

# TENEBRAE

## A Service of Darkness

by Hal H. Hopson

Choral Score (SATB) ..... GB9901

Oboe Score ..... GB9901OB

String Quartet / Quintet ..... GB9901Q

String Orchestra ..... GB9901SO

Congregational Part (Pack of 50 bulletins) ..... GB9901CP

Listening CD ..... GB9901CD



## PERFORMANCE NOTES

**THE SETTING:** The sanctuary should convey an atmosphere of mourning, stripped of all signs of life and joy. The pulpit, lectern, altar (or communion table), and especially the cross may be draped in a black cloth.

When the congregation enters the church, the lights should be slightly lowered. These should be gradually dimmed as the service progresses, keeping in mind that the choir and congregation need to be able to read their bulletins. The candles, ideally placed in candelabra, are extinguished as indicated after the readings. The number of candles may vary in each situation. (Fourteen candles are suggested here, as most candelabra accommodate seven candles.) At the conclusion of the service, the people should leave in darkness. In most churches there is enough auxiliary lighting for people to safely exit the sanctuary.

**THE PACE OF THE SERVICE:** The spirit of the service should be one of deep, solemn meditation. Ample time should be given for reflection after each candle is extinguished.

**READERS:** An atmosphere of quiet, somber reflection should permeate the readings and prayers. Care should be taken to rehearse the readings for pace, audibility, and coherence.

**CANTOR:** If a cantor is used, he or she should be positioned in a visible place in the front of the sanctuary to help support the congregation in their participation during the service.

**VOCAL REQUIREMENTS:** A variety of vocal textures is provided with the suggested use of cantor, choir, and congregation. A congregational part (GB9901CP) is available separately, which includes all the readings as well as those hymns sung by the congregation.

**INSTRUMENTAL REQUIREMENTS:** The service may be accompanied by organ alone, organ and oboe, or organ, oboe, and strings. Separate publications are available for Oboe or C-instrument (GB9901OB), String Quartet or Quintet (GB9901Q), or a Full String Orchestra (GB9901SO).

The Prelude is optional. In a traditional service of Tenebrae, the congregation enters and exits the sanctuary in silence.

## A BRIEF HISTORICAL BACKGROUND OF THE SERVICE OF TENEBRAE

The Service of Tenebrae follows a tradition of the church dating back to the eighth century. From Latin, the word *Tenebrae* means “darkness” and commemorates the final hours of our Lord’s life on earth, as he suffered death upon the cross. In the early church, the service of Tenebrae was celebrated on Wednesday, Thursday, and Friday of Holy Week. (This setting of the service may be used at any appropriate time of Holy Week, particularly Maundy Thursday or the evening of Good Friday.) As the candles are extinguished, they symbolize the fading loyalty of the disciples and friends of Jesus. The gradual darkening of the church portrays the diminishing light of the world as Christ was departing from it.

The Solemn Reproaches of The Cross used here have their origin in the Good Friday liturgy of the early Latin church. Some of these can be traced back to the seventh century. The Reproaches are a set of reproofs addressed by the Crucified Savior to his ungrateful people.



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# 1. PRELUDE\*

for organ, with optional oboe and strings

Music by  
HAL H. HOPSON (ASCAP)

Slowly, but with some motion (♩ = ca. 84)

OBOE  
(or C-instrument)

Musical score for Oboe (or C-instrument) and Organ, measures 1-5. The Oboe part is in a single staff with a treble clef. The Organ part consists of two staves (treble and bass clefs) with a grand brace on the left. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is 'Slowly, but with some motion' with a quarter note equal to approximately 84 beats per minute. The organ part includes markings for 'I (Flute 8')' and 'II (Solo)'. Dynamics include *p*, *rit.*, and *a tempo*. A 'Ped.' (pedal) marking is present below the organ part. Measure numbers 1, 3, and 5 are indicated in boxes above the Oboe staff.

Musical score for Organ, measures 6-9. The organ part continues with two staves (treble and bass clefs). Dynamics include *mp* and '(add)'. Measure numbers 6, 7, 8, and 9 are indicated in boxes above the organ part.

Musical score for Organ, measures 10-13. The organ part continues with two staves (treble and bass clefs). Dynamics include *p*. Measure numbers 10, 11, 12, and 13 are indicated in boxes above the organ part.

\* The Prelude is optional. In a traditional service of Tenebrae the congregation gathers in silence.

16

16

*mf*

This system contains measures 16 through 21. It features a vocal line and a piano accompaniment. The piano part includes a dynamic marking of *mf* in measure 19.

22

22

*mp*

*p*

This system contains measures 22 through 25. The piano part has dynamic markings of *mp* in measure 22 and *p* in measure 24.

26

26

*mf*

*mp* (I) Solo

*mp* II

*simile*

This system contains measures 26 through 31. It includes a vocal line and a piano accompaniment. The piano part has dynamic markings of *mp* II in measure 26 and *simile* in measure 29. The vocal line has a dynamic marking of *mf* in measure 26 and *mp* (I) Solo in measure 27.

Musical score for measures 32-36. The score is in 2/4 time with a key signature of two flats. The upper staff (treble clef) contains a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The lower staff (bass clef) contains a harmonic accompaniment with chords and single notes. Measure numbers 32 and 36 are indicated in boxes above the staves.

Musical score for measures 40-44. The score is in 2/4 time with a key signature of two flats. The upper staff (treble clef) contains a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The lower staff (bass clef) contains a harmonic accompaniment with chords and single notes. Measure numbers 40 and 44 are indicated in boxes above the staves. The instruction "(Soft celeste)" is written above the upper staff at measure 44. A second ending bracket labeled "II" with a *p* dynamic marking is shown at the end of the piece.

Musical score for measures 43-47. The score is in 2/4 time with a key signature of two flats. The upper staff (treble clef) contains a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The lower staff (bass clef) contains a harmonic accompaniment with chords and single notes. Measure numbers 43 and 47 are indicated in boxes above the staves. The instruction "Slower (♩ = ca. 66)" is written above the upper staff at measure 43. The instruction "rit. al fine" is written above the upper staff at measure 44. The dynamic markings *pp* and *ppp* are written below the lower staff at measures 45 and 47 respectively.

## GREETING *(Congregation standing)*

Blessed be the name of the Lord our God,  
Who redeems us from sin and death.

For us and for our salvation, Christ became obedient unto death,  
even death on the cross.

Blessed be the name of the Lord.

## 2. O SACRED HEAD, NOW WOUNDED

for SATB choir, congregation and organ,  
with optional oboe and strings

Text Attributed to Bernard of Clairvaux (1091-1153)  
Translated by JAMES WADDELL ALEXANDER (1830)

PASSION CHORALE  
Arranged by HAL H. HOPSON (ASCAP)

Slow and sorrowful ( $\text{♩} = \text{ca. } 76$ )  
INTRODUCTION

OBOE

ORGAN

Man. *p*

Ped.

*rit.*

*rit.*

STANZA 1: Choir & Congregation

*a tempo*

*mp*

*mp a tempo*

1. O sa - cred head, now wound - ed, with grief and shame\_ weighed down, now

*a tempo*

*mp*

11

scorn - ful - ly sur - round - ed with thorns, thine on - ly crown; O

*mf*

*mf*

*mf*

15

sa - cred head, what glo - ry, what bliss till now was thine; Yet,

*mf*

19

though de - spised and gor - y, I joy to call thee mine.

*rit.* *p*

*rit.* *p*

*rit.* *p*



23 *a tempo* *rit.*

23 *a tempo* *rit.*

23 *a tempo* *rit.*

29 STANZA 2: Choir & Congregation

*a tempo*

29 CONGREGATION *mp a tempo*

2. What lan - guage shall I bor - row to thank thee, dear - est friend, for

*a tempo mp* 29

S  
A  
2. What lan - guage shall I bor - row to thank thee, dear - est friend, for

*mp*

T  
B

29 *a tempo* *mp*

33

33

33

33

37

37

37

37

this thy dy - ing sor - row, thy pit - y with - out end? O

this\_ thy dy - ing sor - row, thy\_ pit - y\_ with - out\_ end? O\_

make\_ me\_ thine\_ for - ev - er; and should I faint - ing\_ be. Lord,

make\_ me\_ thine\_ for - ev - er; and should I\_ faint - ing\_ be. Lord,

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

41

*rit.* *p*

41

*rit.* *p*

let me nev - er, nev - er out - live my love to thee.

41

*rit.* *p*

let me nev - er, nev - er out - live my love to thee.

41

*rit.* *p*

45

*a tempo* *rit.* *pp*

45

*a tempo* *rit.*

45

*a tempo* *rit.*

45

*a tempo* *rit.* *pp*



## A BIDDING PRAYER

Dear people of God, in this Holy Week let us hear once more of our Lord's passion and death. With heart and mind let us go to Gethsemane, and to the halls of judgment and, yes, even to the hill of Calvary.

Let us hear in Holy Scripture the story of God's loving purpose in Christ's suffering and his ultimate sacrifice for all humankind.

But first, let us pray for the needs of the whole world; for peace and justice on earth; for the unity and mission of the Church for which he died.

Let us remember, in Christ's name, the poor and helpless, the cold, the hungry, and the oppressed, (*here may be inserted intercessions pertinent to the community*), all who are sick and who mourn, the lonely and unloved, the aged and little children, as well as those who do not know and love the Lord Jesus Christ.

We remember all those who rejoice with us, but upon another shore, and in a greater light, that multitude which no one can number, whose hope was in the crucified and risen Lord.

Let us pray that we may be taught humility as we remember Christ's humiliation, that we may be taught obedience as we remember Christ's obedience unto death, and that we might be taught to love one another as we remember Christ's love for all people.

Finally, let us pray for all those things for which our Lord would have us ask as we pray the prayer of his heart:

**Our Father, who art in heaven,  
hallowed be thy name;  
thy kingdom come,  
thy will be done on earth as it is in heaven.**

**Give us this day our daily bread;  
and forgive us our trespasses, (*and forgive us our debts,*)  
as we forgive those who trespass against us; (*as we forgive our debtors;*)  
and lead us not into temptation,  
but deliver us from evil.**

**For thine is the kingdom, and the power, and the glory,  
forever. Amen.**

*(Congregation sits)*

## THE SOLEMN REPROACHES OF THE CROSS *(optional)*

O my people, O my church,  
 what have I done to you,  
 or in what have I offended you  
 that you should testify against me?  
 I led you forth from the land of Egypt  
 and delivered you by the waters of baptism,  
 but you have prepared a cross for your Savior.

**Lord, have mercy upon us.**

I led you through the desert forty years,  
 and fed you with manna;  
 I brought you through tribulation and pestilence,  
 and gave you my body, the bread of heaven,  
 but you have prepared a cross for your Savior.

**Lord, have mercy upon us.**

What more could I have done for you  
 that I have not done?  
 I planted you, my chosen and fairest vineyard,  
 I made you the branches of my vine;  
 but when I was thirsty, you gave me vinegar to drink  
 and pierced with a spear the side of your Savior,  
 and you have prepared a cross for your Savior.

**Lord, have mercy upon us.**

I went before you in a pillar of cloud,  
 and you have led me to the judgment hall of Pilate.  
 I scourged your enemies and brought you to a land of freedom,  
 but you have scourged, mocked, and beaten me.  
 I gave you the water of salvation from the rock,  
 but you have given me gall and left me to thirst,  
 and you have prepared a cross for your Savior.

**Lord, have mercy upon us.**

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I gave you a royal scepter,  
and bestowed the keys to the kingdom,  
but you have given me a crown of thorns.  
I raised you on high with great power,  
but you have prepared a cross for your Savior.

**Lord, have mercy upon us.**

My peace I gave, which the world cannot give,  
and washed your feet as a sign of my love,  
but you draw the sword to strike in my name  
and seek high places in my kingdom.  
I offered you my body and blood,  
but you scatter and deny and abandon me,  
and you have prepared a cross for your Savior.

**Lord, have mercy upon us.**

I sent the Spirit of truth to guide you,  
and you close your hearts to the Counselor.  
I pray that all may be one in the Father and me,  
but you continue to quarrel and divide.  
I call you to go and bring forth fruit,  
but you cast lots for my clothing,  
and you have prepared a cross for your Savior.

**Lord, have mercy upon us.**

I came to you as the least of your brothers and sisters;  
I was hungry and you gave me no food,  
I was thirsty and you gave me no drink,  
I was a stranger and you did not welcome me,  
naked and you did not clothe me,  
sick and in prison and you did not visit me,  
and you have prepared a cross for your Savior.

**Holy God, Holy and Mighty, Holy Immortal One,  
have mercy upon us. Amen.**

# 3. ALL WHO PASS THIS WAY

for SATB choir, congregation and organ,  
with optional oboe and strings

Traditional texts and H.H.H.

KUM BA YAH (Come By Here)  
Arranged by HAL H. HOPSON (ASCAP)

With gentle movement and deep pathos (♩ = ca. 66)

STANZA 1: Choir only

SOPRANO ALTO

TENOR BASS

ORGAN

Man. *mp*

Ped.

*rit.* *mp*

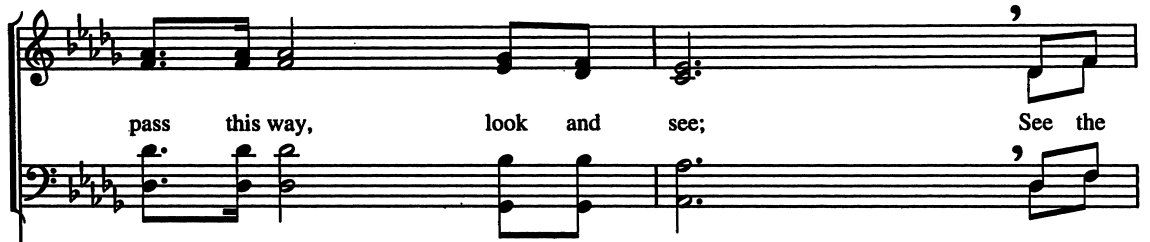
1. All who

3 *a tempo*

pass this way, look and see; All who

3 *a tempo*

pass this way, look and see; See the



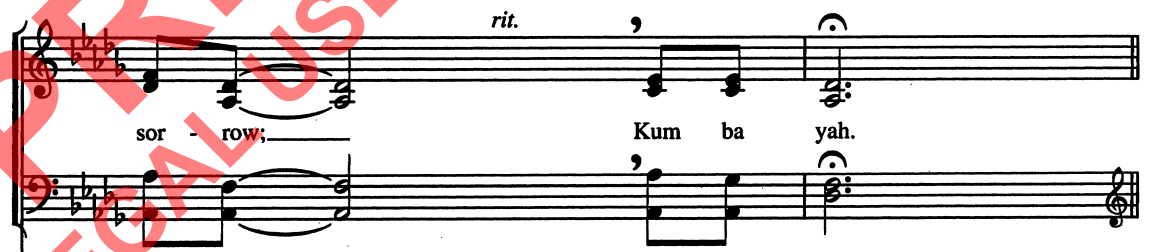
7 Lord of Life, see him now; See his



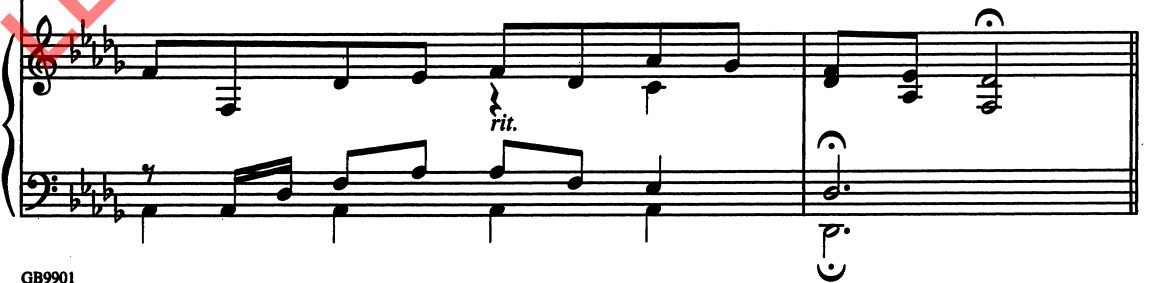
7



*rit.* sor - row; Kum ba yah.



*rit.*





11  
STANZA 2: Choir & Congregation  
DESCANT (selected treble voices)

*mp a tempo*

2. Oo

MELODY (Choir & Congregation)

*mp*

2. All who pass this way, look and see; All who

*a tempo* 11

*mp*

pass this way, look and see; See the

pass this way, look and see; See the

15

Lord of Life, see him now; See his

Lord of Life, see him now; See his

15

*p*

*rit.*

suf - f'ring; \_\_\_\_\_ Kum ba yah.

*rit.*

STANZA 3: Choir & Congregation

OBOE [19]

*mp a tempo*

[19]

*mp a tempo*

3. Oo \_\_\_\_\_ oo \_\_\_\_\_

*mp*

3. All who pass this way, look and see; All who

[19]

*a tempo*

*mp*

pass this way, look and see; See the

*oo*

This system contains the first three staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with a long note and the syllable 'oo'. The third staff is a vocal line with lyrics. The bottom two staves are piano accompaniment.

23 Lord of Life, see him now; See him

*p*

*oo*

*p*

*p*

This system contains the next three staves of music. The top staff is a vocal line with a measure number '23' in a box and lyrics. The second staff is a vocal line with a long note and the syllable 'oo'. The third staff is a vocal line with lyrics. The bottom two staves are piano accompaniment.

rit.  
rit.

dy - ing: ————— Kum ba yah.

This system contains the first vocal entry. The vocal line starts with a long note on 'dy - ing:' followed by a melodic line for 'Kum ba yah.' The piano accompaniment provides harmonic support with chords and moving lines.

Slower [27]

*pp* (Choir only) rit. rit. *pp a tempo*  
*a tempo*

See him dy - ing: ————— Kum ba yah.

*pp* rit. *(pp)* *a tempo*

This system begins with a 'Slower' tempo marking and a rehearsal mark [27]. The choir enters with 'See him dy - ing:' in piano (*pp*) dynamics, followed by 'Kum ba yah.' The piano accompaniment also features a piano (*pp*) dynamic and includes a ritardando (*rit.*) before returning to the original tempo (*a tempo*).

[29] rit. *ppp*

[29] rit. *ppp*

This system continues the piano accompaniment, marked with a rehearsal mark [29]. It features a ritardando (*rit.*) and a very piano (*ppp*) dynamic marking, leading to a final cadence.

## THE PASSION OF OUR LORD

### FIRST READING *(The religious leaders conspire against Jesus)*

It was two days before the Passover and the Feast of Unleavened Bread. The religious leaders who collaborated with the Roman occupation were conspiring against Jesus. They had gathered in the palace of Caiaphas the high priest. This man had received the high priesthood at the hand of Valerius Gratus, the former Roman governor, and now retained the office under Pontius Pilate. They all were planning to quietly arrest and destroy Jesus so as to avoid a revolt among the Jews.

*(The first candle is extinguished)*

### SECOND READING *(Judas plots with the authorities to deliver Jesus)*

Then one of the twelve named Judas, son of Simon the Iscariot, went to the chief priests and asked, "What will you give me if I deliver Jesus to you for the governor?" When they heard the offer, they were glad and promised Judas thirty pieces of silver. From that hour he sought an opportunity to betray Jesus.

*(The second candle is extinguished)*

### THIRD READING *(Jesus tells his disciples where to celebrate the Paschal meal)*

At the beginning of the feast, when the Passover lamb was sacrificed, the disciples of Jesus approached him and asked, "Where do you wish us to prepare the Paschal meal?" Jesus took two of his disciples and instructed them, "Go into the city, and you will see there a man carrying a water jar. He will show you a suitable place." The two did as Jesus commanded. They entered the city where they found the man with the water jar, who brought them to a large upper room.

### FOURTH READING *(Jesus announces that one of his disciples will betray him)*

When evening had come, Jesus arrived with the twelve. While they were eating, he said, "I tell you truly that one of you is going to betray me." The disciples were stunned with grief and began to protest one after the other, "Surely not I!" Jesus replied, "The betrayer is one of you dipping his hand in the dish with me. The Son of man is fulfilling Scripture, but woe to that man through whom the Son of man is betrayed." Then Judas slipped out into the night.

*(The third candle is extinguished)*

### FIFTH READING *(Jesus recites the Words of Institution)*

As they were eating, Jesus took bread. After reciting the blessing, he broke it and gave it to his disciples as he said, "Take, eat; this is my body." Then taking the cup with the traditional blessing, he gave it to his disciples as he said, "This is my blood of the covenant which is being shed for many. I tell you in truth that I shall not drink again from the fruit of the vine until that day when I drink it fresh in the kingdom of God." Having sung a hymn, they left the city for the Mount of Olives.

*(The fourth candle is extinguished)*

# 4. THE CUP OF LOVE

A responsorial psalm setting for cantor, choir, congregation and organ,  
with optional oboe and strings

Psalm 116  
Paraphrased by H.H.H.

Music by  
HAL H. HOPSON (ASCAP)

With gentle movement (♩ = ca. 88)

### INTRODUCTION

OBOE

ORGAN

Man. *mf*

Ped.

### 5 REFRAIN: Cantor

CANTOR

*mf*

5 Lord, we of - fer thanks; we call up - on your name.

### 9 REFRAIN: Cantor, Choir & Congregation

*mf*

*mf*

9 Lord, we of - fer thanks; we call up - on your name.

(*mf*)

Fine

Fine

Fine

VERSES 1-4: Cantor or Choir in unison

13

CANTOR  
(mf) 13

1. O Lord, how can we of - fer thanks to you? Your  
 2. O Lord, we will pay our vows to you; we will  
 3. Your ser - vants, O Lord, we are your ser - vants, yes,  
 4. O Lord, we will pay our vows to you; we will

17

good - ness is all a - round us. We will lift up high the  
 pay them be - fore the peo - ple. The death of all your  
 chil - dren of a hum - ble house. You have freed us, Lord, we  
 pay them be - fore the peo - ple. O Je - ru - sa - lem, with -

1.2.3. D.S. 4. D.S. al Fine

1.2.3. D.S. 4. D.S. al Fine

cup of love and call up - on your name.  
 faith - ful saints is pre - cious in your sight.  
 of - fer thanks; we call up - on your name.  
 in your courts we of - fer thanks and praise.

1.2.3. D.S. 4. D.S. al Fine

**SIXTH READING** *(Jesus tells his disciples that they will all desert him)*

As they walked, Jesus said to his disciples, “You will all desert me this very night. So it is written in the prophet Zechariah, ‘Strike the shepherd, and the sheep will be scattered.’” Then Peter protested, “Though all desert, I will remain by you.” Jesus replied, “I tell you truly that in this very night, before the cock crows twice you shall deny me three times.” Still Peter maintained, “Even though I must die with you, I will never deny you,” and so declared all the disciples.

**SEVENTH READING** *(In Gethsemane the disciples fall asleep)*

Jesus halted at an olive grove called Gethsemane. Then going apart with Peter, James, and John, he left them on watch and continued a little farther alone. There he fell on his face in anguished prayer. Soon he returned to the three on watch and found them sleeping. Rousing them, he asked Peter, “Could you not watch with me for just one hour? Watch and pray that you are not put to the test; for the spirit is willing but the flesh is weak.” Again Jesus went apart in troubled prayer; and again he returned to find the disciples sleeping, for their eyes were heavy. A third time Jesus withdrew to pray, and a third time he found the disciples sleeping. Then Jesus said, “Sleep on and finish your rest. Now is the time for the Son of man to be delivered into the hands of sinners. Here comes my betrayer.”

*(The fifth candle is extinguished)*





# 5. COULD YOU NOT WATCH

for SATB choir, soloist, congregation and organ,  
with optional oboe and strings

Matthew 26:40-42, 50 and Luke 23:28  
Paraphrased by H.H.H.

Music by  
HAL H. HOPSON (ASCAP)

Moderately slow, with warmth and pathos (♩ = ca. 84)  
INTRODUCTION

OBOE

SOPRANO  
ALTO

TENOR  
BASS

ORGAN  
Man. *mp*  
Ped.

9 REFRAIN: *Choir only*

Musical score for measures 9-12. It features three staves: a vocal line, a bass line, and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a measure rest, followed by the lyrics: "Could you not watch? Could you not watch? Could you not watch with me one hour?". The piano accompaniment includes a right-hand melody and a left-hand bass line. A large red watermark "PREVIEW ONLY LEGAL USE REQUIRES PURCHASE" is overlaid diagonally across the page.

Musical score for measures 13-16. It features three staves: a vocal line, a bass line, and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a measure rest, followed by the lyrics: "Could you not watch? Could you not watch? Could you not watch with me?". The piano accompaniment includes a right-hand melody and a left-hand bass line. A large red watermark "PREVIEW ONLY LEGAL USE REQUIRES PURCHASE" is overlaid diagonally across the page.

17 REFRAIN: *Choir & Congregation (the Congregation may sing in unison or four-part harmony)*

*mp a tempo*

17 (*mp*) *a tempo*

Could you not watch? Could you not watch? Could you not watch with me one hour?

(*mp*)

17

*a tempo*

21

*rit.*

21

*rit.*

Could you not watch? Could you not watch? Could you not watch with me?

21

*rit.*

VERSE 1: Soloist

25 *a tempo*

*p a tempo* 25

1. The spir - it is\_\_ will - ing, but the flesh is\_\_ weak. I

*a tempo* 25 *p*

Man.

29 *rit.*

29 *rit.*

soon must drink the\_\_ bit - ter cup, the cup of the world's sal - va - tion.

29 *rit.*

33 REFRAIN: Choir & Congregation

*mp a tempo*

33 *mp a tempo*

Could you not watch? Could you not watch? Could you not watch with me one hour?

*mp*

33 *a tempo*

*mp*

Ped.

37

*rit.*

37

Could you not watch? Could you not watch? Could you not watch with me?

*rit.*

37

*rit.*

VERSE 2: Soloist

41 *a tempo*

41 *p a tempo*

2. O Fa - ther, for - give them, for they know not what they\_ do. The

41 I (Accomp.) *a tempo*

*p* II (Solo)

Ped.

45 *rit.*

45 *rit.*

hour is at hand;\_ with swords they come to take me.

45 *rit.*

49 REFRAIN: *Choir & Congregation*

*mp a tempo*

49 *mp a tempo*

Could you not watch? Could you not watch? Could you not watch with me one hour?

*mp*

49 *a tempo*

Man. *mp*

53

*rit.*

53

*rit.*

Could you not watch? Could you not watch? Could you not watch with me?

53

*rit.*

VERSE 3: Soloist

57 *a tempo* *p*

57 *p a tempo*

3. Je - ru - sa-lem weep\_ not, — weep not for your-selves, but

57 *a tempo* *p*

61 *rit.*

61 *rit.*

weep for your chil - dren, yes, weep for your chil - dren's chil - dren.

61 *rit.*



65 REFRAIN: Choir & Congregation

65 *mp a tempo*

65 *mp a tempo*

65 *a tempo*  
*mp*

Could you not watch? Could you not watch? Could you not watch with me one hour?

69

69 *rit.*  
*rit.*

69

69 *rit.*

Could you not watch? Could you not watch? Could you not watch with me?

73 Slower

73 Slower

*p*

*pp rit.* *ppp*

*pp rit.* *ppp*

I (Solo)

II (Accomp.)

**EIGHTH READING** (*Jesus is betrayed by Judas and then is seized by the Roman soldiers*)

Jesus had not finished speaking before Judas, one of his own disciples, arrived with a group of Roman soldiers and other armed men from the Temple. Now the betrayer had arranged with the authorities for a sign and had said, "The man whom I kiss is the one you want." In accord with this arrangement, Judas went directly to Jesus and cried out, "Greetings, Master." Then he gave him the kiss. Jesus responded, "Judas, would you betray the Son of man with a kiss?"

Immediately the soldiers laid hands on Jesus and held him fast. Then one of the disciples with Jesus drew his sword and cut off an ear from the slave of the high priest; but Jesus said to him, "Sheathe your sword. All who take up the sword will perish by the sword. Do you not know that I can call upon my Father and that he will respond at once with more than twelve legions of angels?" Then turning to the mob, Jesus continued, "Have you come for me as against a rebel bandit with swords and clubs? Why did you not seize me in the Temple, where I sat teaching by day? Were you so afraid of the religious authorities that you must come for me by stealth? Nevertheless, your actions are fulfilling the words of the prophets." Then all of his disciples forsook him and fled.

*(The sixth candle is extinguished)*

**NINTH READING** (*Jesus' trial begins in the court of the high priest Caiaphas*)

Those who had seized Jesus brought him to Caiaphas, whom the Romans had made a high priest. Peter followed at a distance as far as the courtyard. There he sat with the attendants and warmed himself by the fire. The high priest had gathered his whole council, and they began to arrange the case against Jesus which they would present to Pontius Pilate, the governor. The charge was that Jesus claimed to be King of the Jews, and they brought in many false witnesses, but to no avail. Finally two came forward and testified, "We heard this man say, 'I will tear down this temple made with hands and within three days build another not made with hands.'" The testimony was evidence that Jesus claimed an authority over temple affairs which traditionally belonged only to the rulers of Israel, and in those days Israel was ruled from Rome. Yet even these witnesses were unable to agree on their testimony.

Finally Caiaphas stood up and examined Jesus directly. "Have you no answer to these charges?" demanded the high priest. Jesus remained silent and answered nothing. Then the high priest put the question of kingship in terms of the royal titles "Anointed" and "Son of God." "Are you the Anointed One, the Son of the Blessed?" he probed. Jesus answered, "I am, and you shall see the Son of man seated on the right hand of power and coming in the clouds of heaven." The high priest turned and said, "What need have we of witnesses? He has condemned himself." They all concurred that Jesus was indeed worthy of death.

Then those holding Jesus began to spit on him. They covered his face and were striking him as they taunted him and said, "O Anointed One, prophesy who it is who is striking you."

*(The seventh candle is extinguished)*

**TENTH READING** (*Peter denies having any knowledge of Jesus*)

Now Peter was warming himself in the courtyard when a small slave girl entered. She confronted Peter and said, "You also were with this Jesus the Nazarene." Peter quickly gave a denial. "I do not know what you are talking about," he replied and went outside into the gateway. Meanwhile, the cock crowed. The slave girl followed Peter out and said to the bystanders, "This man is one of them." Again Peter denied knowing Jesus. After a little while the bystanders said directly to Peter, "Surely you are one of them, for you speak with a Galilean accent." Then Peter began to swear with an oath, "I do not know this person of whom you are speaking"; but the cock interrupted him as it crowed for the second time. Immediately Peter remembered how Jesus had said to him, "Before the cock crows twice, you will deny me three times." He went out and wept bitterly.

*(The eighth candle is extinguished)*

# 6. AH, HOLY JESUS

for SATB choir, congregation and organ,  
with optional strings

Text by JOHANN HEERMANN (1630)  
Translated by ROBERT S. BRIDGES (1899), *alt.*

HERZLIEBSTER JESU  
Arranged by HAL H. HOPSON (ASCAP)

Unhurried, expressively (♩ = ca. 84)

## INTRODUCTION

CONGREGATION

SOPRANO  
ALTO

TENOR  
BASS

ORGAN

Man. *mp*

Ped.

## 7 STANZA 1: Choir & Congregation

1. Ah, ho - ly Je - sus, how have you of - fend - ed, that mor - tal  
(hast thou)

1. Ah, ho - ly Je - sus, how have you of - fend - ed, that mor - tal  
(hast thou)

*mp*

*mp*

15

judg - ment has on you de - scend - ed? By foes de - rid - ed,  
(thee)

15

judg - ment has on you de - scend - ed? By foes de - rid - ed,  
(thee)

15

*(Congregation tacet al fine)*

by your own re - ject - ed, O most af - flict - ed!  
(thine)

by your own re - ject - ed, O most af - flict - ed!  
(thine)

21 INTERLUDE

21 I (Accomp.)

25 STANZA 2: Choir only  
mf (unison)

2. Who was the guilt - y? Who brought this up - on you?  
(thee)

25

29

mf (unison)

It is my trea - son, Lord, that has un - done you!  
(thee)

29

33

'Twas I, Lord Je - sus, I it was de - nied you;  
(thee)

33

37

*p* I cru - ci - fied you. *pp* rit. *pp*  
(thee)

37

*p* *pp* *rit.* *ppp*

### ELEVENTH READING *(Jesus is put in custody of Pontius Pilate)*

When morning arrived, all of the chief priests, along with the other Roman collaborators, bound Jesus and delivered him over to Pontius Pilate, the imperial Roman governor. When Judas saw what was happening, he knew that Jesus was doomed, and he repented. He returned the thirty pieces of silver to the chief priests and confessed, "I have sinned in betraying innocent blood." "What is that to us?" they responded. "That is your affair." Judas threw down the thirty pieces of silver in the Temple. Then he went out and hanged himself. Picking up the silver pieces, the chief priests said, "It is unlawful to put this silver into the treasury, for it is blood money." Whereupon they used the money to buy the Potter's Field for the burial of strangers. Therefore, that field is known to this day as the Field of Blood.

*(The ninth candle is extinguished)*

### TWELFTH READING *(Jesus is put on the stand before Pontius Pilate)*

Jesus stood before the Roman governor as the accusers made their charge. "We found this man perverting our nation," they said. "He was forbidding us to pay taxes to the Emperor and proclaiming himself Anointed King." The governor asked, "Are you the King of the Jews?" Jesus answered, "You have said so." The chief priests were accusing him of many things. Therefore, Pilate again spoke to Jesus. "Have you no answer to give?" he asked. "Look at how many accusations they are making!" Jesus astonished Pilate by remaining silent.

*(The tenth candle is extinguished)*

### THIRTEENTH READING *(The crowd shouts, "Crucify him! Crucify him!")*

At the feast of the Passover, the governor used to release a prisoner, and some were urging Pilate to do so at this time. Now there was a notable rebel in prison with those who had committed murder during the insurrection. His name was Barabbas. Therefore, the chief priests arranged a demonstration to demand Barabbas. Pilate asked them, "Whom do you want me to release for you, Barabbas, or Jesus the Anointed One?" The demonstrators shouted, "Barabbas!" Pilate responded, "What shall I do then with Jesus the Anointed One?" The crowd shouted, "Crucify him!" Pilate continued, "Are you certain of his guilt?" The crowd took up the chant, "Crucify him! Crucify him!" Again Pilate spoke, "Shall I crucify your king?" "We have no king but Caesar," cried the demonstrators. Then Pilate agreed to release Barabbas, but Jesus the Anointed One he handed over to his soldiers for scourging and crucifixion.

*(The next song "Crucify Him!" begins immediately)*

# 7. CRUCIFY HIM!

for SATB choir and organ,  
with optional oboe and strings

Music by  
HAL H. HOPSON (ASCAP)

Matthew 27:22b

**Fast, with rage** (♩ = ca. 112) *(detached and well accented throughout)*

OBOE

SOPRANO  
ALTO

TENOR  
BASS

ORGAN

Man. *ff*

Ped.

Cru - ci - fy! Cru - ci - fy!

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

Cru - ci - fy!



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

ci - fy him! Cru - ci - fy! Cru - ci - fy!  
Cru - ci - fy! Cru - ci - fy! Cru - ci - fy! Cru - ci - fy!

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

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

ci - fy him! Cru - ci - fy him!

Cru - ci - fy! Cru - ci - fy!

Cru - ci - fy him! Cru - ci - fy! Cru - ci - fy!

*sfz* (*non rit.*) *sfzf* *sfz*

(*non rit.*) Cru - ci - fy him!

*sfz* *ff* *sfz*

**FOURTEENTH READING** *(The Roman soldiers mock Jesus, proclaiming, "Hail, King of the Jews")*

The soldiers led Jesus away within the governor's palace. There they assembled the whole battalion. They clothed Jesus in royal purple. They set a crown of thorns upon his head and shoved a reed between his fingers for a scepter. They began to mock him by kneeling before him and proclaiming, "Hail, King of the Jews." They also spat upon him and smote him on the head with a stick. Then, after mocking him, they took away the purple robe, returned his own clothes, and brought him out to crucify him.

*(The eleventh candle is extinguished)*

**FIFTEENTH READING** *(Jesus is crucified)*

On the road they met Simon of Cyrene coming in from the countryside. They compelled him to carry the cross. They brought Jesus to a place called Golgotha (which means "skull"). There they crucified him...They offered him wine mingled with myrrh, but he refused it. His garments they divided among themselves, casting lots for them. Over his head they inscribed the charge against him, The King of the Jews. Also there were two insurrectionists crucified with him, one to his right and one to his left. Those who passed by were shaking their heads in scorn and saying, "So you would destroy the Temple and rebuild it in three days! Save yourself. Come down from the cross." Likewise the priestly collaborators mocked him as they said to one another, "He saved others; himself he cannot save. Let the Anointed One, the King of Israel, come down from the cross that we may see and believe." Even the two crucified with him reviled him.

*(The twelfth candle is extinguished)*



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# 8. WHEN I SURVEY THE WONDROUS CROSS

for SATB choir, congregation and organ,  
with optional oboe and strings

HAMBURG and ROCKINGHAM

Arranged by HAL H. HOPSON (ASCAP)

Text by ISAAC WATTS (1707)

Unhurried, expressively (♩ = ca. 88)

## INTRODUCTION

OBOE

SOPRANO  
ALTO

TENOR  
BASS

ORGAN  
Man. *p*  
Ped.

rit.  
rit.

9 STANZA 1: Choir only

*a tempo* *p*

9 *p a tempo (unison)*

1. When I sur - vey the won - drous cross on

9 *a tempo*

*p*

13

*p*

13

which the Prince of Glo - ry died, my

13

*p*

17

17

rich - est gain I count but loss, and

17

21

*rit.*

21

pour con - tempt on all my pride.

*rit.*

21

*rit.*

25 INTERLUDE

(p) a tempo



25 a tempo



25 (p) a tempo



29 rit.



29 rit.



29 rit.





STANZA 2: Choir & Congregation

33 *mp a tempo*

33 CONGREGATION *mp a tempo*

2. For - bid \_\_\_\_\_ it, Lord, that I should boast, save

33 *mp a tempo*

2. For - bid \_\_\_\_\_ it, Lord, that I should boast, save

*mp*

33 *a tempo*

*mp*

37

37

in the death of Christ, \_\_\_\_\_ my God; \_\_\_\_\_ all

37

in \_\_\_\_\_ the death \_\_\_\_\_ of Christ, \_\_\_\_\_ my God; \_\_\_\_\_ all

37

41

the vain things that charm me most, I

the vain things that charm me most, I

Musical score for measures 41-44. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The lyrics are: "the vain things that charm me most, I".

45

sac - ri - fice them to his blood.

sac - ri - fice them to his blood.

Musical score for measures 45-48. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The lyrics are: "sac - ri - fice them to his blood.". The word "rit." (ritardando) is written above the vocal staves and below the piano staves at measure 45 and 46. The score ends with a double bar line at measure 48.

49 Much slower, very freely (♩ = ca. 76)  
STANZA 3: Choir only

Musical notation for the first staff of the choir part, starting with a piano (*p*) dynamic marking.

49 Much slower, sung very freely (♩ = ca. 76)  
(unison)

Musical notation for the unison choir part, starting with a piano (*p*) dynamic marking.

3. See, from his head, his\_\_\_ hands, his\_\_\_ feet,

Musical notation for the second staff of the choir part.

49 Much slower, very freely (♩ = ca. 76)

Piano accompaniment musical notation for the first system.

54

Musical notation for the first staff of the second system.

54

Musical notation for the second staff of the second system.

sor - row and love flow\_\_\_ min - gled\_\_\_ down. Did\_\_\_

Musical notation for the third staff of the second system.

54

Piano accompaniment musical notation for the second system.



58

58

e'er such love and sor - row meet,

58

62

62

*pp* *rit.* *ppp*

62

*pp* *rit.* *ppp*

or thorns com - pose so rich a crown?

62

*rit.*

Tempo I (♩ = ca. 88)

INTERLUDE 66

Musical staff for Interlude 66, featuring a melody in treble clef with dynamics *mp*, *mf*, and *f*.

Tempo I (♩ = ca. 88)

66

Musical staves for Interlude 66, including a treble clef staff and a bass clef staff.

Tempo I (♩ = ca. 88)

66

Musical staves for Interlude 66, including a treble clef staff and a bass clef staff, with dynamics *mp* and *mf*.

70

(Congregation stands)

Musical staff for Congregation stands, featuring a melody in treble clef with a *rit.* marking.

70

*rit.*

Musical staves for Congregation stands, including a treble clef staff and a bass clef staff, with a *rit.* marking.

70

*rit.*

Musical staves for Congregation stands, including a treble clef staff and a bass clef staff, with a *rit.* marking.

**Broader** (♩ = ca. 76)  
**STANZA 4: Choir & Congregation**

74  
 (f)

**Broader** (♩ = ca. 76)  
**DESCANT (selected voices)**

f 74

4. Were the whole realm of na - ture mine, that

**MELODY (Choir & Congregation)**

f

4. Were the whole realm of na - ture mine, that

**Broader** (♩ = ca. 76)

f 74

78

78

were a pres - ent far too small; love

were a pres - ent far too small; love

78

82 *ff*

82 *ff*

so a - maz - ing, so di - vine, de -

so a - maz - ing, so di - vine, de -

82 *ff*

86 *rit.*

86 *rit.*

mands my soul, my life, my all.

mands my soul, my life, my all.


86 *rit.*

90 Tempo I (♩ = ca. 88)



A single musical staff in treble clef with a key signature of one sharp (F#) and a common time signature. The staff contains four measures of whole rests.

90 Tempo I (♩ = ca. 88)



A single musical staff in treble clef with a key signature of one sharp (F#) and a common time signature. The staff contains four measures of whole rests.



A single musical staff in treble clef with a key signature of one sharp (F#) and a common time signature. The staff contains four measures of whole rests.

90 Tempo I (♩ = ca. 88)



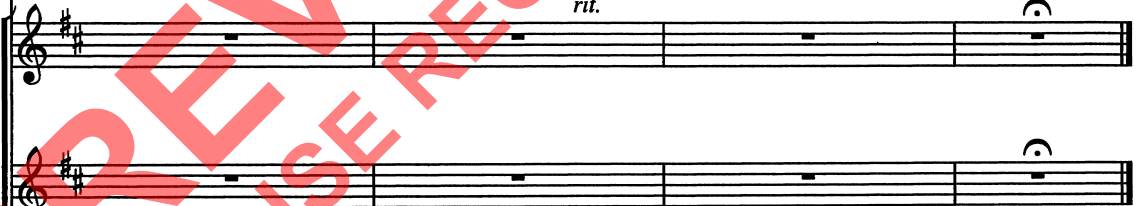
Piano accompaniment for measures 90-93. The right hand (treble clef) plays a melodic line starting on G4, moving stepwise up to D5. The left hand (bass clef) plays a bass line with chords and single notes. Dynamics include *p* and *Man.* (Mancina).

94



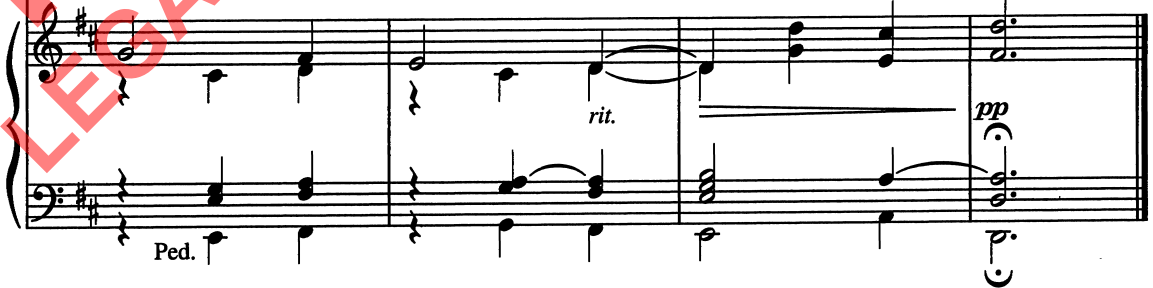
Musical staff for measure 94. The right hand (treble clef) plays a melodic line starting on G4, moving stepwise up to D5. Dynamics include *p*, *rit.*, and *pp*.

94



Musical staff for measure 94. The right hand (treble clef) plays a melodic line starting on G4, moving stepwise up to D5. Dynamics include *rit.*

94



Piano accompaniment for measure 94. The right hand (treble clef) plays a melodic line starting on G4, moving stepwise up to D5. The left hand (bass clef) plays a bass line with chords and single notes. Dynamics include *rit.* and *pp*. Pedal markings are present.

(Congregation sits)



## SIXTEENTH READING *(Jesus breathes his last breath)*

Now from midday there was darkness over the whole land until three in the afternoon. At that hour Jesus cried out in a loud voice, "Eli, Eli, lema shevaqtani!" words that mean, "My God, my God, why have you forsaken me?" Some of the bystanders said, "Look, he is calling for Elijah." One of them put a sponge full of vinegar on a stick and laid it to his lips. Others said, "Wait! Let us see whether Elijah will come to take him down." Then Jesus having uttered a loud cry, breathed his last breath.

*(The thirteenth candle is extinguished)*

## 9. AH, HOLY JESUS

for organ, with optional oboe and strings

Music by  
HAL H. HOPSON (ASCAP)

Slowly (♩ = ca. 84)

OBOE

ORGAN

Ped.

*mp*

*p* (I) Solo

*pp*

*simile*

11

15

(Soft celeste)

II } *p*

18 Slower (♩ = ca. 66)

*rit. al fine*

18 Slower (♩ = ca. 66)

*rit. al fine*

*pp*

*ppp*

## SEVENTEENTH READING *(The curtain of the temple is torn, the earth shakes)*

Suddenly the curtain of the Temple was torn in two from the top to the bottom. The earth shook, and the rocks were split. Even the tombs of the dead were opened.\*

# 10. THE EARTHQUAKE

for organ, with optional timpani and gong\*

Music by  
HAL H. HOPSON (ASCAP)

Full Organ (including all 16' stops and sub-couplers)  
Freely  
Man. { *ff*

(play as fast as possible)  
8va

(optional repeat)

*sim.*

\* Parts for timpani and gong may be found on page 63.

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Now, when the centurion on watch and the others who were with him saw all that was taking place, they were filled with awe and said, "Truly, this man was the Son of God!"

*(The fourteenth candle is extinguished)*

\*[At this point a dramatic sound effect may be achieved by a drum roll on a timpani or large drum. Other options are: (1) three loud strikes on a large gong, (2) the simultaneous sounding of the four lowest handbells available, or (3) the following instrumental response may be played.]

# 11. WERE YOU THERE

for Two Soloists (Small Ensemble or Choir), a cappella

African-American Spiritual  
Arranged by HAL H. HOPSON (ASCAP)

## PERFORMANCE SUGGESTIONS

1. WERE YOU THERE is most effective when sung by two soloists of contrasting vocal timbres (i.e. - Female/Male; Tenor/Baritone; Soprano/Alto), or the work can also be performed by the choir in unison on Voice I and a small ensemble on Voice II.
2. The spiritual should be sung very slowly and freely, allowing plenty of time at the cadences. The last note of each phrase should diminuendo.
3. A wide spatial separation between the singers (i.e. - front and back of the sanctuary) will greatly enhance the antiphonal nature of this setting.
4. The key should be adapted to the most comfortable range for the singers.

Slowly, freely, reverently (♩ = ca. 60)

VOICE I

\* VOICE II

ORGAN

8' Stop

*p* (optional introduction)

*p*

1. Were you

4

(1.) there when they cru - ci - fied my Lord? \_\_\_\_\_  
 (2.) there when they laid him in the tomb? \_\_\_\_\_

*p*

1. Were you there when they  
 2. Were you there when they

\* Voice II may also be performed by a treble voice, sung one octave higher than written.

10

Oh! \_\_\_\_\_  
Oh! \_\_\_\_\_

cru - ci - fied my Lord? \_\_\_\_\_  
laid him in the tomb? \_\_\_\_\_

some - times it caus - es me to trem - ble, \_\_\_\_\_  
some - times it caus - es me to trem - ble, \_\_\_\_\_

trem - ble, \_\_\_\_\_  
trem - ble, \_\_\_\_\_

17

trem - ble. \_\_\_\_\_  
trem - ble. \_\_\_\_\_

1. \_\_\_\_\_  
2. Were you \_\_\_\_\_

Were you there when they cru - ci - fied my Lord? \_\_\_\_\_  
Were you there when they laid him in the \_\_\_\_\_

22

*pp* *rit.*

Were you there? \_\_\_\_\_ Were you there? \_\_\_\_\_

*pp*

tomb? \_\_\_\_\_ Were you there? \_\_\_\_\_



## THE DISMISSAL *(Congregation standing)*

May Jesus Christ, who for our sake became obedient unto death, yes, even death on a cross, keep you and strengthen you this night, and forevermore.

**Amen.**

*(All leave in silence)*

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PERCUSSION PARTS

# 10. THE EARTHQUAKE

for organ, with optional timpani and gong

Music by  
HAL H. HOPSON (ASCAP)

Freely

TIMPANI  
(optional)

GONG  
(optional)

*tr*

*ff*

(optional repeat)

(optional repeat)

\*

\* The gong should not be dampened, but allowed to ring out. The second portion of the reading should not begin until all sound has dissipated.

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**PREVIEW ONLY**  
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