

THE MAN OF
NAZARETH •••

*A LENTEN CANTATA
FOR SOPRANO, TENOR
AND BARITONE SOLI,
MIXED CHORUS AND
ORGAN •••••*

MUSIC BY

JAMES H. ROGERS

75 C. NET

NEW YORK

G. SCHIRMER

COPYRIGHT, 1903, BY G. SCHIRMER

TO
ALICE
MY WIFE

THE MAN OF NAZARETH

THE LAST SUPPER. PAGE 2

Baritone

Jesus took bread and blessed,
and brake it, and gave to them
and said :

Tenor

Take, eat, this is my body.

Chorus

Jesus, to Thy table led,
Now let every heart be fed
With the true and living bread.

Baritone

And He took the cup ; and
when He had given thanks, He
gave it to them : and they all
drank of it. And He said unto
them :

Tenor

This is my blood of the new
testament, which is shed for
many.

Chorus

When we taste the mystic wine,
Of Thine out-poured blood the
sign,
Fill our hearts with love divine.

Tenor

Verily I say unto you, I will
drink no more of the fruit of the
vine until that day that I drink
it new in the Kingdom of God.

THE GARDEN. PAGE 7

Baritone

And they came to a place
which was namèd Gethsemane,
and He saith to His disciples :

Tenor

Sit ye here while I shall pray.
Abba, Father, all things are
possible to Thee. Take away
this cup from me. Neverthe-
less, not as I will, but as Thou
wilt.

Baritone

And He cometh and findeth
them sleeping, and saith unto
Peter :

Tenor

Simon, sleepest thou? Couldst
thou not watch one hour? Watch
ye and pray, lest ye enter into
temptation ; the spirit truly is
ready, but the flesh is weak.
Rise up, let us go. Lo, he that
betrayeth me is at hand.

Chorus

And immediately, while He
yet spake, cometh Judas, one
of the twelve, and with him a
great multitude with swords and
staves, from the chief priests
and the scribes and the elders.
And he that betrayed Him had
given them a token, saying:
Whomsoever I shall kiss, that
same is he ; take him and lead
him away safely.

Tenor

Are ye come out as against a
thief, with swords and staves to
take me? I was daily with you
in the temple, teaching, and ye
took me not ; but the scriptures
must be fulfilled.

Chorus

And they all forsook Him,
and fled.

THE JUDGMENT HALL. PAGE 14

Baritone

And Jesus stood before the
governor: and the governor
asked Him, saying: Art thou
the King of the Jews?

Tenor

And Jesus said unto him,
Thou sayest.

Baritone

Then said Pilate unto Him:
Hearst thou not how many
things they witness against thee?

Chorus

And He answered him never
a word.

Baritone

Therefore, when they were
gathered together, Pilate saith
unto them: Whom will ye that
I release unto you, Barabbas, or
Jesus, which is callèd the Christ?

Chorus

Give us Barabbas. Away
with this man! Crucify him!

Baritone

Pilate saith unto them, Why,
what evil hath he done?

Chorus

But they cried out the more,
saying: Let him be crucified.

Baritone

When Pilate saw that he could
prevail nothing, he took water
and washed his hands before the
multitude, saying: I am inno-
cent of the blood of this just
man; see ye to it.

Chorus

Then answered all the people
and said: His blood be on us
and on our children.

CHORAL. PAGE 22

Chorus

O sacred Head, surrounded
By crown of piercing thorn!
O bleeding Head, so wounded,
Reviled and put to scorn!
Death's pallid hue comes o'er
Thee,
The glow of life decays,
Yet angel hosts adore Thee,
And tremble as they gaze.

VIA CRUCIS. PAGE 23

Chorus

O whither wandering
Bear they that tree?
He who first carries it,
Who is He?

Follow to Calvary,
Tread where He trod,
He who for ever was
Son of God.

CALVARY. PAGE 25

Baritone

And when they were come to
the place which is called Calvary,
there they crucified Him; and
with Him they crucified two
thieves, the one on His right
hand and the other on His left.

Chorus

And the scripture was fulfilled,
which saith : He was numbered
with the transgressors ; and He
bare the sins of many.

THE MOCKERS. PAGE 27

Tenor or Soprano

And they that passèd by re-
vilèd Him, wagging their heads,
and saying :

Chorus

Thou that destroyest the tem-
ple, and buildest it in three days,
save thyself ; if thou be the
Son of God, come down from
the cross.

Baritone

Likewise also the chief priests,
mocking Him with the scribes
and elders, said :

Chorus

He savèd others, himself he
cannot save. If he be the King
of Israel, let him now come
down from the cross, and we
will believe him. He trusted
in God, let Him deliver him
now, if He will have him, for
he said : I am the Son of God.

STABAT MATER DOLOROSA.

Soprano PAGE 35

At the cross her station keeping,
Stood the mournful mother
weeping,

Where He hung, the dying
Lord ;

For her soul of joy bereavèd,
Bowed with anguish, deeply
grievèd,

Felt the sharp and piercing
sword.

Who on Christ's dear mother
gazing,
Pierced by anguish so amazing,
Born of woman, would not
weep ?

THE AGONY. PAGE 36

Baritone

Now from the sixth hour
there was darkness over all the
land until the ninth hour. And
about the ninth hour Jesus crièd
with a loud voice, saying :

Tenor

ELI, ELI, LAMA SABACHTHANI ?

One Alto Voice

That is to say, My God, my
God, why hast Thou forsaken
me ?

Tenor

Jesus saith, I thirst.

Baritone

And they fillèd a sponge with
vinegar, and put it to His mouth.
When Jesus had receivèd the
vinegar He saith :

Tenor

It is finishèd.

Chorus

And He bowèd His head and
gave up the ghost.

THE EARTHQUAKE. PAGE 39

Chorus

And the veil of the temple
was rent in twain, and the earth
did quake, and the rocks were
rent.

T H E M A N O F N A Z A R E T H

Soprano

Now when the centurion, and they that were with him watching Jesus, saw the earthquake, and those things which were done, they feared greatly, saying:

Chorus

Truly, this was the Son of God.

Soprano

Greater love hath no man than this, that a man lay down his life for his friends. O Saviour of the world, who by Thy cross and precious blood hast redeemed us, save us and help us.

CHORAL. PAGE 44

Triumphant Lord, Thy work is done,

Thy toil is o'er, Thy victory won.

Alleluia!

Thou art the King of Glory, Thine All honor, praise, and power divine.

Alleluia!

Unto Him that hath loved us, and hath made us kings and priests unto God, to Him be glory and dominion for ever. Amen.

NOTICE

THE COPYING OF EITHER THE SEPARATE PARTS OR OF THE ENTIRE COMPOSITION BY ANY PROCESS WHATSOEVER IS FORBIDDEN AND SUBJECT TO THE PENALTIES PROVIDED UNDER SECTION 4965 OF THE COPYRIGHT LAW.

RIGHTS OF PERFORMANCE CAN ONLY BE SECURED BY THE PURCHASE OF A COPY OF THIS SCORE BY EACH AND EVERY SINGER TAKING PART.

The Man of Nazareth.

A Lenten Cantata.

The Last Supper.

JAMES H. ROGERS.

Moderato.

Organ.

hen cantando

p *mp* *mf*

cresc.

dim. *poco u poco*

Baritone Solo.

Je - sus took bread and bless - ed, and brake it, and

rull.

gave to them and said:

Tenor Solo.

mf Take, eat, this is my bod - y.

SOPRANO.

Je - sus, to Thy ta - ble led, Now let ev - 'ry heart be

ALTO.

Je - sus, to Thy ta - ble led, Now let ev - 'ry heart be

TENOR.

Je - sus, to Thy ta - ble led, Now let ev - 'ry heart be -

BASS.

Je - sus, to Thy ta - ble led, Now let ev - 'ry heart be

Chorus.

mf

fed With the true and liv - ing bread.

fed With the true and liv - ing bread.

fed With the true and liv - ing bread.

fed With the true and liv - ing bread.

pp

Baritone Solo.

And he took the cup; and when he had giv-en

thanks, he gave it to them: and they all drank of it. And he

said un- -to them:

Tenor Solo.

mf This is my blood

cresc. - f. of the new tes - ta-ment, which is shed for

Chorus.

BASS. *p*

man - y. When we

p

SOPRANO.

Of Thine out - poured blood the

ALTO.

Of Thine out - poured blood the

TENOR.

O Thine outpoured blood the

taste the mys - tic wine, Of Thine out - poured blood the

sempre p

sign, Fill our hearts with love di - vine.

sign, Fill our hearts with love di - vine.

sign, Fill our hearts with love di - vine.

sign, Fill our hearts with love di - vine.

mf

f

Tenor Solo.

Ver - i - ly I say un-to you, I will drink no more of the

fruit of the vine un - til that day that I

cresc. *sempre f*

drink it new in the King - dom of God.

mf

cresc. *dim.*

pp

The Garden.

Adagio.

Piano introduction in B-flat major, 4/4 time, marked Adagio. The music features a flowing melody in the right hand and a supporting bass line in the left hand, with a piano (*p*) dynamic marking.

Baritone Solo.

Baritone solo with piano accompaniment. The lyrics are: "And they came to a place which was nam - ed Gethse - ma - ne,". The piano accompaniment provides harmonic support with sustained chords and moving lines.

Tenor Solo.

Tenor solo with piano accompaniment. The lyrics are: "and He saith to His dis - ci - ples: Sit ye here while I shall". The piano accompaniment continues with a steady accompaniment.

mf very slowly

Tenor solo with piano accompaniment. The lyrics are: "pray. Ab - ba, Fa - ther,". The tempo is marked *mf* very slowly. The piano accompaniment features a more active melodic line in the right hand.

Tenor solo with piano accompaniment. The lyrics are: "all things are pos - si - ble to Thee. Take a -". The piano accompaniment features a more active melodic line in the right hand, with a piano (*p*) dynamic marking.

way this cup from me, take a-way this cup from me. Nev - er - the-

marcato

less, not what I will, but what Thou wilt.

mf

Baritone Solo.

And He cometh and find-eth them sleeping, and saith un-to

Lento
mp

Tenor Solo.

Pe - ter: Si - mon, sleepest thou? Couldst thou not

mf *p*
mf *pp* *p*

watch one hour? Watch ye and

mf

pray, lest ye en - ter in - to temp - ta - tion. The spir - it tru - ly is

dim. read-y, but the flesh is weak. *f declamando* Rise up, let us

Agitato *mf* *colla voce*

Allegro. go. *f molto slentando* Lo, he that be - trayeth me is at

ff colla voce *f*

hand. *mf* And im -

mf And im -

mf And im -

mf And im -

mp cresc.

Chorus.

mediate-ly, — while He_yet spake, com - eth Ju - das, one of the

mediate-ly, — while He_yet spake, com - eth Ju - das, one of the

mediate-ly, — while He_yet spake, com - eth Ju - das, one of the

mediate-ly, — while He_yet spake, com - eth Ju - das, one of the

twelve, and with him a great mul - ti-tude with swords and

twelve, and with him a great mul - ti-tude with swords and

twelve, and with him a great mul - ti-tude with swords and

twelve, and with him a great mul - ti-tude with swords and

twelve, and with him a great mul - ti-tude with swords and

staves, from the chief priests and the scribes and the el - ders.

staves, from the chief priests and the scribes and the el - ders.

staves, from the chief priests and the scribes and the el - ders.

staves, from the chief priests and the scribes and the el - ders.

mf
 And he that be - tray-ed Him had giv - en them a
mf
 And he that be - tray-ed Him had giv - en them a
mf
 And he that be - tray-ed Him had giv - en them a
mf
 And he that be - tray-ed Him had giv - en them a

mp
 to - ken, say - ing: Whom-so - ev - er I shall kiss, that same is
mp
 to - ken, say - ing: Whom-so - ev - er I shall kiss, that same is
mp
 to - ken, say - ing: Whom-so - ev - er I shall kiss, that same is
mp
 to - ken, say - ing: Whom-so - ev - er I shall kiss, that same is

he;
 Take him_ and lead him a - way
 he;
 Take him_ and lead him a - way
 he;
 Take him_ and lead him a - way
 he;
 Take him_ and lead him a - way

molto cresc. *ff*

safe-ly.

safe-ly.

safe-ly.

safe-ly.

ff

Tenor Solo.

Are ye come out as against a

molto stentando

sf colla voce

thief with swords and staves to take me? I was

colla voce

dai-ly with you in the tem-ple teaching, and ye

molto allarg.

took me not: but the scriptures must be ful - fill-ed.

quasi

molto rull.

And they all for - sook Him, and

And they all for - sook Him, and

And they all for - sook Him, and

And they all for - sook Him, and

u tempo (Allegro)

p

Chorus

fled.

fled.

fled.

fled.

p

The Judgment Hall.

Maestoso.

f pesante

Più agitato.

mf

Baritone Solo.

più lento

And Je-sus stood before the

mp espress.

governor; and the governor asked Him, saying:

f ff

Art thou the King of the Jews?

mf più mosso

Tenor Solo.

And Je - sus said un - to him: *trunquillo* Thou *mp*

Baritone Solo.

say - est. Then said Pi - late un - to Him: *marcato*

Hear - est thou not how man - y things they wit - ness a - gainst - *mf*

Lento

Allegro

And He answer'd him to nev - er a word.

Chorus And He answer'd him to nev - er a word.

And He answer'd him to nev - er a word.

thee?

Lento

Allegro

Baritone Solo.

Therefore, when they were gather - ed to - geth - er,

Pi - late saith un - to them: Whom will ye that I re - lease un - to

tranquillo
you, Ba - rabbas, or Je - sus, which is call - ed the Christ?

Allegro molto.
Give us Ba - rab - bas, —
Give us Ba - rab - bas, —
Give us Ba - rab - bas, —
Give us Ba - rab - bas, —

Allegro molto.
f non legato

give us Ba-rabbas, — Ba-rabbas! Away with this man!

give us Ba-rabbas, — Ba-rabbas! Away with this man!

give us Ba-rabbas, — Ba-rabbas! Away with this man!

give us Ba-rabbas, — Ba-rabbas! Away with this man!

A-way with this man! Cru-ci-fy him!

A-way with this man! Cru-ci-fy him!

A-way with this man! Cru-ci-fy him!

A-way with this man! Cru-ci-fy him!

sf *ff sf* *l'istesso tempo*

Baritone Solo.

Pilate saith un-to them: Why, what e-vil hath he

a tempo (allegro molto)

But they cried out the
 But they cried out the
 But they cried out the
 done? what e-vil hath he done? But they cried out the

ten.

Chorus.

a tempo (allegro molto)

f *accel.* *cresc.*

more, say - - ing: Let him be cru - ci - fied!
 more, say - - ing: Let him be cru - ci - fied!
 more, say - - ing: Let him be cru - ci - fied!
 more, say - - ing: Let him be cru - ci - fied!

ff

ff *ff*

Let him be cru - ci - fied! Let him be cru - - - - - ci - fied!
 Let him be cru - ci - fied! Let him be cru - - - - - ci - fied!
 Let him be cru - ci - fied! Let him be cru - - - - - ci - fied!
 Let him be cru - ci - fied! Let him be cru - - - - - ci - fied!

sempre ff

sempre ff

Baritone Solo.

When

Pil-ate saw that he could pre-vail nothing, he took wa-ter and

wash-ed his hands be-fore the mul-titude, say -

dim.

maestoso

ing: I am in-no-cent of the blood of this just man;

mf sostenuto

Then answered all the peo-ple and

Then answered all the peo-ple and

Then answered all the peo-ple and

Then answered all the peo-ple and

see ye to it.

Allegro

Molto vivace.

said:

said:

said:

said:

Molto vivace.

ff His blood be on us, His

ff His blood be on us, His

ff His blood be on us, His

ff His blood be on us, His

blood be on us and on our chil-

blood be on us and on our chil-

blood be on us and on our chil-

blood be on us and on our chil-

dren.
dren.
dren.
dren.

The first system of music consists of four vocal staves and a piano accompaniment. Each vocal staff begins with the word "dren." and contains a single note on a whole note. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes in the bass line and chords in the treble line. The dynamic marking *fff* is present at the beginning of the piano part. The system concludes with a *V* (Volte) marking.

The second system of music consists of four vocal staves and a piano accompaniment. The vocal staves are empty. The piano accompaniment continues with the same rhythmic pattern as the first system. The system concludes with a *V* (Volte) marking.

The third system of music consists of four vocal staves and a piano accompaniment. The vocal staves are empty. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a *V* (Volte) marking and a final cadence.

Lento. Choral.

p O sacred Head, sur-round-ed By crown of pierc-ing thorn! O bleed-ing Head, so

p O sacred Head, sur-round-ed By crown of pierc-ing thorn! O bleed-ing Head, so

p O sacred Head, sur-round-ed By crown of pierc-ing thorn! O bleed-ing Head, so

p O sacred Head, sur-round-ed By crown of pierc-ing thorn! O bleed-ing Head, so

wound-ed, Re - viled and put to scorn! Death's pal - lid hue comes o'er Thee, The

wound-ed, Re - viled and put to scorn! Death's pal - lid hue comes o'er Thee, The

wounded, Re - viled and put to scorn! Death's pal - lid hue comes o'er Thee, The

wound-ed, Re - viled and put to scorn! Death's pal - lid hue comes o'er Thee, The

glow of life de - cays, Yet angel hosts a - dore Thee, And tremble as they gaze.

glow of life de - cays, Yet angel hosts a - dore Thee, And tremble as they gaze.

glow of life de - cays, Yet angel hosts a - dore Thee, And tremble as they gaze.

glow of life de - cays, Yet angel hosts a - dore Thee, And tremble as they gaze.

Via Crucis.

Molto moderato.

First system of piano introduction. Treble clef, 4/4 time. Starts with a piano (*p*) dynamic. Features a series of chords in the right hand and a steady eighth-note bass line in the left hand.

Second system of piano introduction. Continues the harmonic and rhythmic patterns from the first system.

Third system of piano introduction. Includes a *f* (forte) dynamic marking. The music concludes with a final chord.

SOPRANO and ALTO.

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "O whither wan - d'ring".

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Bear they that tree? He who first car - ries it, who_ is he?".



TENOR and BASS.



Fol - low to Cal - v'ry; Tread where He trod, He who for ev - er was



Son of — God.



Calvary.

Lento.

Baritone Solo.

And when they were come to the place which is call - ed

Cal - va - ry, there they cru - ci - fi - ed Him;

And with Him they cruci - fy two thieves, the one on His

Con moto moderato.

right hand and the oth - er on His left. And the

And the

And the

And the

And the

Con moto moderato.

scripture was fulfill - ed which saith: He was num - bered with the trans -

scripture was fulfill - ed which saith: He was num - bered with the trans -

scripture was fulfill - ed which saith: He was num - bered with the trans -

scripture was fulfill - ed which saith: He was num - bered with the trans -

gress - ors, and He bare the sins of man -

gress - ors, and He bare the sins of man -

gress - ors, and He bare the sins of man -

gress - ors, and He bare the sins of man -

pp rit.

pp rit.

pp rit.

pp rit.

mp *p* *pp rit.*

y.

y.

y.

y.

The Mockers.

Allegro molto.

Tenor (or Soprano) Solo.

f
And

The first system of the score consists of a piano accompaniment and a vocal line. The piano part is in 4/4 time, featuring a rhythmic pattern of eighth and sixteenth notes with accents. The vocal line is a single staff with a treble clef, containing a few notes and rests, ending with a fermata. The tempo is marked 'Allegro molto' and the dynamics include 'f' and 'And'.

they that passed by re - vil-ed Him, wagging their heads, and say - ing:

The second system continues the vocal line and piano accompaniment. The vocal line has lyrics underneath it. The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line and repeat signs.

Allegro ma non troppo.

Thou that de-stroy-est the tem-ple, and build-est it in three days,

Thou that de-stroy-est the tem-ple, and build-est it in three days,

Thou that de-stroy-est the tem-ple, and build-est it in three days,

Thou that de-stroy-est the tem-ple, and build-est it in three days,

Allegro ma non troppo.

The third system is a chorus section. It features four vocal staves, each with the same lyrics: 'Thou that de-destroy-est the temple, and build-est it in three days,'. The piano accompaniment is in 4/4 time, featuring a rhythmic pattern of eighth and sixteenth notes with accents. The tempo is marked 'Allegro ma non troppo' and the dynamics include 'f' and 'sf'.

ff

save thyself, save thyself, save thyself! Thou that destroy-est the tem-ple,

save thyself, save thyself, save thyself! Thou that destroy-est the tem-ple,

save thyself, save thyself, save thyself! Thou that destroy-est the tem-ple,

ff

save thyself, save thyself, save thyself! Thou that destroy-est the tem-ple,

Thou that de-stroy-est the tem-ple, and buildest it in three days, and

Thou that de-stroy-est the tem-ple, and buildest it in three days, and

Thou that de-stroy-est the tem-ple, and buildest it in three days, and

Thou that de-stroy-est the tem-ple, and buildest it in three days, and

build-est it in three days, save thy-self, save thy-self! If

build-est it in three days, save thy-self, save thy-self! If

build-est it in three days, save thy-self, save thy-self! If

build-est it in three days, save thy-self, save thy-self! If

sempre ff

thou be the son of God, come down from the cross, come down from the cross, come

sempre ff

thou be the son of God, come down from the cross, come down from the cross, come

sempre ff

thou be the son of God, come down from the cross, come down from the cross, come

sempre ff

thou be the son of God, come down from the cross, come down from the cross, come

Allegro.

down from the cross!

down from the cross!

down from the cross!

down from the cross!

Allegro.

sf poco dim.

Baritone Solo.

Likewise al- so the chief priests mocking Him with the scribes and el- ders said:

Allegro ma non troppo.

mp
He sav - ed oth - ers, him - self he can - not

mp
He sav - ed oth - ers, him - self he can - not

mp
He sav - ed oth - ers, him - self he can - not

mp
He sav - ed oth - ers, him - self he can - not

Allegro ma non troppo.

mp sf
sf
< sf >
< sf >

save, he sav - ed oth - ers, him - self he can - not save.

save, he sav - ed oth - ers, him - self he can - not save.

save, he sav - ed oth - ers, him - self he can - not save.

save, he sav - ed oth - ers, him - self he can - not save.

sf
< sf >
< sf >

f
If he be the King, the King of Is - ra - el, let him now come

f
let him now come

f
If he be the King, the King of Is - ra - el, let him now come

f
let him now come

f

down from the cross, _____
 down from the cross, _____
 down from the cross, _____
 down from the cross, _____

mf *cresc.* *molto cresc.*

and we will be-lieve him, and we will be-lieve him,
 and we will be-lieve him, and we will be-lieve him,
 and we will be-lieve him, and we will be-lieve him,
 and we will be-lieve him, and we will be-lieve him,

ff sf *f*

and we will be - lieve _____ him.
 and we will be - lieve _____ him.
 and we will be - lieve _____ him.
 and we will be - lieve _____ him.

He trust-ed in God, let Him de - liv-er him now,
 He trust-ed in God, let Him de - liv-er him now,
 He trust-ed in God, let Him de - liv-er him now,
 He trust-ed in God, let Him de - liv-er him now,

if He will have him,
 if He will have him,
 if He will have him,
 if He will have him,
 if He will have him,

f sf *non legato*

un poco allarg.
 for he said:
un poco allarg.
 for he said:
un poco allarg.
 for he said:
un poco allarg.
 for he said:
un poco allarg.

I am the Son of God. —

I am the Son of God. —

I am the Son of God. —

I am the Son of God. —

p *sf* *sf*

mp He sav - ed oth - ers, him - self he can - not save, *mf* he sav - ed

mp He sav - ed oth - ers, him - self he can - not save, *mf* he sav - ed

mp He sav - ed oth - ers, him - self he can - not save, *mf* he sav - ed

He sav - ed oth - ers, him - self he can - not save, he sav - ed

sf *sf* *sf* *sf*

molto cresc. oth - ers, him - self, — him - self he can - not save, — him -

molto cresc. oth - ers, him - self, — him - self he can - not save, him -

molto cresc. oth - ers, him - self, — him - self he can - not save, him -

molto cresc. oth - ers, him - self, — him - self he can - not save, him -

sf *molto cresc.*

self he can-not save, — him - self he can - not

self he can-not save, him - self he can - not

self he can-not save, him - self he can - not

self he can-not save, him - self he can - not

ff save!

ff save!

ff save!

ff save!

sempre ff

Stabat Mater Dolorosa.

Lento.

pp

Soprano Solo.

At the cross her sta-tion keep - ing, Stood the mournful mother weep -

ing, Where He hung, the dy-ing Lord; For her soul of joy be-

poco più agitato

reav - ed, Bow'd with anguish deeply griev-ed, Felt the sharp and pierc-ing

sword. Who on Christ's dear mother gaz-ing,

più lento

p molto rit. *pp*

Piercd by anguish so a - maz-ing, Born of wo-man, would not weep?

pp *molto rall.*

The Agony.

Adagio.

Baritone Solo.

Now from the

mf *pp* *mf* *pp* *p dim.* *fp*

sixth hour there was dark-ness o-ver all the land un-to the ninth hour.

p *pp*

And a-bout the ninth hour

mf *pp* *mf* *pp* *p dim.* *fp*

Je-sus cri-ed with a loud voice, say-ing:

Tenor Solo.

f *molto cresc.*

E - li, E - li,

One Alto voice (or Baritone).

lu - mu su - bach - tha - ni?

That is to say: My

p *p* *fp*

cresc.

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

dim.

Tenor Solo. *p* *mf*

Je - sus saith: I

Baritone Solo.

thirst. And they fill - ed a sponge with vin - e - gar, and

mp

put it to his mouth. When Je - sus had re - ceiv - ed the

Tenor Solo. *mf* *molto lento*

It is fin - ish - ed.

vin - e - gar, He saith:

mf *pp*

pp
And He bow-ed His head and gave up the ghost.
pp
And He bow-ed His head and gave up the ghost.
pp
And He bow-ed His head and gave up the ghost.
pp
And He bow-ed His head and gave up the ghost.

ppp

sf
mp espress.

dim.

sempre dim.
ppp

The Earthquake.

Allegro.

Chorus.

And the veil of the
And the veil of the
And the veil of the
And the veil of the

Allegro.

tem - ple was rent in twain, and the
tem - ple was rent in twain, and the
tem - ple was rent in twain, and the
tem - ple was rent in twain, and the

cresc.

earth did quake, and the rocks were
earth did quake, and the rocks were
earth did quake, and the rocks were
earth did quake, and the rocks were

rent.
rent.
rent.
rent.

ff *molto rall.*

Moderato.

mf *cresc. poco*

poco

Soprano Solo. *cresc.*

Now when the cen - tu - ri - on, and they that were with him watching Je - sus, saw the

p

un poco agitato

rit.

earthquake and those things that were done, they fear-ed great-ly, say-ing:

cresc.

Chorus.

f Tru - ly, *ff* tru - ly, *f* tru - ly, *f* this was the
f Tru - ly, *ff* tru - ly, *f* tru - ly, *f* this was the
f Tru - ly, *ff* tru - ly, *f* tru - ly, *f* this was the
f Tru - ly, *ff* tru - ly, *f* tru - ly, *f* this was the

Son of God.

Son of God.

Son of God.

Son of God.

Lento, ma non troppo.

Soprano Solo.

Great-er love hath no man than

dolce *p*

this, that a man lay down his life for his friends, lay down his

life for his friends, great - er love, great - er

mf

love hath no man than this. O

f

Sav - iour of the world; O Sav - iour

of the world, who by Thy cross and precious blood hast re - deemed us,

save us, and help us.

Great - er love hath no man than this, _____ that a

man lay down his life for his friends.

Choral.

Maestoso con moto.

Tri-umph-ant Lord,
Tri-umph-ant Lord,
Tri-umph-ant Lord,
Tri-umph-ant Lord,
Tri-umph-ant Lord,

Maestoso con moto. (♩. = 60)

f *molto cresc.* *ff*

Thy work is done,
Thy work is done,
Thy work is done,
Thy work is done,

mf *cresc.* *f*

Thy toil is o'er, Thy vic-t'ry won.
Thy toil is o'er, Thy vic-t'ry won.
Thy toil is o'er, Thy vic-t'ry won.
Thy toil is o'er, Thy vic-t'ry won.

f *cresc.*

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

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

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

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

ia! Thou art the King of

ia! Thou art the King of

ia! Thou art the King of

ia! Thou art the King of

sempre f

ff

Glo - ry, Thine

Glo - ry, Thine

Glo - ry, Thine

Glo - ry, Thine

allarg. *poco accel.*

All hon- or, praise and pow'r — di - vine. Al - le -

allarg. *poco accel.*

All hon- or, praise and pow'r — di - vine. Al - le -

allarg. *poco accel.*

All hon- or, praise and pow'r — di - vine. Al - le -

allarg. *poco accel.*

All hon- or, praise and pow'r — di - vine. Al - le -

rit.

lu - ia! Al - le - lu -

rit.

lu - ia! Al - le - lu -

rit.

lu - ia! Al - le - lu -

rit.

lu - ia! Al - le - lu -

rit.

Largo

ff

ia! Un - to Him that hath lov'd us, and hath made us

ff

ia! Un - to Him that hath lov'd us, and hath made us

ff

ia! Un - to Him that hath lov'd us, and hath made us

ff

ia! Un - to Him that hath lov'd us, and hath made us

Largo (♩ = 72)

ff

accel.

kings and priests un-to God, to Him be glo-ry and do-min-ion for

accel.

kings and priests un-to God, to Him be glo-ry and do-min-ion for

accel.

kings and priests un-to God, to Him be glo-ry and do-min-ion for

accel.

kings and priests un-to God, to Him be glo-ry and do-min-ion for

accel.

rall.

ev - - er. A - men.

rall.

ev - - er. A - men.

rall.

ev - - er. A - men.

rall.

ev - - er. A - men.

u tempo

rall. *f* *mf* *rall.* *f*

ORATORIOS AND CANTATAS

RECENTLY PUBLISHED BY

G. SCHIRMER, NEW YORK.

(FOR MIXED VOICES, UNLESS OTHERWISE MENTIONED.)

(A Complete Catalogue will be sent on application.)

BACH, J. S., Mass in B minor,	1 00	KNOWLES, J. H., The Viking's Farewell. (Men Voices.)	35
— Christmas Oratorio. Part II.,	35	MASSENET, J., Mary Magdalen,	1 50
— God's Time is the best,	40	MENDELSSOHN, F., Christus,	40
— Jesu, priceless Treasure,	40	MEYERBEER, G., Chorus of Bishops and Priests from "L'Africaine" (D. Buck). (Men's Voices.)	25
BENOIT, P., Into the World,	75	MIETZKE, G. A., Out of the Depths. Psalm 130,	50
BRAHMS, JOH., Requiem,	75	PARKER, H. W., Adstant Angelorum Chori,	1 00
BRUCH, M., The Lay of the Bell,	1 50	— Ode for Commencement Day. (Men's Voices.)	30
— Frithiof. (Men's Voices.)	1 00	PLATTE, A. W., The River of Rest. (Women's Voices.)	35
BUCK, D., Paul Revere's Ride. (Men's Voices.)	75	READ, A. M., A Song of the Nativity,	35
CLARI, G. C. M., De Profundis ("Out of the Depths"),	25	ROMBERG, B., The Lay of the Bell,	40
COWEN, F. H., The Rose Maiden,	1 00	SCHULTZ, EDWIN, In the Storm. (Men's Voices.)	35
DAMROSCH, L., National Ode. (Men's Voices.)	75	SHELLEY, H. R., Death and Life,	50
DUBOIS, TH., The Seven Last Words of Christ,	75	SHEPARD, THOS. G., From Sepulchre to Throne. An Easter Cantata,	75
FAURÉ, GABRIEL, The Birth of Venus,	75	— The Word made Flesh,	75
FISCHER, C. L., Calm at Sea and happy Voyage. (Men's Voices.)	25	STAEGER, A., Dreaming and his Love. (Men's Voices.)	50
FOSTER, M. B., Seed-time and Harvest,	75	SULLIVAN, A. S., On Shore and Sea,	75
FRANCK, CÉSAR, The Beatitudes,	2 00	— The Golden Legend,	1 25
GOETZ, H., The 137th Psalm,	75	VOGRICH, M., The Highland Widow,	1 50
GOUNOD, CH., Tobias,	1 00	WAGNER, RICH., Chorus of Messengers and Peace, from "Rienzi,"	30
HAESCHE, WM. E., Young Lovel's Bride (Women's Voices.)	35	— Scene and Spinning Chorus, from "Fly- ing Dutchman." (Women's Voices.)	40
HÄNDEL, G. F., Israel in Egypt,	75	WHITING, A., O God, my Heart is ready,	1 00
— Samson,	75	ZOELLNER, H., Ode to Music. (Women's Voices.)	25
HOFMANN, H., Melusina,	75		
HOLMÈS, A., The Vision of the Queen. (Women's Voices.)	1 00		
HUSS, H. H., Pater Noster,	35		
JENSEN, AD., Song of the Nuns. (Women's Voices.)	35		