

Date:

Pedal

3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4
1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
1 Subbass 16'		2 Oktavbass 8'		3 Choralbass 4'		4 Rauschquinte 2 2/3'		5 Fagott 16'		6 I → P		7 II → P		8 III → P	

II Great

3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4
1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
9 Principal 8'		10 Rohrflöte 8'		11 Oktave 4'		12 Sesquialtera II 2 2/3 + 1 3/5'		13 Superoktave 2'		14 Mixtur IV 1 1/3'		15 Tromp. En chamade 8'		16 I → II		17 III → II	

I Positif

3	4	3	4	3	4	3	4	3	4	3	4	3	4
1	2	1	2	1	2	1	2	1	2	1	2	1	2
26 Holzgedeckt 8'		27 Praestant 4'		28 Gemshorn 2'		29 Larigot 1 1/3'		30 Scharff IV 1'		31 Regal 8'		32 Tremulant	

III Swell

3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4
1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
18 Hohlflöte 8'		19 Salicional 8'		20 Schwebung 8'		21 Traversflöte 4'		22 Octavin 2'		23 Mixtur IV 2 2/3'		24 Dulcian 16'		25 Tremulant	

Zimblesturn

# PRELUDE ON MOZART'S "AVE VERUM CORPUS"

51

5 ¾ minutes

Sw. Fl., Str. 8', 4'

Gt. Gamba (or Solo String Stop) 8'

Ped. Dulciana 16', Sw. to Ped.

(F)

(E)

Ped. 31

FRANZ LISZT  
Edited by Dennis Eliot

**Andante con pietà** ♩ = 80

*p* Sw. *espressivo*

*mp* Gt. Sw.

*poco cresc.* *poco dim.*

Sw. *pp* *poco cresc.*

Sw. 3 *rit.*

*a tempo*

*pp*

*pp* *sempre*

*rit.*

© Sw.  
Add Diap. 8'

*a tempo*

(b)

The musical score is written for piano on five systems of staves. The first system includes the tempo marking 'a tempo' and the dynamic 'pp'. The second system continues the piece. The third system features the dynamic 'pp' and the instruction 'sempre'. The fourth system includes a 'rit.' (ritardando) marking. The fifth system contains a copyright notice '© Sw.', the instruction 'Add Diap. 8'', and the tempo marking 'a tempo'. A key signature change to one flat is indicated by '(b)' in the fifth system. The notation includes various note values, rests, and phrasing slurs.

First system of musical notation. The treble and bass staves are in 2/4 time. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The music features a melodic line in the treble with a crescendo marking (*cresc.*) and a sustained bass line.

Second system of musical notation. The treble staff includes a guitar part marked with a square box and "Gt.". The piano part features a decrescendo marking (*dim.*) and a piano marking (*pp*). The bass staff continues the sustained line.

Third system of musical notation. The treble staff has a melodic line with a circled "E" marking. The bass staff has a circled "E" marking. The marking "(E) Sw. Str. 8', 4'" is present.

Fourth system of musical notation. The treble staff has a melodic line with a crescendo marking (*cresc.*) and a "poco a poco" marking. The bass staff has a circled "b" marking.

Fifth system of musical notation. The treble staff has a melodic line with a "slowly" marking. The bass staff has a circled "D" marking. The marking "(D) Sw. Str. 8' only" is present.

*My God, my God, why have you forsaken me? (Ps. 22:1)*

<sup>1</sup>My God, my God, why have you for- | saken me?

Why so far from saving me, so far from the words | of my groaning?

<sup>2</sup>**My God, I cry out by day, but you | do not answer;  
by night, but I | find no rest.**

<sup>3</sup>Yet you are the | Holy One,  
enthroned on the prais- | es of Israel.

<sup>4</sup>**Our ancestors put their | trust in you,  
they trusted, and you | rescued them. R**

<sup>5</sup>They cried out to you and | were delivered;  
they trusted in you and were not | put to shame.

<sup>6</sup>**But as for me, I am a worm | and not human,  
scorned by all and despised | by the people.**

<sup>7</sup>All who see me laugh | me to scorn;  
they curl their lips; they | shake their heads.

<sup>8</sup>**"Trust in the LORD; let the | LORD deliver;  
let God rescue him if God so de- | lights in him." R**

<sup>9</sup>Yet you are the one who drew me forth | from the womb,  
and kept me safe on my | mother's breast.

<sup>10</sup>**I have been entrusted to you ever since | I was born;  
you were my God when I was still in my | mother's womb.**

<sup>11</sup>Be not far from me, for trou- | ble is near,  
and there is no | one to help.

<sup>12</sup>**Many young bulls en- | circle me;  
strong bulls of Ba- | shan surround me. R**

<sup>13</sup>They open wide their | jaws at me,  
like a slashing and | roaring lion.

<sup>14</sup>**I am poured out like water; all my bones are | out of joint;  
my heart within my breast is | melting wax.**

<sup>15</sup>My strength is dried up like a potsherd; my tongue sticks to the roof | of my mouth;  
and you have laid me in the | dust of death.

<sup>16</sup>**Packs of dogs close me in, a band of evildoers | circles round me;  
they pierce my hands | and my feet. R**

<sup>17</sup>I can count | all my bones  
while they stare at | me and gloat.

<sup>18</sup>**They divide my gar- | ments among them;  
for my clothing, | they cast lots.**

<sup>19</sup>But you, O LORD, be not | far away;  
O my help, hasten | to my aid.

<sup>20</sup>**Deliver me | from the sword,**

**my life from the power | of the dog.**

<sup>21</sup>Save me from the | lion's mouth!

From the horns of wild bulls you have | rescued me.

<sup>22</sup>**I will declare your name | to my people;**

**in the midst of the assembly | I will praise you. R**

<sup>23</sup>You who fear the LORD, give praise! All you of Jacob's | line, give glory.

Stand in awe of the LORD, all you off- | spring of Israel.

<sup>24</sup>**For the LORD does not despise nor abhor the poor in their poverty;**

**neither is the LORD's face hid- | den from them;**

**but when they cry out, | the LORD hears them.**

<sup>25</sup>From you comes my praise in the | great assembly;

I will perform my vows in the sight of those who | fear the LORD.

<sup>26</sup>**The poor shall eat | and be satisfied,**

**Let those who seek the LORD give praise! May your hearts | live forever!**

<sup>27</sup>All the ends of the earth shall remember and turn | to the LORD;

all the families of nations shall bow | before God.

<sup>28</sup>**For dominion belongs | to the LORD,**

**who rules o- | ver the nations. R**

<sup>29</sup>Indeed, all who sleep in the earth shall bow | down in worship;

all who go down to the dust, though they be dead, shall kneel be- | fore the LORD.

<sup>30</sup>**Their descendants shall | serve the LORD,**

**whom they shall proclaim to genera- | tions to come.**

<sup>31</sup>They shall proclaim God's deliverance to a people | yet unborn,

saying to them, "The | LORD has acted!" **R**

# O Sacred Head, Now Wounded

1 O sa - cred head, now wound - ed, with grief and shame weighed down,  
 2 How pale thou art with an - guish, with sore a - buse and scorn;  
 3 What lan - guage shall I bor - row to thank thee, dear - est friend,  
 4 Lord, be my con - so - la - tion; shield me when I must die;

now scorn - ful - ly sur - round - ed with thorns, thine on - ly crown;  
 how does thy face now lan - guish, which once was bright as morn!  
 for this thy dy - ing sor - row, thy pit - y with - out end?  
 re - mind me of thy pas - sion when my last hour draws nigh.

O sa - cred head, what glo - ry, what bliss till now was thine!  
 Thy grief and bit - ter pas - sion were all for sin - ners' gain;  
 Oh, make me thine for - ev - er, and should I faint - ing be,  
 These eyes, new faith re - ceiv - ing, from thee shall nev - er move;

Yet, though de - spised and gor - y, I joy to call thee mine.  
 mine, mine was the trans - gres - sion, but thine the dead - ly pain.  
 Lord, let me nev - er, nev - er out - live my love to thee.  
 for all who die be - liev - ing die safe - ly in thy love.

Text: Paul Gerhardt, 1607–1676, based on Arnulf of Louvain, d. 1250; tr. composite

Music: HERZLICH TUT MICH VERLANGEN, German melody, c. 1500; adapt. Hans Leo Hassler, 1564–1612;  
 arr. Johann Sebastian Bach, 1685–1750

**Prayer of the Day:** Merciful God, your Son was lifted up on the cross to draw all people to himself. Grant that we who have been born out of his wounded side may at all times find mercy in him, Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.

## FIRST READING

*Isaiah 52:13—53:12*

*The fourth servant poem promises ultimate vindication for the servant, who made his life an offering for sin. The early church saw in the servant's pouring himself out to death and being numbered with the transgressors important keys for understanding the death of Jesus.*

### Chapter 52

<sup>13</sup>See, my servant shall prosper;  
he shall be exalted and lifted up,  
and shall be very high.

<sup>14</sup>Just as there were many who were astonished at him  
— so marred was his appearance, beyond human semblance,  
and his form beyond that of mortals —

<sup>15</sup>so he shall startle many nations;  
kings shall shut their mouths because of him;  
for that which had not been told them they shall see,  
and that which they had not heard they shall contemplate.

### Chapter 53

Who has believed what we have heard?  
And to whom has the arm of the LORD been revealed?

<sup>2</sup>For he grew up before him like a young plant,  
and like a root out of dry ground;  
he had no form or majesty that we should look at him,  
nothing in his appearance that we should desire him.

<sup>3</sup>He was despised and rejected by others;  
a man of suffering and acquainted with infirmity;  
and as one from whom others hide their faces  
he was despised, and we held him of no account.

<sup>4</sup>Surely he has borne our infirmities  
and carried our diseases;  
yet we accounted him stricken,  
struck down by God, and afflicted.

<sup>5</sup>But he was wounded for our transgressions,  
crushed for our iniquities;  
upon him was the punishment that made us whole,  
and by his bruises we are healed.

<sup>6</sup>All we like sheep have gone astray;



we have all turned to our own way,  
and the LORD has laid on him  
the iniquity of us all.

<sup>7</sup>He was oppressed, and he was afflicted,  
yet he did not open his mouth;  
like a lamb that is led to the slaughter,  
and like a sheep that before its shearers is silent,  
so he did not open his mouth.

<sup>8</sup>By a perversion of justice he was taken away.  
Who could have imagined his future?  
For he was cut off from the land of the living,  
stricken for the transgression of my people.

<sup>9</sup>They made his grave with the wicked  
and his tomb with the rich,  
although he had done no violence,  
and there was no deceit in his mouth.

<sup>10</sup>Yet it was the will of the LORD to crush him with pain.  
When you make his life an offering for sin,  
he shall see his offspring, and shall prolong his days;  
through him the will of the LORD shall prosper.

<sup>11</sup>Out of his anguish he shall see light;  
he shall find satisfaction through his knowledge.  
The righteous one, my servant, shall make many righteous,  
and he shall bear their iniquities.

<sup>12</sup>Therefore I will allot him a portion with the great,  
and he shall divide the spoil with the strong;  
because he poured out himself to death,  
and was numbered with the transgressors;  
yet he bore the sin of many,  
and made intercession for the transgressors.

## **FLC CHOIR**

### **GOSPEL**

*John 18:1—19:42*

*On Good Friday, the story of Jesus' passion—from his arrest to his burial—is read in its entirety from the Gospel of John.*

### **Chapter 18**

After Jesus had spoken these words, he went out with his disciples across the Kidron valley to a place where there was a garden, which he and his disciples entered. <sup>2</sup>Now Judas, who betrayed him, also knew the place, because Jesus often met there with his disciples. <sup>3</sup>So Judas brought a

detachment of soldiers together with police from the chief priests and the Pharisees, and they came there with lanterns and torches and weapons. <sup>4</sup>Then Jesus, knowing all that was to happen to him, came forward and asked them, "Whom are you looking for?" <sup>5</sup>They answered, "Jesus of Nazareth." Jesus replied, "I am he." Judas, who betrayed him, was standing with them. <sup>6</sup>When Jesus said to them, "I am he," they stepped back and fell to the ground. <sup>7</sup>Again he asked them, "Whom are you looking for?" And they said, "Jesus of Nazareth." <sup>8</sup>Jesus answered, "I told you that I am he. So if you are looking for me, let these men go." <sup>9</sup>This was to fulfill the word that he had spoken, "I did not lose a single one of those whom you gave me." <sup>10</sup>Then Simon Peter, who had a sword, drew it, struck the high priest's slave, and cut off his right ear. The slave's name was Malchus. <sup>11</sup>Jesus said to Peter, "Put your sword back into its sheath. Am I not to drink the cup that the Father has given me?"

<sup>12</sup>So the soldiers, their officer, and the Jewish police arrested Jesus and bound him. <sup>13</sup>First they took him to Annas, who was the father-in-law of Caiaphas, the high priest that year. <sup>14</sup>Caiaphas was the one who had advised the Jews that it was better to have one person die for the people.

<sup>15</sup>Simon Peter and another disciple followed Jesus. Since that disciple was known to the high priest, he went with Jesus into the courtyard of the high priest, <sup>16</sup>but Peter was standing outside at the gate. So the other disciple, who was known to the high priest, went out, spoke to the woman who guarded the gate, and brought Peter in. <sup>17</sup>The woman said to Peter, "You are not also one of this man's disciples, are you?" He said, "I am not." <sup>18</sup>Now the slaves and the police had made a charcoal fire because it was cold, and they were standing around it and warming themselves. Peter also was standing with them and warming himself.

<sup>19</sup>Then the high priest questioned Jesus about his disciples and about his teaching. <sup>20</sup>Jesus answered, "I have spoken openly to the world; I have always taught in synagogues and in the temple, where all the Jews come together. I have said nothing in secret. <sup>21</sup>Why do you ask me? Ask those who heard what I said to them; they know what I said." <sup>22</sup>When he had said this, one of the police standing nearby struck Jesus on the face, saying, "Is that how you answer the high priest?" <sup>23</sup>Jesus answered, "If I have spoken wrongly, testify to the wrong. But if I have spoken rightly, why do you strike me?" <sup>24</sup>Then Annas sent him bound to Caiaphas the high priest.

<sup>25</sup>Now Simon Peter was standing and warming himself. They asked him, "You are not also one of his disciples, are you?" He denied it and said, "I am not." <sup>26</sup>One of the slaves of the high priest, a relative of the man whose ear Peter had cut off, asked, "Did I not see you in the garden with him?" <sup>27</sup>Again Peter denied it, and at that moment the cock crowed.

<sup>28</sup>Then they took Jesus from Caiaphas to Pilate's headquarters. It was early in the morning. They themselves did not enter the headquarters, so as to avoid ritual defilement and to be able to eat the Passover. <sup>29</sup>So Pilate went out to them and said, "What accusation do you bring against this man?" <sup>30</sup>They answered, "If this man were not a criminal, we would not have handed him over to you." <sup>31</sup>Pilate said to them, "Take him yourselves and judge him according to your law." The Jews replied, "We are not permitted to put anyone to death." <sup>32</sup>(This was to fulfill what Jesus had said when he indicated the kind of death he was to die.)

<sup>33</sup>Then Pilate entered the headquarters again, summoned Jesus, and asked him, "Are you the King of the Jews?" <sup>34</sup>Jesus answered, "Do you ask this on your own, or did others tell you about me?" <sup>35</sup>Pilate replied, "I am not a Jew, am I? Your own nation and the chief priests have handed you over to me. What have you done?" <sup>36</sup>Jesus answered, "My kingdom is not from this world. If my kingdom were

from this world, my followers would be fighting to keep me from being handed over to the Jews. But as it is, my kingdom is not from here." <sup>37</sup>Pilate asked him, "So you are a king?" Jesus answered, "You say that I am a king. For this I was born, and for this I came into the world, to testify to the truth. Everyone who belongs to the truth listens to my voice." <sup>38</sup>Pilate asked him, "What is truth?" After he had said this, he went out to the Jews again and told them, "I find no case against him. <sup>39</sup>But you have a custom that I release someone for you at the Passover. Do you want me to release for you the King of the Jews?" <sup>40</sup>They shouted in reply, "Not this man, but Barabbas!" Now Barabbas was a bandit.

## Chapter 19

Then Pilate took Jesus and had him flogged. <sup>2</sup>And the soldiers wove a crown of thorns and put it on his head, and they dressed him in a purple robe. <sup>3</sup>They kept coming up to him, saying, "Hail, King of the Jews!" and striking him on the face. <sup>4</sup>Pilate went out again and said to them, "Look, I am bringing him out to you to let you know that I find no case against him." <sup>5</sup>So Jesus came out, wearing the crown of thorns and the purple robe. Pilate said to them, "Here is the man!" <sup>6</sup>When the chief priests and the police saw him, they shouted, "Crucify him! Crucify him!" Pilate said to them, "Take him yourselves and crucify him; I find no case against him." <sup>7</sup>The Jews answered him, "We have a law, and according to that law he ought to die because he has claimed to be the Son of God."

<sup>8</sup>Now when Pilate heard this, he was more afraid than ever. <sup>9</sup>He entered his headquarters again and asked Jesus, "Where are you from?" But Jesus gave him no answer. <sup>10</sup>Pilate therefore said to him, "Do you refuse to speak to me? Do you not know that I have power to release you, and power to crucify you?" <sup>11</sup>Jesus answered him, "You would have no power over me unless it had been given you from above; therefore the one who handed me over to you is guilty of a greater sin." <sup>12</sup>From then on Pilate tried to release him, but the Jews cried out, "If you release this man, you are no friend of the emperor. Everyone who claims to be a king sets himself against the emperor."

<sup>13</sup>When Pilate heard these words, he brought Jesus outside and sat on the judge's bench at a place called The Stone Pavement, or in Hebrew Gabbatha. <sup>14</sup>Now it was the day of Preparation for the Passover; and it was about noon. He said to the Jews, "Here is your King!" <sup>15</sup>They cried out, "Away with him! Away with him! Crucify him!" Pilate asked them, "Shall I crucify your King?" The chief priests answered, "We have no king but the emperor." <sup>16</sup>Then he handed him over to them to be crucified.

So they took Jesus; <sup>17</sup>and carrying the cross by himself, he went out to what is called The Place of the Skull, which in Hebrew is called Golgotha. <sup>18</sup>There they crucified him, and with him two others, one on either side, with Jesus between them. <sup>19</sup>Pilate also had an inscription written and put on the cross. It read, "Jesus of Nazareth, the King of the Jews." <sup>20</sup>Many of the Jews read this inscription, because the place where Jesus was crucified was near the city; and it was written in Hebrew, in Latin, and in Greek. <sup>21</sup>Then the chief priests of the Jews said to Pilate, "Do not write, 'The King of the Jews,' but, 'This man said, I am King of the Jews.'" <sup>22</sup>Pilate answered, "What I have written I have written." <sup>23</sup>When the soldiers had crucified Jesus, they took his clothes and divided them into four parts, one for each soldier. They also took his tunic; now the tunic was seamless, woven in one piece from the top. <sup>24</sup>So they said to one another, "Let us not tear it, but cast lots for it to see who will get it." This was to fulfill what the scripture says,

"They divided my clothes among themselves,  
and for my clothing they cast lots."

<sup>25</sup>And that is what the soldiers did.

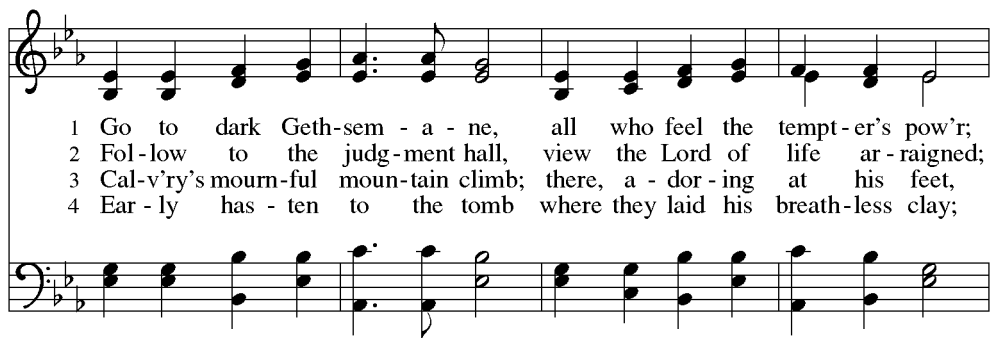
Meanwhile, standing near the cross of Jesus were his mother, and his mother's sister, Mary the wife of Clopas, and Mary Magdalene. <sup>26</sup>When Jesus saw his mother and the disciple whom he loved standing beside her, he said to his mother, "Woman, here is your son." <sup>27</sup>Then he said to the disciple, "Here is your mother." And from that hour the disciple took her into his own home.

<sup>28</sup>After this, when Jesus knew that all was now finished, he said (in order to fulfill the scripture), "I am thirsty." <sup>29</sup>A jar full of sour wine was standing there. So they put a sponge full of the wine on a branch of hyssop and held it to his mouth. <sup>30</sup>When Jesus had received the wine, he said, "It is finished." Then he bowed his head and gave up his spirit.

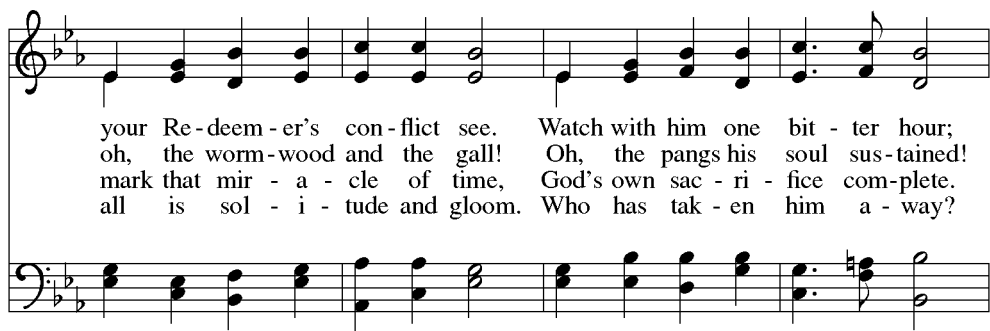
<sup>31</sup>Since it was the day of Preparation, the Jews did not want the bodies left on the cross during the sabbath, especially because that sabbath was a day of great solemnity. So they asked Pilate to have the legs of the crucified men broken and the bodies removed. <sup>32</sup>Then the soldiers came and broke the legs of the first and of the other who had been crucified with him. <sup>33</sup>But when they came to Jesus and saw that he was already dead, they did not break his legs. <sup>34</sup>Instead, one of the soldiers pierced his side with a spear, and at once blood and water came out. <sup>35</sup>(He who saw this has testified so that you also may believe. His testimony is true, and he knows that he tells the truth.) <sup>36</sup>These things occurred so that the scripture might be fulfilled, "None of his bones shall be broken." <sup>37</sup>And again another passage of scripture says, "They will look on the one whom they have pierced."

<sup>38</sup>After these things, Joseph of Arimathea, who was a disciple of Jesus, though a secret one because of his fear of the Jews, asked Pilate to let him take away the body of Jesus. Pilate gave him permission; so he came and removed his body. <sup>39</sup>Nicodemus, who had at first come to Jesus by night, also came, bringing a mixture of myrrh and aloes, weighing about a hundred pounds. <sup>40</sup>They took the body of Jesus and wrapped it with the spices in linen cloths, according to the burial custom of the Jews. <sup>41</sup>Now there was a garden in the place where he was crucified, and in the garden there was a new tomb in which no one had ever been laid. <sup>42</sup>And so, because it was the Jewish day of Preparation, and the tomb was nearby, they laid Jesus there.

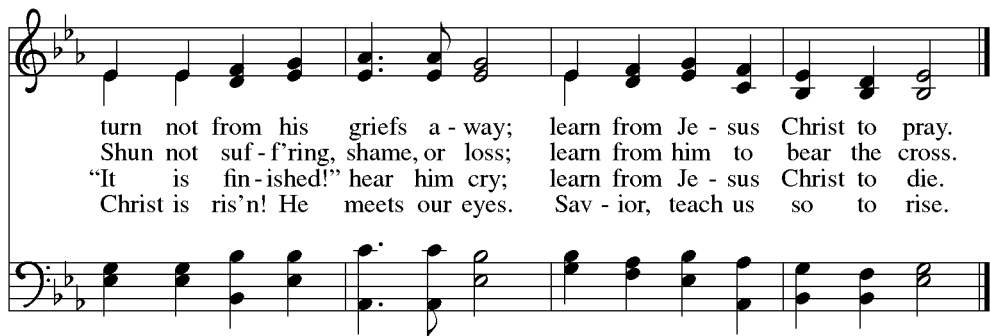
# Go to Dark Gethsemane



1 Go to dark Geth-sem - a - ne, all who feel the tempt - er's pow'r;  
2 Fol - low to the judg - ment hall, view the Lord of life ar - rained;  
3 Cal - v'ry's mourn - ful moun - tain climb; there, a - dor - ing at his feet,  
4 Ear - ly has - ten to the tomb where they laid his breath - less clay;



your Re - deem - er's con - flict see. Watch with him one bit - ter hour;  
oh, the worm - wood and the gall! Oh, the pangs his soul sus - tained!  
mark that mir - a - cle of time, God's own sac - ri - fice com - plete.  
all is sol - i - tude and gloom. Who has tak - en him a - way?



turn not from his griefs a - way; learn from Je - sus Christ to pray.  
Shun not suf - f'ring, shame, or loss; learn from him to bear the cross.  
"It is fin - ished!" hear him cry; learn from Je - sus Christ to die.  
Christ is ris'n! He meets our eyes. Sav - ior, teach us so to rise.

Text: James Montgomery, 1771–1854

Music: GETHSEMANE, Richard Redhead, 1820–1901

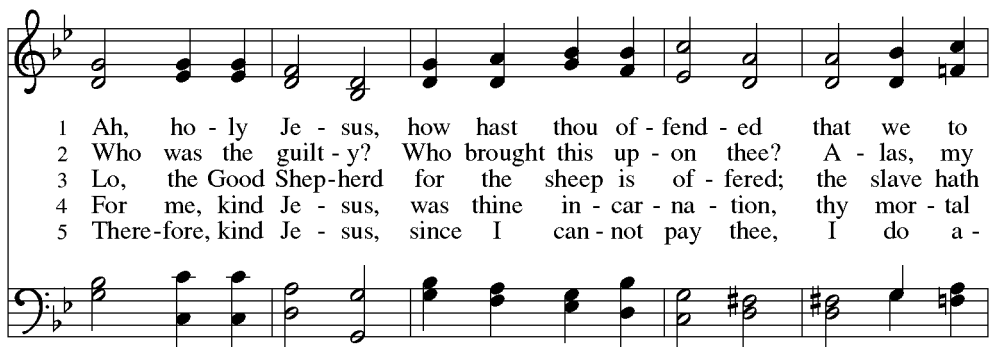
Prayers / Lords Prayer

**Adoration of the Cross**

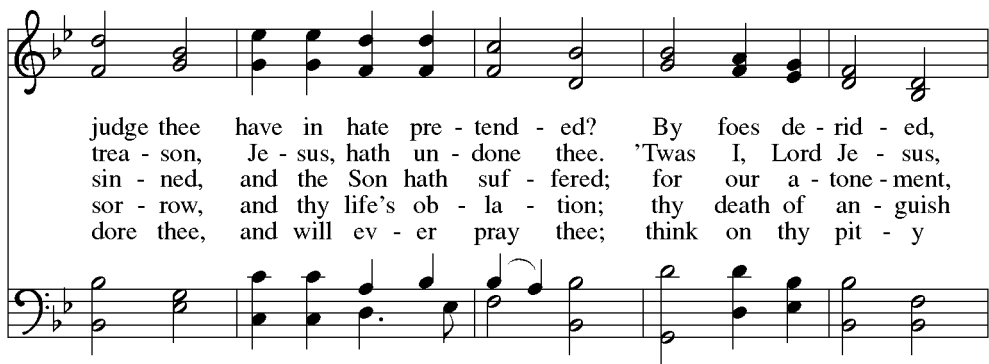
P: Behold, the life giving cross on which was hung the salvation of the world

**C: Oh, come, let us worship Christ.**

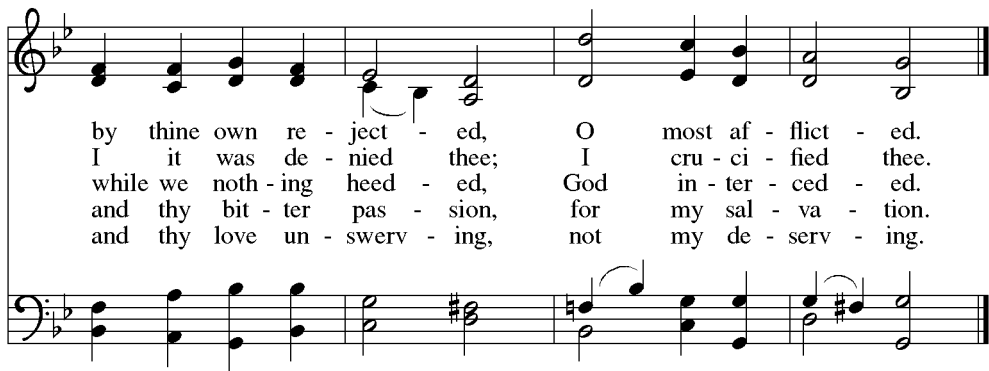
# Ah, Holy Jesus



1 Ah, ho - ly Je - sus, how hast thou of - fend - ed that we to  
 2 Who was the guilt - y? Who brought this up - on thee? A - las, my  
 3 Lo, the Good Shep - herd for the sheep is of - fered; the slave hath  
 4 For me, kind Je - sus, was thine in - car - na - tion, thy mor - tal  
 5 There - fore, kind Je - sus, since I can - not pay thee, I do a -



judge thee have in hate pre - tend - ed? By foes de - rid - ed,  
 trea - son, Je - sus, hath un - done thee. 'Twas I, Lord Je - sus,  
 sin - ned, and the Son hath suf - fered; for our a - tone - ment,  
 sor - row, and thy life's ob - la - tion; thy death of an - guish  
 dore thee, and will ev - er pray thee; think on thy pit - y



by thine own re - ject - ed, O most af - flict - ed.  
 I it was de - nied thee; I cru - ci - fied thee.  
 while we noth - ing heed - ed, God in - ter - ced - ed.  
 and thy bit - ter pas - sion, for my sal - va - tion.  
 and thy love un - swerv - ing, not my de - serv - ing.

## Seventh Word.

## Solo for Soprano, Tenor and Baritone, with Chorus.

Et clāmans Jesu voce magna dixit: *Con-summatum est!*

Et inclinato capite, tradidit spiritum.

Erat autem fere hora sexta; obscuratus est sol, et tenebræ factæ sunt in universam terram; velum templi scissum est; omnis terra tremuit; petræ scissæ et monumenta aperta sunt.

## Prayer.

Adoramus te, Christe, et benedicimus tibi, quia per sanctam Crucem tuam redemisti mundum.

And with a loud voice Jesus cried, exclaiming: *It is finished!*

And He did bow His head, and rendered up His spirit.

And it was about the sixth hour; and the sun was darkened, and darkness covered the earth, until about the ninth hour; and the veil of the temple was rent, and all the earth did quake; and the rocks were rent, and all the graves were opened wide.

## Prayer.

Christ, we do all adore Thee, and we do praise Thee for ever, for on the holy cross hast thou the world from sin redeemed.

Andante maestoso. (♩ = 50)  
quasi recitato ad lib. *mf*

Soprano Solo.

Cor. and Tromb.

Et cla-mans Je-su vo-ce ma-gna di-xit:  
And with a loud voice Je-sus cried, ex-claiming.

Piano:

colla parte

Baritone Solo.

♩. Timp.

Andante. *misurato*

Con - sum - ma - tum est!  
It is fin - ish - ed!

*pp*

Con - sum - ma - tum est!  
It is fin - ish - ed!

*pp*

Chorus.

Con - sum - ma - tum est!  
It is fin - ish - ed!

*pp*

Con - sum - ma - tum est!  
It is fin - ish - ed!

*pp*

Con - sum - ma - tum est!  
It is fin - ish - ed!

*pp**pp* Cor. and Tromb.Soprano Solo.  
quasi Recit.

Et in-eli-na-to ca-pi-te, tra-di-dit spi-ri-tum.  
And he did bow, did bow his head, and renderd up his spir-it.

*p* Str.*pp*



**SOPR. I.** *pp* *misurato.*

**SOPR. II.** con - sum - ma - tum est!  
It is fin - ish - ed!

**TENOR.** con - sum - ma - tum est!  
It is fin - ish - ed!

**BASS.** con - sum - ma - tum est!  
It is fin - ish - ed!

**Chorus.**

con - sum - ma - tum est!  
It is fin - ish - ed!

*misurato.*

**Fl. Cl.** *p*

**Cor. and Tromb.** *mf*

**Timp.** *pp*

**SOPR. I.** *pp*

**SOPR. II.** con - sum - ma - tum est!  
it is fin - ish - ed!

con - sum - ma - tum est!  
it is fin - ish - ed!

*p*

*rit.*

con - sum - ma - tum est!  
it is fin - ish - ed!

con - sum - ma - tum est!  
it is fin - ish - ed!

*rit.*

**Tenor Solo.** *Come Recitativo*

**Andante.** (♩ = 60.)

*misurato*

*f* *f* *fp*

Celli and D.-B. *ℳ.* \*

E - rat au - tem fe - re ho - ra  
And it was a - bout the sixth

*poco a poco dim.*

se - xta;  
hour,

ob - scu - ra - tus est sol, et  
and the sun was darkend, and

*Tromb.*

*p legato* *poco a poco dim.*

te - ne - bræ fa - ctæ sunt in u - ni - ver - sam ter - ram;  
darkness cov - erd the earth, un - til a - bout the ninth hour;

*pp* *ppp*

*una corda*

*f molto largamente*

ve - lum templi scis - sum est;  
and the veil of the temple was rent,

*ff Tutti.* *Str.*

*Piccolo* *Tamtam.*

om-nis ter-ra tre-mu-it;  
and all the earth did quake;

*p* *ff* *p*

\* *20*

*cresc. ed allarg. molto*

pe - træ scis - sæ et mo - nu -  
and the rocks were rent, and all the

*ff*

*colla voce*

*Piccolo*

*cresc. ed allarg. molto*

*fp*

*p*

*Tamtam.*

*Allegro molto.* ( $\text{♩} = 96$ )

men - ta a - per - fa sunt.  
graves were o - pen'd wide.

*ff*

*Piccino*

*Str. and Piccolo*

*Timp.*

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into two systems by a double bar line.

This page of a musical score contains eight systems of music. The notation includes piano (p), strings (Str.), woodwinds (Vins. & Piccolo), and percussion (Timp.). Dynamics range from *fp* (fortissimo piano) to *ff* (fortissimo). Performance markings include *molto cresc.*, *dim.*, *poco*, and *Tutti.*. The score is written in a key with two flats and a common time signature.

System 1: Piano part with *fp* and *molto cresc.* markings. Dynamics include *ff* and *p*.

System 2: Piano part with *ff* and *f* markings. Woodwinds (Vins. & Piccolo) and voices (Oboe, Clarinet, Bassoon, Tenors) enter with *f* dynamics.

System 3: Piano part with *dim.* and *poco* markings. Dynamics include *ff* and *p*.

System 4: Piano part with *p* and *ff* markings. Dynamics include *ff* and *p*.

System 5: Piano part with *p* and *ff* markings. Dynamics include *ff* and *p*.

System 6: Piano part with *mf* and *ff* markings. Dynamics include *ff* and *p*.

System 7: Piano part with *mf* and *ff* markings. Dynamics include *ff* and *p*.

System 8: Piano part with *mf* and *ff* markings. Dynamics include *ff* and *p*.

32 ft. pedal-bass, org. *lunga a piacere.*

*ff* Tutti. Str. *ff*

*piccolo*

*Ad.* \* *Ad.* \* *f* *Ad.* \*

*Ad.* *p*

*f*

*poco - a -*

*Ad.* \*

*poco - dim. -*

*p*

*Timp.*

*p*

*sempre dim. -*

*Str.*

*pp*

*Andante largo. (♩ = 66)*

*Gt. Org.*

*ppp*

*Remark.* It is by far most preferable to sing this Chorus with the great organ. The organ would then double the voices with very soft stops -- *gamba* and *voix céleste*.

**Chorus.**

**SOPRANO I.** *p*  
A - do-ra-mus te, Chri-ste, et be-ne-di-ci-mus ti-bi,  
Christ, we do all a - dore thee, and we do praise thee for ev - er,

**SOPRANO II.** *p*  
A - do-ra-mus te, Chri-ste, et be-ne-di-ci-mus ti-bi,  
Christ, we do all a - dore thee, and we do praise thee for ev - er,

**TENORS.** *p*  
A - do-ra-mus te, Chri-ste, et be-ne-di-ci-mus ti-bi,  
Christ, we do all a - dore thee, and we do praise thee for ev - er,

**BASSES.** *p*  
A - do-ra-mus te, Chri-ste, et be-ne-di-ci-mus ti-bi,  
Christ, we do all a - dore thee, and we do praise thee for ev - er,

**Orchestra Str.**  
*p sost. molto e portando* *simile.*

*cresc.*  
a - do-ramus te, Chri-ste, et bene - di - ci - mus ti - bi, qui - a per sanctam  
Christ, we do all a - dore thee, and we do praise thee for ev - er, for on the ho - ly

*cresc.*  
a - do-ramus te, Chri-ste, et bene - di - ci - mus ti - bi, qui - a per sanctam  
Christ, we do all a - dore thee, and we do praise thee for ev - er, for on the ho - ly

*cresc.*  
a - do-ramus te, Chri-ste, et bene - di - ci - mus ti - bi, qui - a per sanctam  
Christ, we do all a - dore thee, and we do praise thee for ev - er, for on the ho - ly

*cresc.*  
a - do-ramus te, Chri-ste, et bene - di - ci - mus ti - bi, qui - a per sanctam  
Christ, we do all a - dore thee, and we do praise thee for ev - er, for on the ho - ly

*cresc.*

*mf* *p* *pp*

Cru-cem tu - am re - de-mis-ti mun - dum; a - do-ramus te, Chri - ste,  
cross hast thou the world from sin re - deem-ed. Christ, we do all a - dore thee,

*mf* *p* *pp*

Cru-cem tu - am re - de-mis-ti mun - dum; a - do-ramus te, Chri - ste,  
cross hast thou the world from sin re - deem-ed. Christ, we do all a - dore thee,

*mf* *p* *pp*

Cru-cem tu - am re - de-mis-ti mun - dum; a - do-ramus te, Chri - ste,  
cross hast thou the world from sin re - deem-ed. Christ, we do all a - dore thee,

*mf* *p* *pp*

Cru-cem tu - am re - de-mis-ti mun - dum; a - do-ramus te, Chri - ste,  
cross hast thou the world from sin re - deem-ed. Christ, we do all a - dore thee,

*mf* *p* *pp una corda*

*allarg. molto* *ppp* *p* *ppp*

et bene - di - ci - mus ti - bi;  
and we do praise thee for ev-er. a - do-ramus te, Chri - ste!  
Christ, we do all a - dore thee!

*ppp* *p* *ppp*

et bene - di - ci - mus ti - bi;  
and we do praise thee for ev-er. a - do-ramus te, Chri - ste!  
Christ, we do all a - dore thee!

*ppp* *p* *ppp*

et bene - di - ci - mus ti - bi;  
and we do praise thee for ev-er. a - do-ramus te, Chri - ste!  
Christ, we do all a - dore thee!

*ppp* *p* *ppp*

et bene - di - ci - mus ti - bi;  
and we do praise thee for ev-er. a - do-ramus te, Chri - ste!  
Christ, we do all a - dore thee!

*allarg. molto* *una corda* *ppp*