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## The Message From The Cross

Will C Macfarlane

*Composer*

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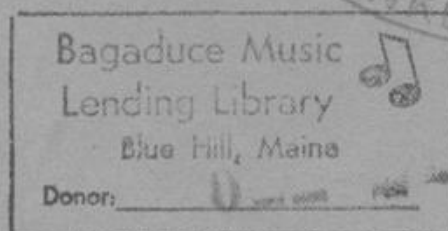
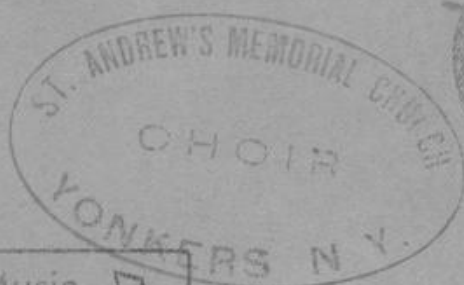
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# THE MESSAGE FROM THE CROSS.

Cantata for Tenor (or Soprano) Solo,  
Baritone Solo, Chorus and Organ.  
The Text Selected and Arranged by

**THE REV. ERNEST M. STIRES, D. D.**

The Music Composed by  
**WILL C. MACFARLANE**



**PRICE 75 CENTS.**

Parts for Small Orchestra of Strings, Harp, Tympany  
and Organ may be obtained on hire from the Publishers.

**THE JOHN CHURCH COMPANY,**  
CINCINNATI, - NEW YORK, - LONDON,

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AFFECTIONATELY DEDICATED TO MY FATHER

DUNCAN MACFARLANE



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## INTRODUCTION

### *No. 1—Tenor (or Soprano) Solo and Chorus*

Now, my soul, thy voice upraising,  
Tell in sweet and mournful strain  
How the Crucified, enduring  
Grief, and wounds, and dying pain,  
Freely of His love was offered,  
Sinless was for sinners slain.

And when they were come to the place,  
Which is called Calvary, there they crucified  
Him.

### *No. 2—Chorus*

Oh come and mourn with me awhile,  
And tarry here the cross beside;  
Oh come, together let us mourn;  
Jesus, our Lord, is crucified.

### *No. 3—Baritone Solo and Chorus*

And they that passed by reviled Him, saying—  
"Thou that destroyest the temple, and buildest  
it in three days, save Thyself."

"If Thou be the Son of God, come down from  
the cross."

"He trusted in God, let Him deliver Him, if  
He will have Him, for He said, I am the  
Son of God."

### *No. 4—Chorus*

Have we no tears to shed for Him,  
While soldiers scoff and Jews deride?  
Ah! look how patiently He hangs;  
Jesus, our Lord, is crucified.

O love of God! O sin of man!  
In this dread act your strength is tried;  
And victory remains with love;  
For Thou, our Lord, art crucified!

## THE FIRST WORD

### *No. 5—Baritone Solo*

Then said Jesus, "Father, forgive them; for  
they know not what they do."

### *No. 6—Tenor (or Soprano) Solo*

Jesus, in Thy dying woes,  
Even while Thy life-blood flows,  
Craving pardon for Thy foes:  
Hear us, Holy Jesus.

Saviour, for our pardon sue,  
When our sins Thy pangs renew,  
For we know not what we do:  
Hear us, Holy Jesus.

Oh, may we, who mercy need,  
Be like Thee in heart and deed,  
When with wrong our spirits bleed:  
Hear us, Holy Jesus.

## THE SECOND WORD

### *No. 7—Baritone Solo*

One of the thieves which was crucified said  
unto Jesus,

"Lord, remember me when Thou comest into  
Thy Kingdom."

Then said Jesus unto him: "Verily I say unto  
thee,

Today shalt thou be with Me in Paradise."

### *No. 8—Chorus*

Now is the day of salvation!  
Now is the accepted time!  
Now is salvation come!

The Son of man is come to seek and to save  
that which was lost.

To him that overcometh will I give to eat of  
the tree of life, which is in the midst of  
the Paradise of God.

## THE THIRD WORD

### *No. 9—Baritone Solo*

When Jesus therefore saw His mother, and  
the disciple Whom He loved,

He said unto His mother, "Woman, behold  
Thy Son!"

Then said He to the disciple, "Behold thy  
mother!"

*No. 10—Tenor (or Soprano) Solo and Chorus*

At the cross her station keeping  
Stood the mournful mother weeping,  
Where He hung, the dying Lord;  
For her soul of joy bereaved,  
Bowed with anguish deeply grieved,  
Felt the sharp and piercing sword.

Oh, how sad and sore distressed  
Now was she, that mother blessed  
Of the sole-begotten One;  
Deep the woe of her affliction,  
When she saw the crucifixion  
Of her ever-glorious Son.

Who, on Christ's dear mother gazing,  
Pierced by anguish so amazing,  
Born of woman, would not weep?  
Who, on Christ's dear mother thinking,  
Such a cup of sorrow drinking,  
Would not share her sorrows deep?

*No. 11—HYMN*

*(To be sung by Choir and Congregation)*

When I survey the wondrous cross  
On which the Prince of Glory died,  
My richest gain I count but loss,  
And pour contempt on all my pride.

Forbid it, Lord that I should boast,  
Save in the cross of Christ, my God;  
All the vain things that charm me most,  
I sacrifice them to His blood.

See, from His head, His hands, His feet,  
Sorrow and love flow mingled down!  
Did e'er such love and sorrow meet?  
Or thorns compose so rich a crown?

Were the whole realm of nature mine,  
That were a tribute far too small,  
Love so amazing, so divine,  
Demands my soul, my life, my all.

—Amen.

THE FOURTH WORD

*No. 12—Baritone Solo*

Now from the sixth hour there was darkness  
over all the land unto the ninth hour.

And at the ninth hour Jesus cried with a loud  
voice, saying, "My God, My God, why  
hast Thou forsaken Me?"

"My God, My God, why hast Thou forsaken  
Me? Why art Thou so far from Me?"

"All they that see Me laugh Me to scorn."

"Be not far from Me; for trouble is near;  
there is none to help Me."

"My tongue cleaveth to My mouth."

"They pierced my hands and My feet; they  
look and stare upon Me."

"They part My garments among them, and  
cast lots upon My vesture."

"But be not Thou far from Me, O Lord: O  
My Strength, haste Thee to help Me."

THE FIFTH WORD

*No. 13—Baritone Solo*

After this, Jesus knowing that all things were  
now accomplished, saith, "I thirst."

*No. 14—Baritone Solo and Trio*

"Come, ye blessed of My Father, inherit the  
Kingdom prepared for you from the  
foundation of the world."

"I was an hungered, and ye gave Me meat: I  
was thirsty and ye gave Me drink."

"Inasmuch as ye have done it unto one of the  
least of these My brethren, ye have done  
it unto Me."

*No. 15—Tenor (or Soprano) Solo*

"He that cometh to Me shall never hunger."  
"He that believeth on Me shall never thirst."  
"Him that cometh to Me I will in no wise cast  
out."



*No. 16—Tenor (or Soprano) Solo*

It is the voice of Jesus that I hear;  
His are the hands stretched out to draw me  
near,  
And His the blood that can for all atone,  
And set me faultless there before the throne.  
'Twas He Who found me on the deathly  
wild,  
And made me heir of heav'n, the Father's  
child,  
And day by day, whereby my soul may live,  
Gives me His grace of pardon, and will give.  
O great Absolver, grant my soul may wear  
The lowliest garb of penitence and pray'r,  
That in the Father's courts my glorious dress  
May be the garment of Thy righteousness.  
Yea, Thou wilt answer for me, righteous  
Lord;  
Thine all the merits, mine the great reward;  
Thine the sharp thorns, and mine the golden  
crown;  
Mine the life won, and Thine the life laid  
down.

THE SIXTH WORD

*No. 17—Baritone Solo*

And they filled a sponge with vinegar, and  
put it upon hyssop, and put it to His  
mouth.  
When Jesus therefore had received the vine-  
gar, he said "It is finished!"

*No. 18—Chorus*

Calvary's mournful mountain climb;  
There, adoring at His feet,  
Mark the miracle of time,  
God's own sacrifice complete;  
"It is finished!" hear Him cry;  
Learn of Jesus Christ to die.

THE SEVENTH WORD

*No. 19—Baritone Solo*

When Jesus had cried with a loud voice, He  
said, "Father, into Thy hands I commend  
My spirit."

*No. 20—Trio*

As Christ upon the cross  
His head inclined,  
And to His Father's hands  
His parting soul resigned;  
So now itself my soul  
Would wholly give  
Into His sacred charge,  
In Whom all spirits live.

CONCLUSION

*No. 21—Baritone (or Alto) Solo and Chorus*

My spirit, on Thy care,  
Blest Saviour, I recline;  
Thou wilt not leave me to despair  
For Thou art love divine.

More love to Thee, O Christ!  
More love to Thee!  
Hear Thou the prayer I make  
On bended knee;  
This is my earnest plea,  
More love, O Christ, to Thee,  
More love to Thee!

Thy Spirit, in our hearts,  
Is whispering, Sinner, come;  
Lord! even so; I wait Thy hour!  
Jesus, my Saviour, come.

Then shall my latest breath  
Whisper Thy praise;  
This be the parting cry  
My heart shall raise,  
This still its prayer shall be,  
More love, O Christ, to Thee,  
More love to Thee! Amen.

*No. 22—Tenor (or Soprano) Solo and Chorus*

Sing, my soul, the Saviour's battle,  
Tell His triumph far and wide;  
Tell aloud the wondrous story  
Of His Body crucified;  
How upon the cross a victim,  
Vanquishing in death, He died.

In the cross of Christ I glory,  
Towering o'er the wrecks of time;  
All the light of sacred story  
Gathers round its head sublime. Amen.

# The Message from the Cross.

## Introduction.

No 1.— Now, my soul, thy voice upraising.  
Tenor (or Soprano) Solo and Chorus.

WILL C. MACFARLANE

*Adagio.* ( $\text{♩} = 54$ )

The piano introduction consists of four systems of music. The first system is in 3/2 time, marked *pp* and *sostenuto*, with a *Ped.* (pedal) marking. The second system continues the texture. The third system features a *mf* (mezzo-forte) marking in the bass and a *f* (forte) marking in the treble, with a *dim.* (diminuendo) marking. The fourth system concludes with *sf* (sforzando) markings in both staves, followed by a *dim.* and *pp* (pianissimo) marking.

*2 Andante*  
*TENOR (or Soprano) SOLO*

The vocal introduction is in 4/2 time, marked *Andante* ( $\text{♩} = 60$ ). The melody is written for Tenor (or Soprano) Solo. The piano accompaniment is in 4/2 time, marked *pp* (pianissimo), and features a *Man.* (Mancato) marking. The lyrics are: "Now, my soul, thy voice up - rais - ing, Tell in sweet and mourn - ful strain How the".

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*cresc.* *mf*

Cru-ci-fied en-dur-ing Grief, and wounds, and dy-ing pain, Free-ly of His

*cresc.* *p*

*f* *dim.* *p rit.* *dim.* *pp*

love— was of-fer'd, Sin-less was for sin-ners slain.

*mf* *dim.* *pp rit.*

**3** *a tempo*  
**CHORUS.**

*pp*

Now, my soul, thy voice up - rais - ing, Tell in sweet and mourn-ful strain How the

*pp*

Now, my soul, thy voice up - rais - ing, Tell in sweet and mourn-ful strain How the

*pp*

Now, my soul, thy voice up - rais - ing, Tell in sweet and mourn-ful strain How the

*pp*

*a tempo*

*pp*

Ped.



*cresc.* *mf*

Cru-ci-fied en-dur-ing Grief, and wounds, and dy-ing pain, Free-ly of His

*cresc.* *mf*

Cru-ci-fied en-dur-ing Grief, and wounds, and dy-ing pain, Free-ly of His

*cresc.* *mf*

Cru-ci-fied en-dur-ing Grief, and wounds, and dy-ing pain, Free-ly of His

*cresc.* *mf*

*cresc.* *mf*

*f* *dim. p rit.* *dim. 4 pp* *lit up*

love was of-fer'd, Sin-less was for sin-ners slain.

*f* *dim. p rit.* *dim. pp*

love was of-fer'd, Sin-less was for sin-ners slain.

*f* *dim. p rit.* *dim. pp*

love was of-fer'd, Sin-less was for sin-ners slain.

*f* *dim. p rit.* *dim. pp*

*Stand*

5 Tempo di Marcia. (♩ = 116)

*rit.* *pp* *cresc.*

6

*p* *cresc.* *mf* *cresc.*

TENORS. *mf* *rit.* *dim.*

And when they were come to the place, which is call'd Cal - va - ry,—

BASSES. *mf*

And when they were come to the place, which is call'd Cal - va - ry,—

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

7 Adagio.

*pp*

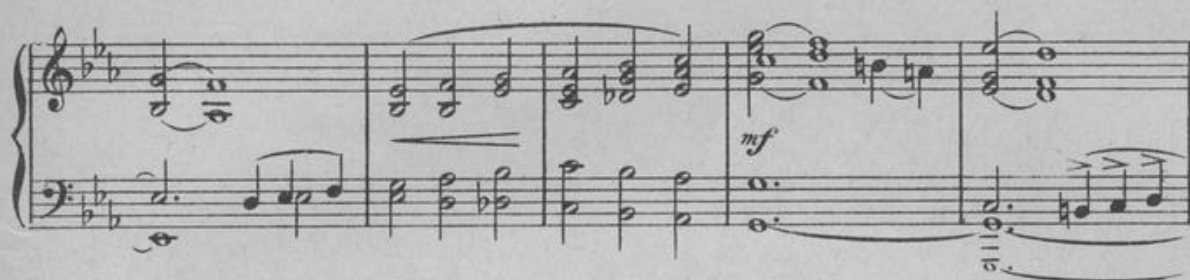
there they cru-ci-fied Him.

*pp*

there they cru-ci-fied Him.

Adagio.

*pp* *p*



No 2. — Oh, come and mourn.  
Chorus.

8 Andante.

Oh, come, come and mourn with me a - while, and tar - ry  
Oh, come, come and mourn with me a - while, and tar - ry  
Oh, come and mourn with me a - while, and tar - ry

*p* *cresc.* *cresc.* *cresc.*

Andante. (♩ = 84)

*p*

Man. Ped.



here the cross be - side.

here the cross be - side.

here the cross be - side, and tar-ry here the cross be -

*mf*

side.

Oh,

Oh,

*p*

*dim.*

*pp*

come, come, to - geth - er let us mourn, Je - sus, our Lord, is

come, come, to - geth - er let us mourn, — Je - sus, our Lord, is

Oh, come, to - geth - er let us mourn, Je - sus, our Lord, is

Man. Ped.

cru - ci - fied, cru - ci - fied.

cru - ci - fied, cru - ci - fied.

cru - ci - fied, — cru - ci - fied, Je - sus, our Lord, is

*f* *dim.*

31T

*pp* cru - ci - fied.

*pp* cru - ci - fied.

*f* cru - ci - fied.

*f* cru - ci - fied.

*pp* cru - ci - fied.

*pp* cru - ci - fied.

*p* *dim.* *pp*

10 *RISE* No. 3. - And they that passed by reviled Him.

10 *RISE* Tempo di Marcia. (♩ = 116)

BARITONE SOLO.

*p*

And

*pp* *p* *dim.*

Ped.

Andante.

they that pass'd by re - vild Him, say - ing:

*p* *mf*



## 11 Allegro con brio

## Allegro con brio (♩ = 132)

12

down from the cross. He trust-ed in God, let Him de -

down from the cross. He trust-ed in God, let Him de -

down from the cross. He trust-ed in God, let Him de-liv-er

liv-er Him, if He will have Him; for He said,

liv-er Him, if He will have Him; for He said,

Him, if He will have Him; for He said,

Man.

*rit.* ***ff*** 13

I am the Son of God?"

*rit.* ***ff***

I am the Son of God?"

*rit.* ***ff***

I am the Son of God?"

*rit.* ***ff***

*rit.* ***ff*** ***pp*** Tempo di marcia (♩ - 116)

Ped.

*yes (no?)*

*p* *mf* *p* *ritard* ***pp*** ***ppp*** *lunga*

## CHORUS.

## 14 Andante

Have we no tears to shed for Him, while

Have we no tears to shed for Him, while

Have we no tears to shed for Him, while

Andante (♩ = 60)

Ped. Man.

sol - diers scoff and Jews de - ride? Ah! look how

sol - diers scoff and Jews de - ride? Ah! look how

sol - diers scoff and Jews de - ride? Ah! look how

Ped.



*pp ritard*

pa - tient - ly — He hangs; Jes-us, our Lord, is cru - ci - fied.

*pp ritard*

pa - tient - ly He hangs; Jes-us, our Lord, is cru - ci - fied.

*pp ritard*

pa - tient - ly He hangs; Jes-us, our Lord, is cru - ci - fied.

*pp ritard*

Man. Ped.

15

*p a tempo*

O love of God! O sin — of man! In this dread

*p*

O love of God! O sin — of man! In this — dread

*p*

O love of God! O sin — of man! In this — dread

*p*

*pp a tempo*

*pp p*

Ped. Man.

act your strength is tried; and vic - to - ry - re -

act — your strength — is — tried; — and vic - to - ry re -

act — your strength — is — tried; — and vic - to - ry re -

Ped.

*pp* Adagio. *ppp*

mains with love, For Thou, our Lord, art cru - ci - fied!

*pp* *ppp*

mains with love, For Thou, our Lord, art cru - ci - fied!

*pp* *ppp*

mains with love, For Thou, our Lord, art cru - ci - fied!

*pp* *ppp*

Adagio.

*pp* *ppp*

Man. Ped.



# The First Word.

No 5.—"Father forgive them, for they know not what they do."

Baritone Solo.

*Silvestri*  
16

BARITONE SOLO.

Andante.

Andante. ( $\text{♩} = 72$ )

*Silvestri*  
Ped.

Man.

Adagio.

Then said Je-sus,

"Fa - ther,

Fa - ther, for -

Adagio. ( $\text{♩} = 66$ )

Adagio.

give, for - give — them, —

for they

Adagio. ( $\text{♩} = 60$ )

Ped.

*ritard.*

know not, they know not what they do?"

*ritard.*

Nº 6. Jesus, in Thy dying woes.  
Tenor (or Soprano) Solo.

17 *Andante non troppo.*

Je - sus, in Thy dy - ing

*Andante non troppo. (♩ = 88)*

*p* *rit.* *pp* *mf*

Man. Ped.

woes, E - ven while Thy life - blood

flows, Crav - ing par - don

for Thy foes: Hear us, Ho - ly

Ped.

18

*ritard.* *mf agitato*

Je - - sus. Sav - iour, for our par - don sue,

*ritard.* *mf agitato*

Man.

*ritard.*

When our sins Thy pangs re-new, For we

*ritard.*

*Andante.* *f* *dim.* *p ritard.*

know — not what we do: Hear us, Ho - ly Je - -

*Andante.* *mf*

Ped.

19 *Tempo I.*

*mf*

sus. Oh, may we, who mer - cy need, —

*Tempo I.* *mf*

Man.

Be like Thee in heart and deed,

When with wrong our spir - its

bleed; Hear us, Ho - ly Je - - sus.

Ped.

Hear us, Ho - ly Je - - sus.

*mf ritard.* *p dim.* *pp*

*pp ritard.* *dim.* *p* *pp*

Man.



# The Second Word.

No 7—"To-day shalt thou be with Me in Paradise."

Baritone Solo.

20 Andante.

Andante. (♩ = 84.)

BARITONE SOLO.

Andante.

One of the thieves which was cru - ci -

Andante. (♩ = 72.)

ritard.

mf

fied ——— said un-to Je-sus,

f

p

21 Andante.

"Lord, — Lord, — Lord, — re - mem - ber

Andante. (♩ = 84.)

p

cresc.

me — when Thou com - est

in to Thy King - dom — Lord — re-mem - ber me."

22

Then said Je - sus — un - to him:



23 Più mosso.  
*p* Ver - i - ly, ver - i - ly, ver - i - ly I say un - to  
*cresc.*  
 Più mosso. (♩ = 92.)  
*p*

thee — To - day  
*accel. poco a poco* *mf*  
*accel. poco a poco*

shalt — thou be with Me —  
*f*

In Par - a -  
*f*

*f*

dise. To - day

*pritar.* *pp*

shalt thou be with Me."

*pritar.* *pp*

*Goe + vpp*  
24

No 8..Now is the day of salvation!  
Chorus.

*Allegro moderato.*

*ff*

Now, now, now is the day of sal-

*ff*

Now, now, now is the day of sal-

*ff*

Now, now, now is the day of sal-

*ff*

Now, now, now is the day of sal-

*Allegro moderato.* (♩ = 120)

*ff sempre staccato*

*Red.*

va - tion! Now, now, *ff*

va - tion! Now, now, *ff*

va - tion! Now, now, *ff*

va - tion! Now, now, *ff*

now is the ac-cept-ed time! *Hold*

now is the ac-cept-ed time!

now is the ac-cept-ed time!

now is the ac-cept-ed time!

*ff*  
Now, now, now is sal-va-tion come!

*ff*  
Now, now, now is sal-va-tion come!

*ff*  
Now, now, now is sal-va-tion come!

*ff*  
Now, now, now is sal-va-tion come!

Man.

25

The Son of Man is come —

The Son of Man is come — to seek and to save, to seek, to



*f*

The Son of Man is come — to seek and to —

— to seek and to save, to seek, to save, to seek and to

save, to seek, to save, the Son of Man is come — to seek and to

Ped.

save, to seek, to save, to seek and to save, to seek —

save, — to seek, — to save, seek and to save, to seek, to

save, to seek, to save, to seek and to save, to seek —

*f*

The Son of Man is come — to seek and to save, to

to save, — that which was lost, —

save, to seek, to save that which was lost, —

to save, — that which was lost,

save, to save that which was lost,

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

*dim.* *p*

26

*rit.* *p* *pp*

that which was lost, was lost.

*rit.* *p* *pp*

that which was lost, was lost.

*rit.* *p* *pp*

that which was lost, was lost.

*rit.* *p* *pp*

that which was lost, was lost.

*p rit.* *dim.* *pp*

Man. Ped.

27

Tempo I.

*long*  
**ff**

Now, now, now is the day of sal -

Now, now, now is the day of sal -

Now, now, now is the day of sal -

Now, now, now is the day of sal -

Tempo I.

**ff**

va - tion! Now, now, now is the day of sal -

va - tion! Now, now, now is the day of sal -

va - tion! Now, now, now is the day of sal -

va - tion! Now, now, now is the day of sal -

**ff**

now is the ac-cept-ed time! *ff* Now, now,

now is the ac-cept-ed time! *ff* Now, now,

now is the ac-cept-ed time! *ff* Now, now,

28 *p*

now is sal-va-tion come! *p* To him that o - ver -

now is sal-va-tion come! *p* To him that o - ver -

now is sal-va-tion come! *p* To him that o - ver -



com - eth \_\_\_\_\_ will I give to eat of the

com - eth \_\_\_\_\_ will I give to eat of, the

com - eth \_\_\_\_\_ will I give to eat of the

The piano accompaniment features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand, both in a B-flat major key signature.

29

tree of life, which is in the

tree of life, which is in the

tree of life, which is in the

tree of life, which is in the

Measures 5-8 include dynamic markings: *mf* (mezzo-forte) and *p* (piano). The piano accompaniment continues with a similar eighth-note pattern, with the left hand providing harmonic support.

midst of the Par - a - dise of

midst of the Par - a - dise of

midst of the Par - a - dise of

mf

mf

mf

mf

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are "midst of the Par - a - dise of". The piano accompaniment features a flowing melody in the right hand and a steady bass line in the left hand. The dynamic marking *mf* (mezzo-forte) is indicated above the vocal staves and below the piano accompaniment.

God, \_\_\_\_\_ which is in the

God, \_\_\_\_\_ which is in the

God, \_\_\_\_\_ which is in the

mf

mf

mf

mf

The second system of the musical score continues the vocal and piano parts. The vocal parts have a long rest for the word "God," followed by the lyrics "which is in the". The piano accompaniment continues with the same flowing melody and steady bass line. The dynamic marking *mf* (mezzo-forte) is indicated above the vocal staves and below the piano accompaniment.

midst of the Par - a - dise of

midst of the Par - a - dise of

midst of the Par - a - dise of

midst of the Par - a - dise of

God, of God.

God, of God.

God, of God.

God, of God.

attacca subito

Reese  
Tempo I.

*ff* Now, now, now is the day of sal-

*ff* Now, now, now is the day of sal-

*ff* Now, now, now is the day of sal-

*ff* Now, now, now is the day of sal-

Tempo I.

*ff*

va - tion! *ff* Now, now,

va - tion! *ff* Now, now,

va - tion! *ff* Now, now,

*ff*

*ff*



[illegible]

Andante maestoso.

ritard. *ff*

Now is the day, Now is the day of sal - va - - tion!

ritard. *ff*

Now is the day, Now is the day of sal - va - - tion!

ritard. *ff*

Now is the day, Now is the day of sal - va - - tion!

ritard. *ff*

Now is the day, Now is the day of sal - va - - tion!

Andante maestoso.

ritard. *ff*

## The Third Word.

No 9.—"Woman, behold thy Son!" "Behold thy mother!"

Baritone Solo.

*Sub.*  
32 Andante maestoso. (♩ = 60)

*pp*

Ped.

## 33 BARITONE SOLO.

*p*

When Je - sus there - fore saw His moth - er, —

*pp*

*p* and the dis - ci - ple whom He lov'd, ———

*pp*

*p* He said un - to His

moth - er, ——— "Wom - an, ——— be - hold

*pp*

Man.

*f* 35 thy Son!" Then said

*p*

Ped.

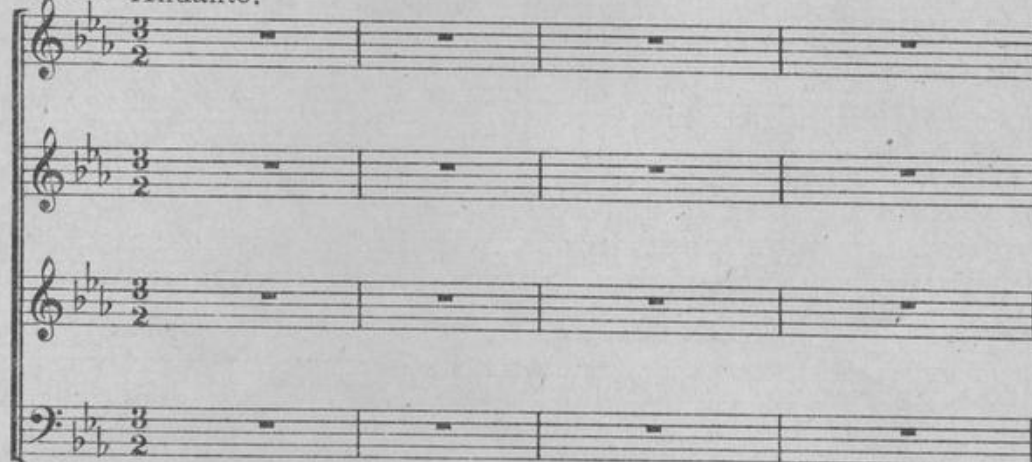
*pp* Adagio. *ppp* He to the dis - ci - ple, "Be - hold — thy — moth - er!"

## No 10.- At the cross her station keeping.

Tenor (or Soprano) Solo and Chorus.

*Hand*  
36

Andante.



Andante. (♩ = 60.)





moth - er weep-ing, Where He hung, the dy-ing

moth - er weep-ing, Where He hung, the dy-ing

moth - er weep-ing, Where He hung, the dy-ing

*cresc.* *dim.*

*cresc.* *dim.*

*cresc.* *dim.*

*cresc.* *dim.*

*pp*

37

*pp* Lord For hersoul of joy be-reav-ed,

*pp* Lord For hersoul of joy be-reav-ed,

*pp* Lord For hersoul of joy be-reav-ed,

*pp* Lord For hersoul of joy be-reav-ed,

*pp*

Bow'd with an-guish deep - ly griev-ed, Felt the sharp and pierc-

Bow'd with an-guish deep - ly griev-ed, Felt the sharp and pierc-

Bow'd with an-guish deep - ly griev-ed, Felt the sharp and pierc-

Bow'd with an-guish deep - ly griev-ed, Felt the sharp and pierc-

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*pp*

ing sword.

ing sword.

ing sword.

ing sword.

Oh, how sad and sore dis-

*f*

*f*

*f*

*f*

*38*

*TENOR (or Soprano) SOLO.*

*pp*

*mf*

*pp*

tress'd, \_\_\_\_\_ Now was she, that moth-er bless'd \_\_\_\_\_

*pp*  
Of the sole - be - got - ten One;

*p* Deep the woe of her af - flic - tion, When she *p*

Ped. *pp*

saw the cru - ci - fix - ion Of her ev - er - glo - rious

*cresc.*

Man.

39

*f*  
Son.

*f*  
Ped.

*p*  
*pp*

40

*pp*  
Who, on Christ's dear moth - er gaz - ing, Pierc'd by an-guish

*pp*  
Who, on Christ's dear moth - er gaz - ing, Pierc'd by an-guish

*pp*  
Who, on Christ's dear moth - er gaz - ing, Pierc'd by an-guish

*pp*



so — a - maz-ing, Born of wom - an, would not weep? —

so — a - maz-ing, Born of wom - an, would not weep? —

so — a - maz-ing, Born of wom - an, would not weep? —

*cresc.* *dim.* *pp*

*cresc.* *dim.* *pp*

*cresc.* *dim.* *pp*

*cresc.* *dim.* *pp*

*pp*

41

*pp*

Who, on Christ's dear moth - er think-ing, Such a cup of sor - row

*pp*

Who, on Christ's dear moth - er think-ing, Such a cup of sor - row

*pp*

Who, on Christ's dear moth - er think-ing, Such a cup of sor - row

*pp*

*pp*

*cresc.* *f* *mf*

drink-ing, Would not share her sor - rows deep? — At the

*cresc.* *f* *mf*

drink-ing, Would not share her sor - rows deep? — At the

*cresc.* *f* *mf*

drink-ing, Would not share her sor - rows deep? — At the

*pp* *mf* *p*

*p* *ppritard.* *dim.* *Sheat.*

cross, At the cross, At the cross. —

*p* *ppritard.* *dim.*

cross, At the cross, At the cross. —

*p* *ppritard.* *dim.*

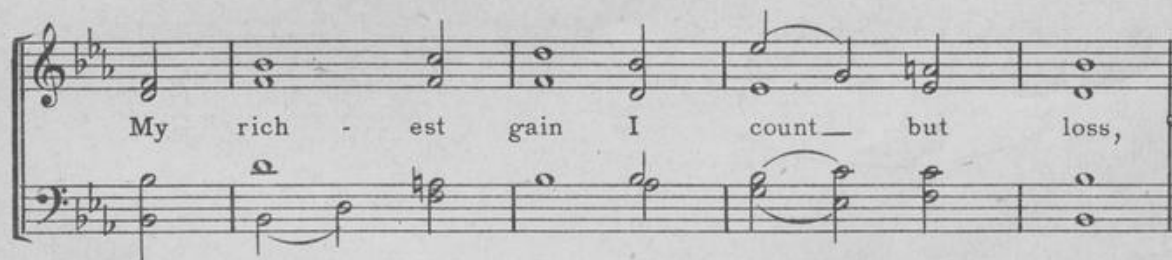
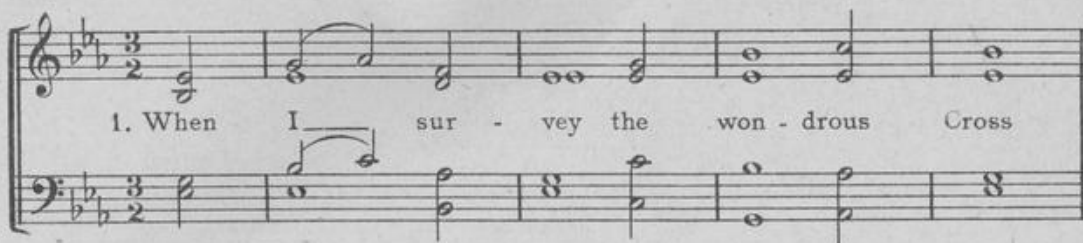
cross, At the cross, At the cross. —

*pp* *ritard.* *dim.* *ppp*

Nº 11.—“When I survey the wondrous Cross”  
Hymn

49

To be sung by Choir and Congregation



2.

Forbid it, Lord, that I should boast,  
Save in the cross of Christ, my God:  
All the vain things that charm me most,  
I sacrifice them to His blood.

3.

See, from His head, His hands, His feet,  
Sorrow and love flow mingled down!  
Did e'er such love and sorrow meet?  
Or thorns compose so rich a crown?

4.

Were the whole realm of nature mine,  
That were a tribute far too small;  
Love so amazing, so divine,  
Demands my soul, my life, my all. Amen.

# The Fourth Word.

No 12. — "My God, My God, why hast Thou forsaken Me?"

BARITONE SOLO.

43 Adagio. (♩ = 72)

First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/2. The tempo is Adagio with a quarter note equal to 72 beats per minute. The music is marked *legato* and *pp* (pianissimo). The bass line begins with a melodic phrase, while the treble line has whole rests. The word "Man." is written below the first measure of the bass line.

Second system of the musical score. The bass line continues its melodic development, and the treble line enters with a melodic phrase. The music remains marked *pp*. The system concludes with a double bar line.

Third system of the musical score. Both the treble and bass lines continue their respective melodic lines. The music is still marked *pp*. The system concludes with a double bar line.

Fourth system of the musical score. The treble line features a melodic phrase marked *f* (forte). The bass line continues its melodic line. The system concludes with a double bar line.



*BARITONE SOLO*

Più mosso.

44

2

*ritard.*

Now from the sixth hour there was dark-ness o-ver all the land,  
Più mosso. (♩=84)

Più mosso. ( $\text{♩} = 84$ )

PA

*ritard.*

45

un-to the ninth hour.

( $d = 72$ )

*PP*

Piu mosso.

46

*mf*And at the ninth hour Je - sus cried — with a  
Piu mosso. (♩ = 84)

47 Adagio.

*f*

loud voice, say - ing;

Adagio. (♩ = 72) "My God, My—

Adagio molto.

*lunga*

God, —

Why hast Thou for - sak - en Me?"

*lunga*

48 Andante.

Andante. (♩ = 84)

*ritard.* *p a tempo*

"My God, My God, —

*a tempo*

*ritard.* *p*

Why hast Thou for - sak - en Me, Why hast Thou for - sak - en Me,

*ritard.* 49 *a tempo*

Why art Thou so far from Me, so far — from Me? All

*ritard.* *a tempo*

they that see Me laugh — Me to scorn,



*ritard.* **50** *a tempo cresc.* *agitato* *f*

laugh— Me to scorn. Be not far from Me,— be not far, be not

*ritard.* *a tempo* *cresc.* *mf*

far— from Me: for trou-ble is

*p* *accel.*

*p* *accel.*

**51** *pp* *ritard.* *più lento*

near, there is none to— help Me. My tongue—

*pp* *ritard.* *più lento*

*ritard.* *a tempo*

cleav-eth to My mouth.— They pierced My hands and My feet,— they

*ritard.* *a tempo*



look and stare up - on Me. They part My gar-ments a - mong them, and cast

lots — up - on — My ves - - - ture. But

*ritard.* 52 *f*

*ritard.* *mf*

*più lento*

be not Thou far from Me, O Lord, O My Strength

*più lento* *ff*

53

Adagio.

*mf* haste Thee to help Me. *p* My God, My—

Adagio. (♩ = 72)

*p* *pp*

God, — Why hast Thou for - sak - en Me, Why hast Thou for -

*rit.* *pp*

*dim.* *pp* sak - en Me?

*dim.* *pp*

## The Fifth Word.

No 13.—"I Thirst."

Baritone Solo.

54

Andante con moto. (♩ = 84.)

Man.

BARITONE SOLO. *p*

Aft-er this,

*ritard*

55 Allegro moderato.

*cresc*

Jes - us, know - ing that all things were now ac - comp - lish'd,

(♩ = 120)

*pp*

Andante.

*mf*

saith, "I thirst?"

(♩ = 84)

*p*

*ritard*

Nº 14. "Come ye blessed of My Father."

59

Andante con moto. Baritone Solo and Trio.

58

SOP. I. (2 voices)

*p*  
Come ye bless - ed, come ye bless - ed, ye bless - ed of My

SOP. II. (2 voices)

*p*  
Come ye bless - ed, come ye bless - ed, ye bless - ed of My

ALTO (2 voices)

*p*  
Come ye bless - ed, come ye bless - ed, ye bless - ed of My

(♩ = 84)

*pp*

Fa - ther, in - her - it the king - dom, in - her - it the

Fa - ther, in - her - it the king - dom, in - her - it the

Fa - ther, in - her - it the king - dom, in - her - it the



king-dom pre - par - ed for you — from the foun - da - tion of the

king-dom pre - par - ed for you — from the foun - da - tion of the

king-dom pre - par - ed for you — from the foun - da - tion of the

*mf* *p*

Repeat from page 59

57 *ritard* *pp* *p* 58 *a tempo*

world. Come ye bless - ed, Come ye

world. Come ye bless - ed, Come ye

world. Come ye bless - ed, Come ye

*BAR. SOLO* *pp* *p*

Come ye bless - ed, Come ye bless - ed,

Repeat from page 59

*pp* *ritard* *pp* *p a tempo*

bless-ed, come ye bless-ed, ye bless-ed of my Fa-ther, in - her - it the

bless-ed, come ye bless-ed, ye bless-ed of my Fa-ther, in - her - it the

bless-ed, come ye bless-ed, ye bless-ed of my Fa-ther, in - her - it the

*mf* I was an hun - ger'd, and ye gave Me meat: I was

*pp*

Ped.

59

king-dom, in - her - it the king-dom, come ye bless-ed, in -

king-dom, in - her - it the king-dom, come ye bless-ed, in -

king-dom, in - her - it the king-dom, come ye bless-ed, in -

thirst - y and ye gave Me drink. In - as-much as ye have

*pp* *pp* *pp* *pp* *f* *p*

her - it the king-dom pre - par - ed for - you, - come ye bless-ed, come ye

her - it the king-dom pre - par - ed for - you, - come ye bless-ed, come ye

her - it the king-dom pre - par - ed for - you, - come ye bless-ed, come ye

done it un - to one - of the least of these My breth-ren, ye have done it

bless - ed, come.

bless - ed, come.

bless - ed, come.

un to Me.

*ritard. ppp*

*dim.*

No 15. "He that cometh to Me"  
Tenor (or Soprano) Solo

60

Moderato

*mf* *3*

"He that com-eth to Me shall nev-er hun-ger."

*mf* *3*

"He that be-liev-eth on Me shall nev-er thirst."

*mf* *3* *ritard.*

"Him that com-eth to Me — I will in no wise cast out."



No 16. "It is the Voice of Jesus"  
Tenor (or Soprano) Solo

61

Andante con moto

Andante con moto ( $\text{♩} = 76$ )  
*espressivo*  
*p*  
Man.

*ritard.*  
*ritard.*  
Ped.

62

a tempo

*p espressivo*

*a tempo*  
*p*  
It is the voice of Je-sus that I hear; His are the  
Man.

*mf*  
hands stretch'd out to draw me near, And His the blood that can for  
Ped.  
Man.

all a-tone, And set me fault - less there be - fore the

Ped.

## 63

*ritard.* *un poco più lento* *p*

throne. 'Twas He Who found me on the death-ly

*ritard.* *un poco più lento* *p*

Man.

*cresc.* *mf*

wild, And made me heir of heav'n, the Fa-ther's child, And day by

*ritard.*

day, where-by my soul may live, Gives me His grace of par-don, and will give.

*ritard.*

Tempo I. *p*

O great Ab - sol - ver, grant my soul — may wear The

Tempo I. *p*

Man.

*cresc.*

low - liest garb. of — pen-i - tence and pray'r, That in the Fa - ther's

Ped. Man.

courts my glo - rious dress May be the gar -

Ped.

*ritard*

— ment of Thy right - eous - ness.

*ritard*



*un poco più lento* *mf*

*un poco più lento* Yea, Thou wilt ans - wer for me, —

*mf*

Man.

right - eous Lord; Thine all the mer - its, mine — the —

Ped.

*f*

great re - ward; Thine the sharp thorns, and mine — the —

Man.

*f* *ff*

gold - en crown; Mine the life — won, — mine the

*f* *agitato*

Ped.



*largamente*

life — won, — and Thine the life — laid

*Con dolore molto ritard e dim.*

*mf*

*largamente*

*molto ritard e dim*

Man.

**66**

*più lento*

down.

*pp*

*pp*

Ped. *pp* 32'

*p with exaltation*

It is the voice of — Je — sus that I

*pp*

*p*

*pp*

Man.

**Adagio**

hear.

**Adagio**

*pp*

*ppp*

Man.

Ped.

## The Sixth Word.

No 17.—“It is finished.”

Baritone Solo.

67

Adagio (♩ = 72)

First system of the musical score. It features a piano accompaniment in G major (one sharp) and common time. The piano part begins with a *pp* (pianissimo) dynamic and includes a triplet of eighth notes in the right hand. A baritone solo line is written above the piano staff, starting with a *p* (piano) dynamic. The system concludes with a *p* dynamic marking in the piano part.

Man

Second system of the musical score. The piano accompaniment continues with sustained chords in the right hand and moving bass lines in the left hand. The baritone solo line continues with sustained notes.

Third system of the musical score. The piano accompaniment features a *cresc.* (crescendo) marking in the first measure, followed by a *mf* (mezzo-forte) dynamic. The system ends with another *cresc.* marking.

Fourth system of the musical score. The piano accompaniment begins with a *f* (forte) dynamic. The system concludes with a *f* dynamic marking.

68

*dim.* *ritard* *pp a tempo*

*BARITONE SOLO*

*p*

And they fill'd a sponge with vin-e-gar,

*Ped*

*p*

— and put it up-on— hys-sop, and put it to His mouth..

*pp* *colla voce*

*Man*

69

*p*

When

*pp*

*Man* *Ped*

70

*p* *p*

Jes - us there - for had re - ceiv'd the vin - e - gar, — He said, "It is

*sempre pp*

fin - ish'd!"

*pp* *cresc.* *ritard*



Adagio.  $\text{♩} = 72$ 

## No 18.— Calvary's mournful mountain climb.

Chorus.

*mf pesante*

Ped.

72

*mf*

Cal - vry's mournful mountain climb; There, a - dor - ing

*mf pesante*

Ped.

at His feet, Mark the mir-a-cle of time,

73

*mf* Cal - vry's mournful

God's own sac-ri-fice com-plete;

*mf*

mountain climb;                      There, ——— a-dor-ing at His feet,

Cal - v'ry's mournful mountain climb;                      There, ——— a - dor-ing

The first system of a musical score in D major (two sharps). It consists of three staves. The top two staves are vocal parts (soprano and alto), and the bottom staff is a piano accompaniment. The lyrics are: "mountain climb;                      There, ——— a-dor-ing at His feet," and "Cal - v'ry's mournful mountain climb;                      There, ——— a - dor-ing". The piano part features a steady accompaniment with chords and moving lines in both hands.

Mark ——— the mir-a-cle of time,                      God's ——— own

at His feet,                      Mark ——— the mir-a-cle of time, God's own

The second system of the musical score continues the vocal and piano parts. The lyrics are: "Mark ——— the mir-a-cle of time,                      God's ——— own" and "at His feet,                      Mark ——— the mir-a-cle of time, God's own". The musical notation follows the same structure as the first system, with vocal staves and a piano accompaniment in D major.

74

Cal - v'ry's mournful mountain climb;  
 sac - ri - fice com - plete; Cal - v'ry's mournful

There, a - dor - ing at His feet, Mark the  
 mountain climb; There, a - dor - ing at His feet, Mark the  
 There, a - dor - ing at His feet, Mark the mir-a-cle of



mir-a-cle of time, God's own sac-ri-fice com -

Mark the mir-a-cle of time, God's own sac-ri-fice com -

time God's own sac-ri-fice com - plete

**75**  
*mf*

Cal-vry's mournful mountain climb; There, a-dor-ing

plete; Cal-vry's mournful mountain climb;

plete; Cal-vry's mourn - ful moun-tain climb; There, a-dor - ing

at His feet, Mark the mir-a-cle of time,  
There a-dor-ing at His feet, Mark the

*SOPRANO I (or Solo Soprano.)*  
**76 p**

God's own sac-ri-fice com-plete; Calv'ry's mourn-ful  
mir-a-cle of time, God's own sac-ri-fice com-plete; Calv'ry's mourn-ful  
God's own sac-ri-fice com-plete;  
Cal - v'ry's mournful

*SOPRANO II (or all the Sopranos.)*

*ALTO. p*

*TENOR.*

*BASS.*

*mf*

fin - ish'd! hear Him cry;

*p* moun-tain climb; There, a-dor - ing at His feet,

*p* moun-tain climb; There, a-dor - ing at His feet,

*mf* Cal - vry's mourn-ful moun-tain climb; There, a-dor-ing

moun-tain climb; There, a-dor-ing at His feet,

Learn of Je - sus - Christ to

Mark the mir - a - cle of time, God's own sac - ri - fice com -

Mark the mir - a - cle of time, God's own sac - ri - fice com -

at His feet Mark the mir - a - cle of time God's own

Mark the mir - a - cle of time, God's own



77

*ff*

die, ————— "It is fin - ish'd!"

plete; ————— "It is fin - ish'd!"

plete, com-plete; "It is fin - ish'd!"

sac - ri - fice com-plete; "It is fin - ish'd!"

*ff*

*ff*

hear Him cry; ————— Learn of Je - sus -

hear Him cry; ————— Learn of Je - sus -

hear Him cry; ————— Learn of Je - sus -

*ff*

*ff*



*fff*  
Christ to die.

*fff*  
Christ to die.

*fff*  
Christ to die.

*fff*  
Christ to die.

*fff*

78 *Largamente.*

*ff* "It is fin - ish'd!"

*ff* "It is fin - ish'd!"

*ff* "It is fin - ish'd!"

*ff* "It is fin - ish'd!"

*Largamente.*

*ff*

Man. Ped. *attacca subito*

# The Seventh Word.

Nº 19.—“Father, into Thy hands I commend My spirit.”

Baritone Solo.

*79* *attacca subito* *f* *ff* *mf*

When Je - sus had cried with a loud voice, He said:

Adagio.

*80*

*p*

“Fa-ther, Fa-ther, in-to Thy hands I com - mend - My spir - it.”

Adagio

*pp*

Andante con moto. Nº 20.— As Christ upon the cross.

*81*

ALTO (2 voices, or) SOLO

Trio.

*rit.*

*a tempo*

TENOR (2 voices, or) SOLO

*rit.*

*a tempo*

BASS (2 voices, or) SOLO

*rit.*

*a tempo*

As Christ up - on the cross His head in - clin'd, And

As Christ up - on the cross His head in - clin'd, And

Andante con moto. (♩ = 92)

*p* *rit.* *pp* *a tempo*

Man.

to His Fa-ther's hands His part-ing soul re - sign'd, So now it-self my

to His Fa-ther's hands His part-ing soul re - sign'd, So now it-self my

Ped.

soul Would whol - ly give In - to His sa - cred

soul Would whol - ly give In - to His sa - cred

charge, In whom all spir - its live.

charge, In whom all spir - its live.

charge, In whom all spir - its live.

charge, In whom all spir - its live.



# Conclusion.

83

83

Largo.

No 21. - My spirit on Thy care.  
Baritone (or Alto) Solo and Chorus.

\* BARITONE (or Alto) SOLO. *p*

My spir - it, on Thy care,

Largo. (♩ = 69)

*f* Ped. *pp* Man.

*pp* CHORUS.

My spir - it, on Thy care, Blest Sav-iour I re - cline;

Blest Sav-iour I re - cline; (*Humming pp*)

My spir - it, on Thy care, Blest Sav-iour I re - cline;

(*Humming pp*)



84

*p SOLO.*

Thou wilt not leave me to de - spair, For Thou art love di - vine.

## CHORUS.

*mp*

Thou wilt not leave me to de - spair, For Thou art love di - vine.

*(Humming pp)*

Thou wilt not leave me to de - spair, For Thou art love di - vine.

*(Humming pp)*

85 Più mosso.

*p SOLO.*

More love to Thee, O Christ! More love to Thee! —

Più mosso. (♩ = 80)

*p*

Ped.

*mf* Hear Thou the pray'r I make *p* On— bend-ed knee;—

*mf* This is my ear-nest plea,— *rit.* More love, O Christ, to Thee,

86

Largo.

*rit.* *pp a tempo* More love, O

*p* *rit.* *pp a tempo* Move love, O Christ to Thee, — More love to Thee! More love, O

*rit.* *pp a tempo*

*rit.* *pp a tempo* More love, O

Largo.

*rit.* *pp* 32'

Man. Ped.

87

*rit.* *a tempo*

Christ,— More love to Thee!

*rit.* *SOLO p*

Christ,— More love to Thee! Thy Spir - it, in our hearts,

*rit.*

Christ,— More love to Thee!

*rit.*

*a tempo*

*p*

Man.

*pp*

Thy Spir - it, in our hearts, Is whis-p'ring Sin - ner,

*pp*

Is whis-p'ring, Sin - ner, come: (*Humming pp*)

*pp*

Thy Spir - it, in our hearts, Is whis-p'ring Sin - ner,

*pp*

(*Humming pp*)

*pp*

88

come:

*mf*

Lord! e-ven so; I wait Thy hour! Je - sus, my Sav - iour, come!

come:

*pp*

Lord! e-ven so; I wait Thy hour! Je - sus, my Sav - iour, come!

*pp*

(Humming *pp*)

Lord! e-ven so; I wait Thy hour! Je - sus, my Sav - iour, come!

*pp*

(Humming *pp*)



89

*Piu mosso.*

Then shall my lat - est breath Whisp - er Thy praise;—

*Piu mosso.*

*p*

Ped.

*cresc.*

This be the part - ing cry,— My heart shall raise,—

*mf* *accel.*

This still its pray'r shall be— More love, O Christ, to Thee,

*accel.*

90

*mf accel.**ritard.*

This still its pray'r shall be— More love to Thee,—

*accel.* *ritard.*

91

Largo.

More love, O Christ, to Thee! — More love to Thee!

*p* *ritard* *mf*

Largo.

*pp* *ritard.*

Man. Ped.

CHORUS.

*ppp*

A - men, A - men, A - - - men.

*ppp*

A - men, A - men, A - - - men.

*ppp*

A - men, A - men, A - - - men.

*ppp*

A - men, A - men, A - - - men.

*pp* *ppp*

Ped. 16' 32'

Nº 22. — Sing, my soul, the Saviour's battle.  
Tenor (or Soprano) Solo and Chorus.

92

Allegro moderato.

*mf* TENOR (or Soprano) SOLO.

Allegro moderato. (♩=80)

Sing, my soul, — the Sav-iour's

*f* Man. *dim.* *p* Ped.

bat - tle, Tell His tri - umph — far and

wide; — Tell a - loud — the won - drous

sto - ry of His Bod - y

cru - ci-fied; How up-on the

cross a vic - tim

van - quish-ing in death, — He died.



## CHORUS

*Stand up*

**SOP. II** Sing, my soul, the Sav - iour's

**ALTO** Sing, my soul, — the Sav - iour's bat - tle,

**TENOR** Sing, my soul, — the Sav - iour's bat - tle,

**BASS** Sing, my soul, — the Sav - iour's bat - tle,

bat - tle, Tell His tri - umph — far and

Tell His tri - umph — far and wide, — Tell a -

Tell His tri - umph — far and wide, — Tell a -

Tell His tri - umph — far and wide, — Tell a -

wide, — Tell a - loud the won - drous

loud — the won - drous sto - ry of His

loud — the won - drous sto - ry of His

loud — the won - drous sto - ry of His

The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It features a series of chords and single notes. The bass staff has a key signature of one flat (Bb) and a common time signature, featuring a steady eighth-note accompaniment.

sto - ry Of His Bod - y — cru - ci -

Bod - y — cru - ci - fied.

Bod - y — cru - ci - fied.

Bod - y — cru - ci - fied.

The piano accompaniment continues with the same treble and bass staves. The treble staff shows a progression of chords, and the bass staff maintains the eighth-note accompaniment.

fied. *ff* On the cross a

How up - on the cross a

How up - on the cross a

How up - on the cross a

*ff*

*accel.*

vic - tim,

vic - tim, *f accel.* Van - quish - ing in death, — He

vic - tim, *f accel.* Van - quish - ing in death, — He

vic - tim, *f accel.* Van - quish - ing in death, — He

*f accel.*

*accel.*

Van - quish - ing in death,

died.

*f accel.*

Van - quish - ing in death, — He

*f accel.*

Van - quish - ing in death, — He

*f accel.*

Van - quish - ing in death, — He

*f accel.*

*ritard.*

Van - quish - ing in death, He

died, *f ritard.* Van - quish - ing in death, He

died, *f ritard.* Van - quish - ing in death, He

died, *f ritard.* Van - quish - ing in death, He

*f ritard.*

*ritard.*



Allegro maestoso.

*stanced*

died. died. died. died.

*ff* (all the Sopranos)

In the cross of Christ — I

*ff* In the cross of Christ — I

*ff* In the cross of Christ — I

*ff* In the cross of Christ — I

Allegro maestoso. (♩ = 80)

*ff*

Ped. Man.

glo - ry, Tow-ring o'er the wrecks — of

glo - ry, Tow-ring o'er the wrecks — of

glo - ry, Tow-ring o'er the wrecks — of

*ff*

Ped. Man.

96

The image shows a page from a musical score for 'The Lord's Prayer'. It features four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics 'All the' are visible at the end of the vocal staves. The piano part includes a 'Ped.' (Pedal) marking and a 'Man.' (Man) marking. The score is written in a style typical of early 20th-century musical publications.

The image shows a page from a musical score for the hymn "The Light of the Sacred Story." It features three vocal staves (Soprano, Alto, and Tenor/Bass) and a piano accompaniment. The vocal parts are written in treble clef, and the piano part is in grand staff (treble and bass clef). The lyrics "light of sa - cred sto - ry," are repeated under each vocal staff. The piano accompaniment includes a series of chords and a melodic line in the right hand, with a "Ped." (pedal) instruction at the bottom. The score is in 4/4 time, as indicated by the common time signature.

light of sa - cred sto - ry,

light of sa - cred sto - ry,

light of sa - cred sto - ry,

Ped.

ff. *ritard.* 97 *a tempo*

Gath-ers round its head sub - lime.

ff. *ritard.* *a tempo*

Gath-ers round its head sub - lime.

ff. *ritard.* *a tempo*

Gath-ers round its head sub - lime.

ff. *ritard.* *a tempo*

Man. Ped.

The image displays a musical score for a piece titled "Amen". It consists of four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The vocal parts are marked with a forte (*ff*) dynamic. The lyrics "A - men," are written below each vocal staff. The piano accompaniment is marked with a forte (*ff*) dynamic and includes a *ritard.* (ritardando) marking. The score is written in a common time signature (C) and features various musical notations including notes, rests, and dynamic markings.



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