PART I THE CRUCIFIXION

### Nº1

Then cometh Jesus  
Baritone and Tenor Solos and Chorus

W. BERWALD

Andante (♩ = 100)

PIANO  
OF  
ORGAN

*p*

*mp* *cresc.* *f*

*animato* *poco* *a* *poco* *allargando* *f*

*pp* *pp*

*espr.* *p*

BARITONE SOLO *Lento moderato*

Then com-eth Je - sus with His dis - ci - ples un - to a place called Geth - se - ma -

TENOR SOLO

ne, and He saith un - to them: sit ye here while I

go and pray yon - der. My

soul is ex - ceed - ing sor - row - ful e - ven un - to death:

tar - ry ye here, and watch with me, and watch with



me. — *poco rit.* (♩ = 40) *espr.* *p* 3 O my Fa - ther

*mp* O my Fa - ther, *mf molto espr.* if it be pos - si - ble, if it be pos - si - ble,

*animando* let this cup — pass from me:

*p subito* *marcato*

*mp* nev - er - the - less not as I will, but as Thou

*p* *mf*

wilt.

*cantabile* *dim. e rit.* *pp*

BARITONE SOLO

*p*  
Then com-eth He to His dis - ci - ples, and saith un-to

TENOR SOLO

*mf con anima*

them: Be - hold, be - hold. the hour is at hand, and the

CHORUS

*mf*

Be - hold, be - hold.

(♩ = 120)

*mf*

Son of man is be - trayed in - to the hands of sin - ners.

*f*

He is be-trayed!

*f*

He is be-trayed!

*f*

The Son of man is be-trayed, be-

*mf*  
*molto anima*  
*mp*  
*p* *cresc.*

(♩-160)

*fp* *molto anima e cresc.*

The Son of man is be-trayed in-to the hands of sin-ners.

Son of man is be-trayed, be-trayed,

trayed in-to the hands of sin-ners, in-to the hands of sin-ners.

trayed

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

*poco* - - - *a* - - - *poco*

Rise, rise, let us be go-ing, be - hold, — he is at hand,

*poco* - - - *a* - - - *poco*

be - hold, he is at

*poco* - - - *a* - - - *poco*

Rise, rise, let us be go-ing, be - hold, — he is at hand,

*poco* - - - *a* - - - *poco*

be - hold, he is at

*poco rit.* *ff*

he is at hand that doth be - tray me, that doth be - tray me.

*poco rit.* *ff*

hand,

*poco rit.* *ff*

he is at hand that doth be - tray me, that doth be - tray me.

*poco rit.* *ff*

hand,

*poco rit.* *ff* *f* *pp*

$\text{♩} = 100$

# When the morning was come

Baritone Solo

BARITONE SOLO Moderato

VOICE

PIANO  
OR  
ORGAN

When the morn-ing was come, the chief priest and

*p*

*(♩ = 80)*

*p espressivo*

*p*

el-ders took coun-sel a-against Je-sus to put Him to death:

*mf*

And when they had bound Him, they led Him a-way,

*mf*

and de-liv-ered Him to Pon-tius Pi-late the gov-ern-or.

*mf*

Then said Pi-late un-to Him, Hear-est thou not how man-y

*mf animando*

*f*

*f* *p* *pensieroso*

things they wit - ness a - gainst thee? What shall I do then with Je - sus,

*f* *p* *cantabile*

which is called Christ?

(♩ = 52)

*p* *pp* *ffz*

No 3

Let Him be crucified

Chorus and Baritone Solo

Allegro risoluto e molto marcato

*CHORUS* *f*

SOPRANO

ALTO

TENOR

BASS

Let Him be cru - ci - fied, let Him be

Let Him be cru - ci - fied, let Him be

Allegro risoluto e molto marcato (♩ = 152)

*f*

PIANO or ORGAN

cru - ci - fied, He hath spo - ken blas - phe - my, hath spo - ken  
 cru - ci - fied, He hath spo - ken blas - phe - my, hath spo - ken

blas - phe - my, He is guilt - y of death, He is guilt - y of  
 death, He is guilt - y of death,  
 blas - phe - my, He is guilt - y of death, He is guilt - y of  
 He is guilt - y of death,

death, He is guilt - y, guilt - y of death, Let Him be cru - ci - fied!  
 death, He is guilt - y, guilt - y of death, Let Him be cru - ci - fied!  
 death, He is guilt - y, guilt - y of death, Let Him be cru - ci - fied!

BARITONE SOLO Moderato *animato* *f*

*mf*

And the governor said: Why, what e-vil hath He done? But they cried out the more,

*fp* *animato* *f*

CHORUS  
SOPRANO

Let him be cru-ci-fied, let him be cru-ci-fied,

ALTO

TENOR

BASS

Let him be cru-ci-fied, let him be cru-ci-fied,

say-ing: (♩ = 152)

Hath spo-ken blas-phe-my, He is

He hath spo-ken blas-phe-my, He is guilt-y of death,

Hath spo-ken blas-phe-my, He is

He hath spo-ken blas-phe-my, He is guilt-y of death,

*mf*



guilt-y of death, His blood be on us, and on our chil-dren, let Him be cru-ci-fied,

guilt-y of death, His blood be on us, and on our chil-dren, let Him be cru-ci-fied,

*poco rit.* *ff*  
let him be cru-ci-fied.

*poco rit.* *ff*  
let him be cru-ci-fied.

*poco rit.* *ff*  
let him be cru-ci-fied.

**BARITONE SOLO, Moderato**  
*mf*  
And Pi-late gave sen-tence that it

*poco rit.* *ff* *f* *mf*

*ff*  
should be as they re-quir-ed, and he de-liv-ered Him to be cru-ci-

*ff*

*fied.* **molto marcato**

*mf* *molto espr.* *dim.* *p*

No 4

And when they had platted a crown: Quartet

Hail King of the Jews: Chorus

SOPRANO Solo *p*  
 And when — they had plat-ted a crown of

ALTO Solo *p*  
 Ard when they had plat - -

TENOR Solo *p*  
 Ard when they had plat - -

BASS Solo *mp*  
 And when they had

PIANO or ORGAN *p*  
 (♩ = 84)

*cresc.* - -  
 thorns, a crown of thorns, they put — it on His head, and a

*cresc.* - -  
 - ted

*cresc.* - -  
 ted a crown of thorns, they put — it on His head, and a

*cresc.* - -  
 plat-ted

*cresc.* - -

reed in His right hand and they bowed the knee be -

reed in His right hand and they bowed the knee be - fore Him.

*f* *mp* *f* *mp* *f* *p* *f* *p* *cresc.* *poco* - - - a -

fore Him, mocked Him, mocked Him, say-ing:

and they mocked Him, and they mocked Him, say-ing:

*mf* *mf*

*- poco* *accel.* *cresc.*

CHORUS  
Risoluto

Hail, King of the Jews! Hail, King of the Jews!

Hail, King of the Jews! Hail, King of the Jews!

This system contains the first two measures of the chorus. It features four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The vocal parts enter with the lyrics "Hail, King of the Jews!". The piano accompaniment provides harmonic support with chords and moving lines.

Risoluto (♩ = 138)

This system shows the piano accompaniment for the first two measures. It consists of two staves (Right and Left Hand). The tempo is marked "Risoluto" with a quarter note equal to 138 beats per minute. The piano part features a rhythmic accompaniment with chords and moving lines.

Hail, King of the Jews! Hail, King of the Jews!

Hail, King of the Jews! Hail, King of the Jews!

This system contains the next two measures of the chorus. The vocal parts continue with the lyrics "Hail, King of the Jews!". The piano accompaniment continues with its rhythmic accompaniment.

This system shows the piano accompaniment for the second system, continuing the rhythmic accompaniment with chords and moving lines.

Hail, King of the Jews!

Hail, King of the Jews!

This system contains the final two measures of the chorus. The vocal parts conclude with the lyrics "Hail, King of the Jews!". The piano accompaniment concludes with a final chord.

This system shows the piano accompaniment for the third system, concluding with a final chord.

№5

Now from the sixth hour

Chorus: Baritone and Tenor Solos

SOPRANO

ALTO

TENOR

BASS

PIANO OR ORGAN

*pp*

Now from the sixth hour there was

*pp*

*mf* *mf* *p* *p* *pp*

$\text{♩} = 58$

*pp*

Now from the sixth hour there was dark-ness ov-er all the land. —

*pp*

darkness ov-er all the land. —

*pp*

*Chorus*

BARITONE SOLO

And a-bout the ninth hour Je-sus

*p*

cried with a loud voice, say - ing:

TENOR SOLO *molto espress.*

My God, my God, why hast Thou for - sak - en me?

*ppp*

Fath - er, in - to Thy hands I com - mend my

*ppp*

TENOR *pppp*

spir - it. CHORUS He then gave up the ghost. —

BASS *pppp*

*ppp*

(♩ = 46)

Lamb of God, for sinners slain

Chorus

Lento *pp*

SOPRANO  
Lamb of God, for sinners slain; for Thy guidance

ALTO  
*pp*

TENOR  
Lamb of God, for sinners slain; for Thy guidance

BASS  
*pp*  
For Thy guidance still we pray,

ORGAN  
Lento  
*pp* for rehearsal only

still we pray, Lest from grace we fall a - way.

Lest from grace we fall a - way.

still we pray, Lest from grace we fall a - way.

still we pray, Lest from grace we fall a - way.

By the mys - tic, cleans - ing flood, By the Wa - ter and the Blood,

and the Blood,

By the mys - tic, cleans - ing flood, By the Wa - ter and the Blood,

Washed and sanc - ti - fied to Thee, Ho - ly may we ev - er

Ho - ly may we ev - er

Washed and sanc - ti - fied to Thee, Ho - ly may we ev - er

Washed and sanc - ti - fied to Thee,

*pp* *un poco più moto* *p* *mp*

be. Aid us with Thy dai - ly grace Stead - fast - ly to run our race; Grant us

*pp* *p* *mp*

be. Aid us with Thy dai - ly grace Stead - fast - ly to run our race; Grant us

*pp* *p* *mp*

*un poco più moto*



*mf* *f* *dim. e rit.*

vic-to-ry in the strife, And the prize of end-less life, of end - less life.

*mf* *f* *dim. e rit.*

vic-to-ry in the strife, And the prize of end-less life, of end - less life.

*mf* *f* *dim. e rit.*

The first system of the score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. Dynamics include *mf*, *f*, and *dim. e rit.* The key signature has one flat (B-flat).

*p* *pp* *ppp*

Lamb of God, for sin-ners slain, Lamb of God, for sin - ners slain.

*p* *pp* *ppp*

Lamb of God, for sin-ners slain, Lamb of God, for sin - ners slain.

*p* *pp* *ppp*

*espr.* *pp*

*dim.* *ppp*

The second system of the score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in bass clef. Dynamics include *p*, *pp*, *ppp*, and *espr.* The key signature has one flat (B-flat).

# PART II THE RESURRECTION

## No 7

Christ the Lord is risen

Chorus

Allegro moderato (♩ = 132)

PIANO  
or  
ORGAN

*f* *vigoroso e marcato*

*mp* *cresc. e accel.*

### CHORUS SOPRANO

*f*

Christ the Lord is ris - en, Christ the Lord is

### ALTO

*f*

### TENOR

*f*

### BASS

*f*

Christ the Lord is ris - en, Christ the Lord is

(♩ = 168)

*f*

ris - en. He hath burst His bonds in twain, He hath burst His bonds in

His

ris - en. He hath burst His bonds in twain, He hath burst His bonds in

His

twain; Christ the Lord is ris - en, Christ the Lord is ris - en,

twain; Al - le - lu - ia! Al - le - lu - ia!

is ris-en! Al - le - lu - ia! swell the strain, Al - le - lu - ia!

is ris-en! Al - le - lu - ia! swell the strain, Al - le - lu - ia!

swell the strain,

mp He suf-fered  
 mp For our gain He suf-fered loss,  
 mp For our gain He suf-fered loss,

loss, — He suf - fered loss By di - vine de - cree. He has  
 loss, — He suf-fered loss  
 un poco meno mosso  
 mp He suf-fered loss By di - vine, — di - vine de - cree. He has  
 He has died, —

died up-on the cross.  
 died up-on the cross.  
 — has died up-on the cross.  
 accel.

But our God is He, our God is He.

*mf* *cresc.* *f*

Christ the Lord is ris-en, Christ the Lord is ris-en! He hath

*f* *rit.* *f*

burst His bonds in twain, He hath burst His bonds in twain;

*f*

*f*  
 Christ the Lord is ris - en, Christ the Lord is ris - en, Christ the  
 Christ  
*f*  
 Al-le-lu - ia! Al-le-lu - ia!  
*f*  
 our Lord

*mp*  
 Lord is ris - en! He hath burst His bonds, Al-le-  
 is ris - en!  
*mp*  
 Christ is ris - en! He hath burst His bonds, He hath burst His bonds.  
*mp*

*cresc. e accel. poco a poco*

lu - ia! swell the strain, swell the

*cresc. e accel. poco a poco*

lu - ia! swell the strain, swell the strain, the

*cresc. e accel. poco a poco*

Christ the Lord is ris-en, Christ is ris-en, Christ the

*cresc. e accel. poco a poco*

Al - le - lu - ia! the Lord is ris-en, the Lord is ris-en!

*cresc. e accel. poco a poco*

strain. Christ the Lord is ris-en from the dead, Christ is ris -

Lord is ris - en, ris - en from the dead, *ff*

Lord is ris - en from the dead, Christ is ris -

ris - en from the dead, *ff*

*poco rit ff*

en, our Lord is ris - - en! Al - le -

en, our Lord is ris - - en! Al - le -

The first system consists of four staves. The top two staves are vocal parts (Soprano and Alto) with lyrics. The bottom two staves are piano accompaniment. The music is in a major key and 4/4 time. The vocal lines feature a melodic line with a long note on 'ris' and a fermata. The piano accompaniment provides harmonic support with chords and moving lines.

lu - ia! Al - le - lu - ia! Al - le - lu - - ia!

lu - ia! Al - le - lu - ia! Al - le - lu - - ia!

The second system continues the musical piece. It features four staves: two vocal staves and two piano staves. The lyrics are 'lu - ia! Al - le - lu - ia! Al - le - lu - - ia!'. The tempo marking 'rit.' (ritardando) is placed above the vocal lines. The piano accompaniment includes a 'rit.' marking and a 'cresc.' (crescendo) marking. The system concludes with a double bar line.



No 8  
As it began to dawn  
Alto Solo

PIANO  
or  
ORGAN

(♩ = 80)

*pp*

The piano introduction consists of two staves. The right hand features a series of chords and melodic fragments, while the left hand provides a harmonic accompaniment with sustained notes and chords. The tempo is marked as quarter note = 80.

ALTO SOLO

*p*

As it be-gan to dawn toward the

*dim.* *p*

The vocal line begins with a rest, followed by the lyrics. The piano accompaniment continues with chords and melodic lines, including a *dim.* (diminuendo) marking.

first day of the week, came Ma-ry Mag-da-lene and the oth-er Ma-ry

The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with various chordal textures.

to see the se-pul-chre. But Ma-ry stood with-out,

The vocal line continues with the lyrics. The piano accompaniment features sustained chords and melodic lines.

*mp* *p*

weep-ing, weep-ing:

*mp* *p* *espr.* *pp*

The vocal line concludes with the lyrics. The piano accompaniment includes dynamic markings such as *mp*, *p*, *espr.* (espressivo), and *pp* (pianissimo).

Blessed are they that mourn

Chorus

*CHORUS*

SOPRANO *p* Bless-ed, Bless-ed are they that mourn: for

ALTO *p* Bless-ed, Bless-ed are they, are they that mourn: for

TENOR *p* Bless-ed, Bless-ed are they, are they that mourn: for

BASS *p* Bless-ed, Bless-ed are they, are they that mourn: for

PIANO or ORGAN *p* ( $\text{♩} = 84-100$ )

they shall be com-fort-ed. *p* Bless-ed are they, are they that mourn: for

they shall be com-fort-ed. *p* Bless-ed are they, are they that mourn: for

they shall be com-fort-ed. *mp* Bless-ed are they,

they shall be com-fort-ed, Bless-ed are they,

they shall be com-fort-ed, Bless-ed are they, for they shall be com-fort-ed,

for they shall be

*mp*

*p*

*p*

for they shall be com-fort-ed. Bless - ed are they, Bless - ed are

they shall be com-fort-ed. Bless - ed are they,

Bless - ed are they, Bless - ed are

com-fort-ed. Bless - ed are they,

*mp* *mf* *f* *f*

*ff* *f*

(♩ = 100)

*mf* *f*

they, Bless - ed are, Bless-ed are they that mourn, that mourn:

Bless - ed are they that mourn

they, Bless - ed are, Bless-ed are they that mourn,

Bless - ed are they that mourn, that mourn:

*p* *un poco rit.*  
 for they shall be com - fort - ed.  
*p* *p*  
 for they shall be com - fort - ed.  
*p* *p*

This system contains the first two systems of music. The first system features a vocal line with lyrics 'for they shall be com - fort - ed.' and a piano accompaniment. The second system continues the vocal line and piano accompaniment. Dynamics include *p* and *un poco rit.*

*mp* *p*  
 Bless - ed are they, that  
 Bless - ed,  
 Bless - ed, *mp* are they, that  
 Bless - ed, Bless - ed,

This system contains the third and fourth systems of music. The third system features a vocal line with lyrics 'Bless - ed are they, that' and a piano accompaniment. The fourth system continues the vocal line and piano accompaniment. Dynamics include *mp* and *p*.

*pp*  
 mourn, for they shall be com - fort - ed.  
*pp*  
 mourn, for they shall be com - fort - ed.  
*pp*

This system contains the fifth and sixth systems of music. The fifth system features a vocal line with lyrics 'mourn, for they shall be com - fort - ed.' and a piano accompaniment. The sixth system continues the vocal line and piano accompaniment. Dynamics include *pp*.

They have taken away my Lord  
Soprano and Tenor Solos

Andante sostenuto

PIANO  
or  
ORGAN

SOPRANO SOLO

*p doloroso*

They have ta - ken a - way my Lord,

and I know not where they have laid Him. And I know

not where they have laid Him,

*p*

They have ta - ken a - way my Lord, they have ta - ken a - way my Lord,

*p*

*cresc. - poco - a - rit. poco f p*

and I know not, I know not where they have laid Him, where they have

*cresc. - poco a - rit. poco p*

laid Him.

*espr. dim. rit.*

**TENOR SOLO**

*Lento mp espr.*

Wom - an, why weep - est thou? whom seek - est thou?

*Lento p*

SOPRANO SOLO  
*mp più moto*

Sir, if thou have borne Him hence, *poco a poco* tell me

*più animando* where thou hast laid Him, tell me where thou hast laid Him. *f*

TENOR *f sostenuto* Ma-ry! SOPRANO *ff* Mas-ter! *più mosso*

*cresc.* *ff* *f* *Maestoso e marcato (♩=80)*

*più cresc.* *ff rit.*

No 11

Golden harps are sounding

Chorus

Moderato

SOPRANO  
I and II

ALTO  
I and II

TENOR  
I and II

BASS  
I and II

PIANO  
or  
ORGAN

*ff p*

Moderato (♩ = 126)

Gold - en harps are sound - ing, An - gel voi - ces sing,  
 An - gel voi - ces sing,  
 An - gels sing,  
 Je - sus, King of



*f* Je - sus, King of love, Is gone up in tri - umph to His  
 glo - ry, Je - sus, King of love, Is gone up in tri - umph to His

throne a - bove.  
 throne a - bove. *p* Pearl - y gates are o - pen'd,  
 throne a - bove.

*dim.* *p*

*p* pearl - y gates are o - pen'd, O - pen'd for the King;  
*p* for the *f*

Je - sus, King of

Je - sus, King of love, Is gone up in tri - umph to His  
 glo - ry, Je - sus, King of love, Is gone up in tri - umph to His

*Allegro moderato* *mf*

throne a - bove. All the work is end - ed,  
 throne a - bove. All the work is end - ed,  
 throne a - bove. All the work is end - ed,  
 a - bove. All the work is end - ed, is... end - ed,

*Allegro moderato* (♩ = 184)

*mf.*

All the work is end - ed, is end - ed, Je - sus hath as -

All the work is end - ed,

All the work is end - ed, is end - ed, Je - sus hath as -

The first system of the musical score consists of four staves. The top staff is a vocal line starting with a mezzo-forte (*mf.*) dynamic. It contains the lyrics "All the work is end - ed, is end - ed, Je - sus hath as -". The second staff is another vocal line with the lyrics "All the work is end - ed,". The third staff is a vocal line with the lyrics "All the work is end - ed, is end - ed, Je - sus hath as -". The fourth staff is the piano accompaniment, featuring chords and melodic lines in both hands.

*cresc.*

cen-ded, Je - sus hath as - cen-ded, He hath as - cen-ded!

Je - sus hath as - cen-ded, Je - sus hath as - cen-ded, hath as - cen-ded!

*cresc.*

cen-ded, Je - sus hath as - cen-ded, He hath as - cen-ded!

*cresc.*

Je - sus hath as - cen-ded, Je - sus hath as - cen-ded, hath as - cen-ded!

*cresc.*

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics "cen-ded, Je - sus hath as - cen-ded, He hath as - cen-ded!". The second staff is another vocal line with lyrics "Je - sus hath as - cen-ded, Je - sus hath as - cen-ded, hath as - cen-ded!". The third staff is a vocal line with lyrics "cen-ded, Je - sus hath as - cen-ded, He hath as - cen-ded!". The fourth staff is a vocal line with lyrics "Je - sus hath as - cen-ded, Je - sus hath as - cen-ded, hath as - cen-ded!". The piano accompaniment is shown in the bottom two staves, with a *cresc.* dynamic marking. The piano part features chords and melodic lines in both hands, with some notes marked with accents.

Allegro

*f* Joy - - ful-ly we sing; ————

*f* Joy - - ful-ly we sing; ————

*f* Joy - - ful-ly we sing; ————

*f* Glo - ry to our

Allegro (♩ = 160)

*f*

*f*

*f* Glo-ry to our King, to our King, — our

*f* Glo - ry to our King, ————

*f* Glo-ry to our Kingour King, Glo-ry to our King, to our King, — our

*f* King, Glo-ry to our King, Glo - ry to our King, — our

*f*

*f*

King, to our King,      Glo-ry to our King,      Glo-ry,      Glo-ry,

King,      Glo-ry to our King,      Glo-ry to our King,      Glo-ry,

King to — our King,      to — our King,      Glo-ry,      Glo-ry,

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are: "King, to our King, Glo-ry to our King, Glo-ry, Glo-ry,". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Glo-ry to our King, Glo-ry to our King, our King, ——— our

Glo-ry to our King, Glo-ry to our King, Glo - ry to our King —

King, to our King, ——— our

The second system of the musical score continues the vocal and piano parts. It includes dynamic markings such as *ff* (fortissimo) and *rit.* (ritardando). The lyrics are: "Glo-ry to our King, Glo-ry to our King, our King, ——— our", "Glo-ry to our King, Glo-ry to our King, Glo - ry to our King —", and "King, to our King, ——— our". The piano accompaniment continues with complex chordal textures and melodic lines.

Maestoso

King. *ff* Glo - ry to our King, *ff* Glo - ry to our King,

King. *ff* *Maestoso* (♩-ss)

our King, to our King!

*f* *cresc.* A - men, A - men, A - men. *fff*



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