

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)

I (Flute 8')

rit. a tempo

ORGAN

p

II (Solo)

rit. (*p*) a tempo

Ped.

mp (add)

p

* 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* (mezzo-forte) in measure 19. The music is in a 4/4 time signature with a key signature of one flat.

22

22

mp

p

This system contains measures 22 through 25. The piano part features dynamic markings of *mp* (mezzo-piano) in measure 22 and *p* (piano) in measure 24. The music continues in the same 4/4 time signature and key signature.

26

26

mf

mp (I) Solo

mp II

simile

This system contains measures 26 through 31. The piano part includes dynamic markings of *mp* II in measure 26 and *simile* in measure 29. The music continues in the same 4/4 time signature and key signature.

Musical score for measures 32-36. The score is in 2/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. 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. It features a vocal line and a piano accompaniment. Measure numbers 40 and 44 are indicated in boxes above the staves. The piano part includes a second ending marked with a double bar line and a repeat sign, with a dynamic marking of *p*. The instruction "(Soft celeste)" is written above the vocal line in measure 44.

Musical score for measures 43-47. The score is in 2/4 time with a key signature of two flats. It features a vocal line and a piano accompaniment. Measure numbers 43 and 47 are indicated in boxes above the staves. The tempo is marked "Slower" with a quarter note equal to approximately 66 (♩ = ca. 66). The instruction "rit. al fine" is written above the vocal line in measure 43. The piano part includes a dynamic marking of *pp* in measure 45 and *ppp* in measure 47.

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
p *rit.*

ORGAN
Man. *p* *rit.*
Ped.

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 _

B *mp*

29 *a tempo mp*

33

33

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

33

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

33

37

37

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

37

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

37

41

41

41

41

45

45

45

45

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

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

rit. *p* *p*

rit. *p*

rit. *p*

rit. *p*

a tempo *rit.* *pp*

a tempo *rit.* *pp*

a tempo *rit.* *pp*

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 SAB 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 ($\text{♩} = \text{ca. } 66$)

STANZA 1: *Choir only*

SOPRANO
ALTO

BARITONE

ORGAN

Man. *mp*

Ped.

rit. *mp*

1. All who

mp

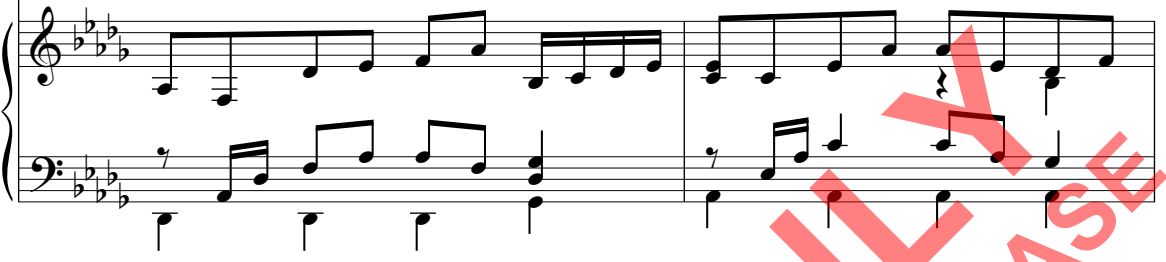
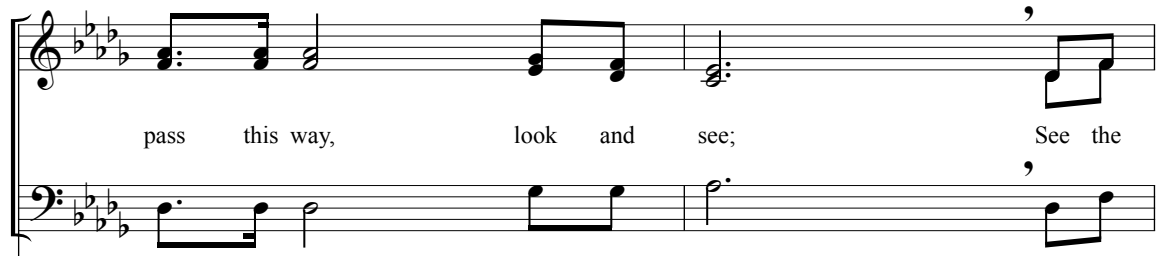
rit.

3 *a tempo*

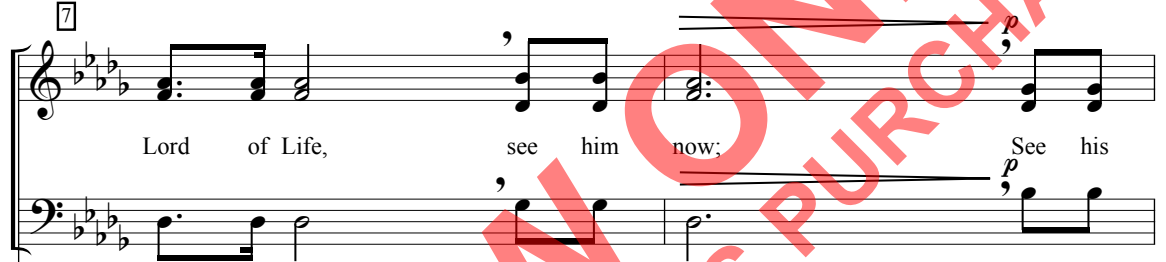
pass this way look and see; All who

3 *a tempo*

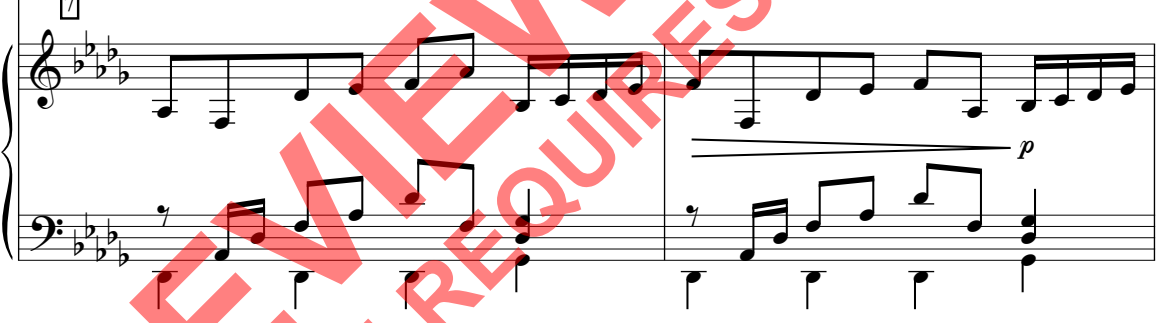
pass this way, look and see; See the



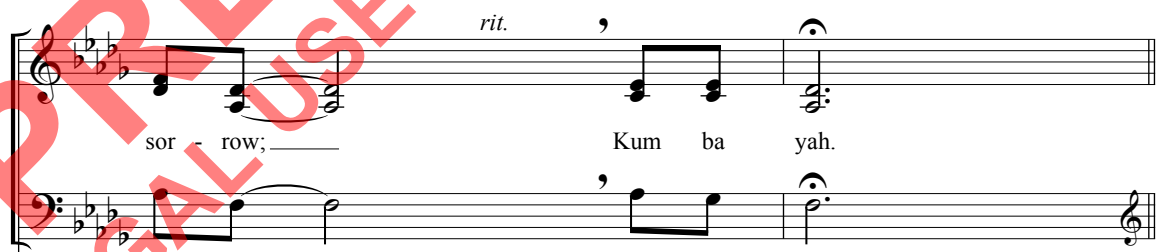
7 Lord of Life, see him now; See his



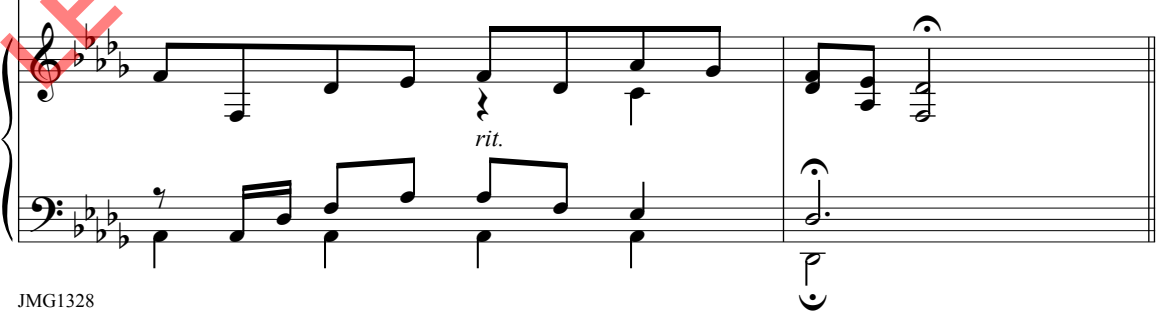
7



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

oo

pass this way, look and see; See the

15 *p*

15 Lord of Life, see him now; See his

p

rit.

suf - f'ring; Kum ba yah.

STANZA 3: Choir & Congregation

OBOE [19]

mp a tempo

3. 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 vocal line, a vocal line with a long note and a fermata, and a piano accompaniment. The lyrics are "pass this way, look and see; See the".

23 Lord of Life, see him now; See him

p

p

oo

p

This system contains the second vocal line, a vocal line with a long note and a fermata, and a piano accompaniment. The lyrics are "Lord of Life, see him now; See him". There are three measures marked with a red box containing the number 23.

rit.
rit.

dy - ing; — Kum ba yah.

This system contains the first two systems of music. The top system has two vocal staves with lyrics 'dy - ing; — Kum ba yah.' and a piano accompaniment staff. The second system continues the vocal lines and piano accompaniment. A large red watermark 'PREVIEW ONLY! LEGAL USE REQUIRES PURCHASE' is overlaid diagonally across the page.

Slower 27

rit. *pp* a tempo

pp (Choir only) rit. a tempo

pp See him dy - ing; — Kum ba yah.

27

pp rit. a tempo

(*pp*)

This system contains the third and fourth systems of music. The third system starts with a tempo change to 'Slower' and includes the instruction '27'. It features vocal lines with lyrics 'See him dy - ing; — Kum ba yah.' and piano accompaniment. The fourth system continues the piano accompaniment. A large red watermark 'PREVIEW ONLY! LEGAL USE REQUIRES PURCHASE' is overlaid diagonally across the page.

29

rit. *ppp*

29

rit. *ppp*

This system contains the fifth and sixth systems of music. The fifth system has a vocal line with a fermata and piano accompaniment. The sixth system continues the piano accompaniment. A large red watermark 'PREVIEW ONLY! LEGAL USE REQUIRES PURCHASE' is overlaid diagonally across the page.

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.

REFRAIN: Cantor

CANTOR

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

REFRAIN: Cantor, Choir & Congregation

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

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

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.

5

5

5

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9 REFRAIN: *Choir only*

9 *mp*

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

mp

9 *(mp)*

13 *rit.*

13 *rit.*

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

13 *rit.*

17 REFRAIN: Choir & Congregation (the Congregation may sing 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

(*mp*) *a tempo*

21 *rit.*

21 *rit.*

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

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*

mp

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

a tempo

mp

Ped.

37 *rit.*

37 *rit.*

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

37 *rit.*

VERSE 2: Soloist

41

a tempo

p 41 *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 *mp a tempo*

65 *a tempo*

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

mp

mp

69

69 *rit.*

69 *rit.*

69 *a tempo*

69 *mp*

69 *rit.*

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

73 **Slower**

73 **Slower**

pp rit. ppp

p

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 SAB 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

BARITONE

ORGAN

Man. *mp*

Ped.

7 STANZA 1: *Choir & Congregation*

mp

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

11

mp

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

mp

7

11

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

(thee)

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

(thee)

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

(thee)

15

15

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.)

II (Solo)

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.
(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 SAB choir and organ,
with optional oboe and strings

Matthew 27:22b

Music by
HAL H. HOPSON (ASCAP)

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

OBOE

SOPRANO
ALTO

BARITONE

Full Organ (with Reeds 16', 8', 4')

Man. *ff*

Ped.

ff 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 - gy him! Cru - ci - fy him!

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

12

12

12

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

sfz
 (non rit.)

sfz *f* *sfz*

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.

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.

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*

37

37

in the death of Christ, — my God; — all

37

in — the death — of Christ, — my God; — all

37

41

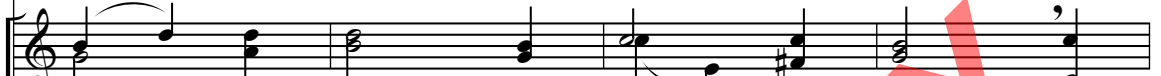


41



the vain things that charm — me most, I

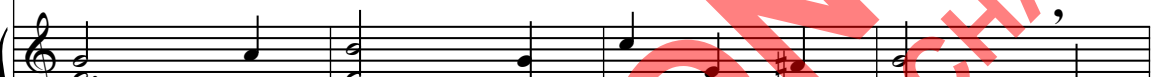
41



the — vain things that charm — me most, I



41



45



45



sac - ri - fice them to — his blood.

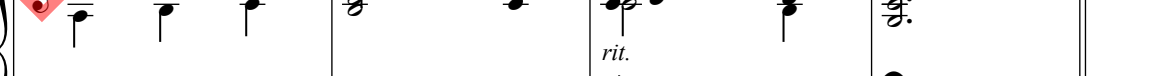
45



sac - ri - fice — them to — his blood.



45



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

Musical notation for the first system, featuring a treble clef, a 4/4 time signature, and a piano (*p*) dynamic marking. The melody begins with a rest followed by a series of quarter notes.

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

Musical notation for the second system, featuring a treble clef, a 4/4 time signature, and a piano (*p*) dynamic marking. The melody continues with quarter and half notes.

3. See, from his head, his___ hands, his___ feet,

Musical notation for the third system, featuring a bass clef, a 4/4 time signature, and a piano (*p*) dynamic marking. The accompaniment consists of a simple bass line.

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

Musical notation for the fourth system, featuring a grand staff (treble and bass clefs) in 4/4 time. The piano accompaniment is mostly rests.

54

Musical notation for the fifth system, featuring a treble clef, a 4/4 time signature, and a piano (*p*) dynamic marking. The melody continues with quarter notes.

54

Musical notation for the sixth system, featuring a treble clef, a 4/4 time signature, and a piano (*p*) dynamic marking. The melody continues with quarter and half notes.

sor - row and love flow___ min - gled___ down. Did___

Musical notation for the seventh system, featuring a bass clef, a 4/4 time signature, and a piano (*p*) dynamic marking. The accompaniment consists of a simple bass line.

54

Musical notation for the eighth system, featuring a grand staff (treble and bass clefs) in 4/4 time. The piano accompaniment is mostly rests.

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.

70 (Congregation stands)

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

70

Musical staves for Congregation stands, including a treble clef staff and a bass clef staff.

70

Musical staves for Congregation stands, including a treble clef staff and a bass clef staff.

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)

74
 (f)

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)




Musical score for piano and organ. The piano part is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic. The organ part is in bass clef with a key signature of one sharp (F#) and a common time signature. It begins with a *Man.* (Manual) marking. The score consists of four measures.

94



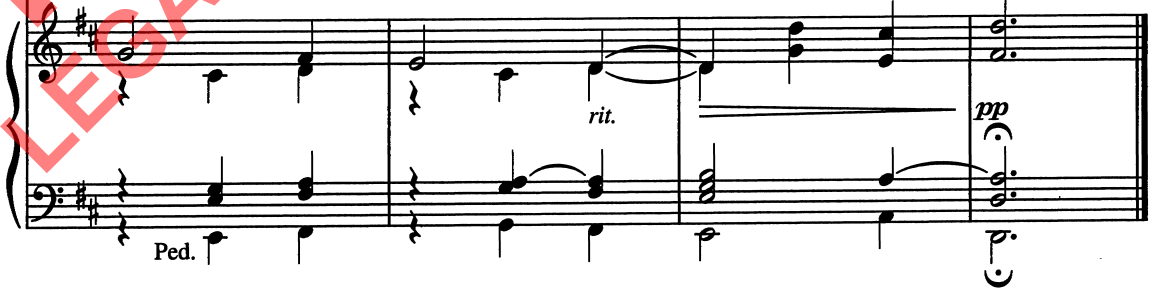
Musical staff in treble clef with a key signature of one sharp (F#) and a common time signature. It contains four measures of music. The first measure starts with a piano (*p*) dynamic. The second measure has a *rit.* (ritardando) marking. The final measure ends with a *pp* (pianissimo) dynamic.

94



Musical staff in treble clef with a key signature of one sharp (F#) and a common time signature. It contains four measures of music. The second measure has a *rit.* (ritardando) marking. The final measure ends with a fermata.

94



Musical score for piano and organ. The piano part is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a piano (*p*) dynamic. The organ part is in bass clef with a key signature of one sharp (F#) and a common time signature. It begins with a *Ped.* (Pedal) marking. The score consists of four measures. The second measure has a *rit.* (ritardando) marking. The final measure ends with a *pp* (pianissimo) dynamic and a fermata.

(Congregation sits)