

Were You There, When They Crucified My Lord?

The narrative of the suffering, death, and resurrection of Jesus according to St. Mark

For mixed choir, narrator, vocal soloists, and orchestra (including electronic soundtrack.)

Jon Mostad, 1997-2003.

(The soundtrack completed 2005; Revisions of the score 2011; 2014-15)



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Were You There, When They Crucified My Lord?

The narrative of the suffering, death, and resurrection of Jesus according to St. Mark.

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Total duration: Ca.1 hour 12' (not including intervals between the movements)

(The durations of the individual movements are written at the end of the movements.)

3 vocal soloists: Soprano, tenor, bass

Narrator with amplification if necessary for the balance.

Mixed choir SATB with occasional subdivisions, including 4-part male choir and 3-part female choir.

Orchestra:

2 Flutes, fl. 2 doubling piccolo

Oboe

English horn

Clarinet in B flat

Bass clarinet in B flat

Bassoon

2 french horns in F

2 trumpets in B flat

2 trombones; 1 tenor, 1 bass

Percussion 1:

Timpani, tam-tam (large)

Percussion 2:

Bass drum, suspended cymbal, snare drum, 3 tom-toms, triangle, glockenspiel, xylophone, crotales, tubular bells

Piano

Strings. Minimum: 54221

For **trumpets and trombones** note that *con sord.* means a straight mute when nothing else is indicated.

Soundtrack (2-channel stereo) in movement XII: Track 1 from bar 190; track 2 from bar 247.

The choir, soloists and orchestra should be placed in front of the audience, and the loudspeakers for the soundtrack at the opposite end of the hall.

Accidentals apply to the notes in the same octave within a bar or a repeating section until they are cancelled by a new accidental. This also applies to the microtonal accidentals used in movements XII and XIV.

The score is written in C.

The traditional octave transpositions are used for piccolo flute and doublebass, but note that *doublebass harmonics in the g-clef* are written at actual pitch.

The *glockenspiel* and *crotales* sound *two octaves* higher than written.

Texts: Negro spiritual and the Bible: Mark 14,1-2; 14,10 through 16,8; 16,14-18. Col. 2,14-15 (Mvmt. XI); Phil. 2,5-11 (Mvmt. XIV) The Bible texts are from the Holy Bible, New International Version, ©International Bible Society 1973, 1978, 1984.

The work was written with funding from Komponistenes Vederlagsfond and TONO.

Were You There, When They Crucified My Lord
I Now the Passover and the Feast of the Unleavened Bread...

Jon Mostad, 1997-2003

Andante ♩ ca. 70

Flutes 1-2

Oboe

Eng. horn.

Clarinet in Bb

Bass cl. in Bb

Bassoon.

Fr. Horns 1-2

Trumpets 1-2

Trombones 1-2

Percussion 1

Percussion 2

Piano

Narrator

Soprano

Alto

Tenor

Bass

Violin 1

Violin 2

Viola

Violoncello

Doublebass

1

Timpani

pp

Susp. cymb.

Bass drum

mf

pp

mp

ppp

pp

Were you

ppp

mp

ppp

pizz.

ppp

mp

Perc. 1

6

S.

pp

Were you there, when they cru - ci - fied my Lord?

A.

there, when they cru - ci - fied my Lord?

T.

8

B.

6

Perc. 1

13

S.

p

Oh,

A.

p

Oh,

pp

some - times it cau - ses me to tremb - le, tremb - le,

T.

8

B.

13

Perc. 1

20

gliss.

S.

pp

Were you there, when they cru - ci - fied my Lord?

A.

tremb - le.

Were you there, when they cru - ci - fied my Lord?

T.

pp

Were you there, when they cru - ci - fied my Lord?

B.

pp

Were you there, when they cru - ci - fied my Lord?

20

A

B. cl.

Perc. 1

Perc. 2

Vla.

Vcl.

Db.

26

B. cl.

Perc. 2

Narr.

Now the Passover and the Feast of the Unleavened Bread were only two days away,

Vla.

Vcl.

Db.

29

*) If there are more than the requested minimum of 1 db. player.

B Poco piu mosso ♩ = ca. 82

B. cl.

Bn.

Trb.

Perc. 1

S.

A.

T.

B.

Vln. 2

Vla.

Vcl.

Db.

40

3

f

1.

mf

gliss.

ff

ff

p

3

But not

But not du - ring the Feast,

40

f

f

f

f

40

f

Fl. 1-2
42

Ob.

E. H.

Cl.

B. cl.

Bn.

Perc. 1
42 *pp*

S.
p 3 But not *p. a p. crescendo* 3 du - ring the Feast, 3 not du - ring the Feast,

A.
p 3 But not du - ring the Feast, *p. a p. crescendo* 3 But not du - ring the Feast, 3 not du - ring the

T.
8 du - ring the Feast, But not du - ring the Feast, not du - ring the Feast, 3 not du - ring the

B.
42 3 But not du - ring the Feast, *p. a p. crescendo* 3 But not du - ring the Feast, 3 not du - ring the

Vln. 1
42

Vln. 2

Vla.

Vcl.

Db.

42

[illegible]

Ob. *mf* *f* *ff* *p*

E. H. *ff* *p*

Cl. *mf* *f*

B. cl. *f*

Bn. *mf* *ff*

Hn. 2. *ff* *p* *ff* *con sord.* 1. *ff* *p*

Trp. *ff* *p* *con sord.*

Trb. *ff* *p*

Perc. 2 Susp. cymb. Snare dr., 3 tom-toms *pp* *f* *p*

Pno. *ff*

S. *mf* *f* *ff* But not du - ring the Feast, or the peo - ple may ri - ot.

A. *f* *ff* du - ring the Feast, or the peo - ple may ri - ot.

T. *f* *ff* Feast, not du - ring the Feast, or the peo - ple may ri - ot.

B. *f* *ff* du - ring the Feast, or the peo - ple may ri - ot.

Vln. 1 *f*

Vln. 2 *div.* *f*

Vla. *arco* *f*

Vcl. *f*

Db. *f*

47

C

C

This is a musical score page labeled "Page 50". It features staves for various instruments: Ob., E. H., Cl., B. cl., Bn., Hn., Trp., Trb., Perc. 2, Pno., S., A., T., B., Vln. 1, Vln. 2, Vla., Vcl., and Db. The music includes dynamic markings such as mf, ppp, and p, along with articulation like slurs and fingerings indicated by numbers (e.g., 5). A large watermark reading "NB noter This music is copyright protected" is overlaid diagonally across the center of the page.

92

- 13 -

[illegible]

Fl. ^{a 2} ¹⁹ *f* *p*
 Ob. *f* *p*
 E.H. *p*
 Cl. *p* *mp espr.*
 B. cl. *p*
 Bn. *p*
 Hn. 1 *p*
 Hn. 2 *p*
 Trb. 1 *senza sord.* *pp* *p*
 Trb. 2 *senza sord.* *pp* *p*
 Perc. 2 *Xylophone* *mf*
 T. solo *f* *mf* *f*
 Vln. 1 *div.* *mf* *p*
 Vln. 2 *div.* *mf* *p*
 Vla. *div.* *p*
 Vcl. *p* *mf*
 Db. *mf*

Fol - low him. Say to the ow - ner of the house when he en - ters, "The

B

Fl.

25 *f* *p* simile *f* *mf* espr.

Ob.

mf

E.H.

f *p* simile

Cl.

f *p* simile *f* *mp* espr.

B. cl.

mf

Bn.

1

Hn.

2

1

Trb.

2

Perc. 2

f

T. solo

25 Tea - cher asks: Where is my guest room, — where I may eat the Pass - o - ver

Vln. 1

pp *mf* espr. *p*

Vln. 2

pp *mf* *p*

Vla.

pp *mf* *p*

Vcl.

pp *mf* *p*

Db.

pp *mf*

Fl. 31

Ob.

E.H. *pp*

Cl. *p* *f* *pp*

B. cl. *p* *f* *pp*

Hn. 1 *pp* *p*

Hn. 2 *pp* *mf* *pp*

Trb. 2. *pp* *mf* *pp*

T. solo 31 — with my di - sci - ples?" *p espr.* He will show you — a large

Vln. 1

Vln. 2 *div.*

Vla.

Vcl. *mf* *p*

Db. *mf* *p*

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C

Fl.
41

Ob.

E.H.

Cl.

B. cl.

Bn.

Hn. 1

Hn. 2

Trp.

Trb.

Perc. 1

T. solo
41

Narr.

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

pp < mf > p

p < mf

p

p < mf espr.

mf

p

2. con sord.

mf

there. _____

The disciples left, went into the city, and found things just as Jesus had told them.

C

sul pont.

ord.

mf

p

pp < mf > p

mf

p

sul pont.

ord.

mf

p

pp < mf > p

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

arco

p

mf

p

Fl. 46 a 2 *mf* 3

Ob.

E.H.

Cl. *mf* 3

B. cl. *f* 3

Bn. *p* *mf*

Hn. 1 *mf* *f* *mf* 3

Hn. 2 *mf* *f* *mf* 3

Trp. 1. *p* *f* 3 *p*

Trb. 1. *con sord.* *f* 3

Perc. 1 *pp* *p.a.p. crescendo*

T. solo 46

Narr. So they prepared the Passover.

Vln. 1 *mf* 3

Vln. 2 *mf* 3

Vla. *mf* *f* 3

Vcl. *mf* *mf*

Db. *mf*

D

Ob. *p*

Cl.

B. cl. *mf*

Bn.

1 Hn.

2 Hn. *p*

1 Trb.

2 Trb.

Perc. 1

Pno. 55

Narr. While they were reclining at the table eating, he said,

T. solo 55 *p espr.* I tell you the truth, *mf* one of

D

Vln. 1 *pp* *p*

Vln. 2 *p*

Vla. *p* *pp*

Vcl.

Db.

E

Fl.

59

Ob.

E.H.

Cl.

B. cl.

Bn.

Hn.

1

Hn.

2

Pno.

59

Narr.

59

you will be - tray me, — one who is ea - ting with me. —

They were saddened, and one by one they said to him,

T. solo

59

T.

1

T.

2

B.

1

B.

2

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

*) The narrator's text should be almost finished when B. 2 starts.

Fl. 65

Ob. $p < mf$ espr.

E.H.

Cl. pp p

B. cl. pp p

Bn. pp p

1 Hn.

2

Pno. 65

T. solo 65

1 T. p $p.a.p.$ crescendo f
Sure - ly not I Sure - ly not I Sure - ly not I

2 p $p.a.p.$ crescendo f
Sure - ly not I Sure - ly not I Sure - ly not I

1 B. p $p.a.p.$ crescendo f
Sure - ly not I Sure - ly not I Sure - ly not I

2 p $p.a.p.$ crescendo f
- ly not I Sure - ly not I Sure - ly not I

Vln. 1

Vln. 2 p $p.a.p.$ crescendo f

Vla. p $p.a.p.$ crescendo f

Vcl. p $p.a.p.$ crescendo f

Db. p $p.a.p.$ crescendo f

rit. *a tempo* **F**

Fl. 69

Ob.

E.H.

Cl. *f* *flz.* *pp* *< p* *> pp*

B. cl. *f*

Bn. *f* *quasi ff*

Hn. *con sord.* *ff* *ppp*

Trp. *con sord.* *ff* *ppp*

Trb. *con sord.* *ff* *ppp*

T. solo 69 *p* *< mf*
It — is one of the

1 *mf* *ff* *3*
8 I Sure - ly not I

2 *mf* *ff* *3*
8 I Sure - ly not I

1 *mf* *ff* *3*
I Sure - ly not I

2 *mf* *ff* *3*
I Sure - ly not I

Vln. 1 *div.* *mf* *quasi ff* *rit.* *a tempo* **F** *p*

Vln. 2 *mf* *quasi ff* *div.* *unis.* *pp* *< mp* *> p* *div.* *p*

Vla. *mf* *quasi ff* *div.*

Vcl. *mf* *quasi ff*

Db. *mf* *quasi ff*

74

Fl. *mp* *f* *ppp*

Ob. *mf*

E.H. *mf*

Cl. *mf*

B. cl. *mf*

Bn. *f* *> mf*

Hn. *p* *mf espr.*

Trp.

Trb.

T. solo *p crescendo* *f* *sempre f*

12 twelve, one who dips bread in to the bowl with me. The

1 8

2 8

1

2

B. 1

2

Vln. 1 *mf* *> p* *mf* *div.*

Vln. 2 *unis.* *mp* *poco <*

Vla. *p* *mf > pp* *pizz. f*

Vcl. *pp* *mf*

Db. *pp* *mf* *pp < mf*

Fl. *a 2*
79 *f* *> p* *f*

Ob. *tr* *p < mf* *> p* *f* *f espr.* *f*

E.H. *p < mf* *> p* *f*

Cl.

B. cl. *p < mf* *f* *3* *3*

Bn. *p < f*

Hn. 1 *p < mf*

Hn. 2 *p < mf*

Trp. *p < mf* *> p* *f*

Trb. *2. senza sord.* *p < mf*

Perc. 2

Pno. 79

T. solo 79 Son of Man will go just as it is writ - ten a - bout him. But

Vln. 1 *f* *mp* *mf*

Vln. 2 *mf*

Vla. *arco* *mf*

Vcl. *f* *3* *3*

Db. *p < f*

93

Fl. 1 *p*

Fl. 2 *p*

Ob. *p*

E.H. *p*

Cl. *p*

B. cl.

Bn. *p*

Hn. 1

Hn. 2

Trp

Perc. 2

Pno. 93

Narr. While they were eating, Jesus took bread, gave thanks and broke it , and gave it to his disciples, saying,

T. solo 93

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vcl. *p*

Db. *p*

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This is a musical score for the song "The Edge of Night" from "The Lord of the Rings: The Two Towers". The score is written for a full orchestra and a solo voice. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. cl.), Bassoon (Bn.), Horn (Hn.), Piano (Pno.), Narrator (Narr.), T. solo (Tenor solo), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.). The score is in 4/4 time and the key signature has one sharp (F#). The tempo is marked "Andante". The score is divided into two systems. The first system contains measures 98 to 103. The second system contains measures 104 to 109. The lyrics are: "Take it, this is my body." The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (p, mf, f). A large watermark "NB noter" is visible across the center of the score.

104

Fl. 1

Fl. 2

Ob.

Cl.

B. cl.

Bn.

Hn. 1

Hn. 2

Pno. 104

Narr.

T. solo 104

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

p

mf *p*

p espr.

Then he took the cup, gave thanks and offered it to them, and they all drank from it.

109

Fl. 1 *mf* *p*

Fl. 2

Ob.

Cl. *espr.*

B. cl.

Bn. *mf*

Hn. 1 *p*

Hn. 2 *p*

Perc. 2 Bass drum

T. solo *mf* *poco*

109 This is my blood of the co - ve - nant, which is poured out for ma - ny,

Vln. 1

Vln. 2

Vla.

Vcl.

Db. *p* *mf* *p*

121

Fl. 1

Fl. 2

Ob.

E.H.

Cl.

B. cl.

Bn.

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb. 1

Trb. 2

Perc. 1

Perc. 2

Pno. 121

T. solo

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

mf

f

ff

p

mf espr.

Triangle

121 vine un til that day when I drink it a new in the king dom of God.

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128 **ff** **H** **p** **f** **mf** **mf**

Fl. 1 **ff**

Fl. 2 **ff** **p** **f**

Ob. **ff**

E.H. **ff** **mf**

Cl. **ff** **p** **f** **mf**

B. cl. **ff** **p** **f** **mf**

Bn. **ff** **p** **f** **mf**

Hr. 1 **ff** **pp** **p** **f**

Hr. 2 **ff** **f**

Trp. 1 **ff**

Trp. 2 **ff**

Trb. 1 **ff** **f**

Trb. 2 **ff**

Perc. 1 **ff** **f**

Perc. 2 **f**

Pno. 128 **ff** **secco** **f**

T. solo 128

Vin. 1 **H** **f** **f** **mf**

Vin. 2 **f** **mf** **mf**

Via. **f** **f**

Vcl. **f** **mf** **p**

Db. **f**

136

Hn. 1

Hn. 2

Trb. 1

Trb. 2

Perc. 1

Perc. 2

Pno.

Narr.

Vln. 1

Vln. 2

Vcl.

mf

pp

con sord.

p

ppp

p

ppp

Duration of II: Ca. 5'25"

*) The bar lasts as long as the text.

III "You Will All Fall Away"

Moderato ♩ 104

Fl.

Ob.

E H.

Cl.

B. cl.

Bn.

1 Hn.

2 Hn.

Trp.

Trb.

Perc. 1

Perc. 2

Pno.

Narr.

T. solo

B. solo

1

Moderato ♩ 104

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

1. *con sord.*

6

Fl. 1 *mf* *pp*

Fl. 2 *mf* *pp*

E.H.

Cl. *mf* *pp*

B. cl. *p*

Trb. *p* *mf*

Perc. 1

Perc. 2 *f* *p* *pp*

Pno. 6

Narr.

T. solo *p*

You will all fall a -

Vln. 1 *pp* *p*

Vln. 2 *pp*

Vla.

Vcl. 1 solo *sul pont.* *p* *mf*

Db. *mp* *f* *p*

1

Fl.

2

E.H.

Cl.

B. cl.

Trb.

Perc. 1

Perc. 2

Pno.

Narr.

T. solo

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

Jesus told them,

way,

for — it is writ - ten:

'I will

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19 *mf* *pp*

19 *mf* *pp*

Ob. *p* *f*

Cl. *mf*

B. cl. *f* *mf* *pp*

Bn. *mf* *pp*

19 *f* *ppp*

19 *f* *ppp*

19 *mf* *pp*

19 *mf* *ppp* *p*

19 *f*

T. solo
19 ri - sen, — I will go a - head of you in - to Ga - li - lee.

Vln. 1 19 *mf* *pp*

Vln. 2 *mf* *pp*

Vla. *mf* *p* *ppp*

Vcl. *mf* *p*

Db. *mf* *p*

A

1

Fl.

2

Ob.

E.H.

Cl.

B. cl.

Bn.

Trp.

Trb.

Perc. 1

Perc. 2

Pno.

Narr.

T. solo

B. solo

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

25

25

25

25

25

25

25

25

25

25

25

25

25

25

25

25

25

25

25

25

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

p

f

f

p

f

f

p

f

f

f

f

f

f

f

f

f

1. con sord.

1. con sord.

1. con sord.

1. con sord.

1. con sord.

1. con sord.

1. con sord.

1. con sord.

1. con sord.

1. con sord.

1. con sord.

Peter declared:

E - ven if all fall a - way,

E - ven if all fall a - way,

E - ven if all fall a - way,

E - ven if all fall a - way,

E - ven if all fall a - way,

E - ven if all fall a - way,

E - ven if all fall a - way,

E - ven if all fall a - way,

E - ven if all fall a - way,

E - ven if all fall a - way,

25

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25

25

25

1
Fl. 30

2

Ob.

E.H.

Cl.

B. cl.

Bn.

Trp.

Trb. 2. *con sord.* 3

Perc. 1 30

Perc. 2

Pno. 30

T. solo 30

B. solo 30

Vln. 1 30

Vln. 2

Vla.

Vcl. 3

Db.

p *pp* *mf* *espr.* *f* *ff* *pp* *p* *p* *p* *p*

I tell you the truth, to - day, yes, to-night,

I will not.

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Fl. *a 2* *f* *p*

Ob. *f* *p*

E.H.

Cl. *p*

Bn.

Hn. *36*

Trp. *con sord.* *f*

1 Trb.

2 Trb.

Perc. 2

Narr.

T. solo *36* be - fore the cock crows twice you your-self will dis - own me three times.

B.solo *36*

Vln. 1 *mf* *p* *mf* *p*

Vln. 2 *mf* *p* *mf* *p*

Vla. *mf* *p*

Vcl. *pizz.* *f* *arco* *mf*

Db. *pizz.* *f* *arco* *mf*

mf

Perc. 1

45

pp

Perc. 2

mf

Pno.

45

mf

Narr.

And all the others said the same.

B.solo

45 die with you, I will ne - ver dis - own you. _____

Vla.

p *mf*

Vcl.

p *mf* *p*

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B

Senza misura

Perc. 1

50

mf *p* *pp* *pp*

Perc. 2

p *pp*

Narr.

They went to a place called Gethsemane, and Jesus said to his disciples:

Tempo I

Fl. 1 *p* 53

Fl. 2 *p*

Cl. *p* *flz.* *fp*

B. cl. *flz.* *fp*

Trb. 53 *2. con sord.* *p* *pp*

Perc. 1 *p* *pp* 53 *pp*

Perc. 2 *p* *f*

Narr.

He took Peter, James and John along with him, and he began to be deeply distressed and troubled.

T. solo

53 Sit here while I pray.

Tempo I

Vln. 2 *sul pont.* *p*

Vla. *p* *fp* *sul pont.*

Vcl. *fp* *sul pont.* *pp*

Db. *fp* *sul pont.* *pp*

61 a 2

Fl. *mf* >

Ob. *p*

E.H.

Cl. *pp* < *mf* > *p*

B. cl. *mf espr.*

Bn.

1 Hn. *p*

2 *pp* < *mf* > *p*

Trb.

61

Perc. 1

Perc. 2 *mf*

Narr. he said to them

T. solo *f* *mf*
 61 sor - row to the point of death. Stay here and keep

Vln. 1 *mf* *p*

Vln. 2 *pp* < *mf* *p*

Vla. *mf* *p*

Vcl. *mf*

Db. *mf* *espr.*

B. cl.

Bn.

Hn.
66

Trb.
66

Perc. 1
66

Perc. 2

T. solo
66 watch.

Vln. 1
66

Vln. 2

Vla.

Vcl.

Db.

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B. cl. *pp* *mp* *pp*

Bn.

Hn. 1 *p*

Hn. 2 *p*

Trb. 1 *pp* *p*

Trb. 2

Perc. 1 *p*

Perc. 2 *mf*

Narr. Going a little farther, he fell to the ground and prayed that if possible the hour might pass from him. he said

T. solo *mf* Ab - ba, Fa - ther, eve - ry - thing is

Vln. 1 *ord.* *p*

Vln. 2 *ord.* *p*

Vla.

Vcl.

Db. *ord.* *p*

1
Fl. 78 *mf*

2
Ob. *mf* *f*

E.H.

Cl. *mf* *f espr.* *pp* *f*

B. cl. *f espr.*

Bn. *f*

1
Hn. 78 *mf* *f*

2

Trp. *senza sord.* *mf* *f*

Trb. *senza sord.* *f* *mf* *f*

Perc. 2 78 *pp*

T. solo 78 *ff*
pos - si - ble for you. Take this cup from — me.

Vln. 1 78 *f*

Vln. 2 *f*

Vla. *mf* *f*

Vcl. *ord.* *f espr.*

Db. *f espr.* *f*

83

Fl. 1 *mf* *p < f > p*

Fl. 2 *mf* *p < f > p*

Ob. *p < f > p*

E.H. *p < f > p*

Cl. *p < f > p*

B. cl.

Bn. *mf* *< f > p*

Hn. 1 *p < f > p*

Hn. 2

Trp.

Trb.

Perc. 1 *f* *mf*

Perc. 2 *f*

T. solo *mf* *f*
 83 Yet not what I will, but what you will.

Vln. 1 *mf* *p*

Vln. 2 *p* *mf*

Vla. *p* *mf*

Vcl. *p* *mf*

Db. *mf* *p*

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Perc. 1

89

pp

mf

Perc. 2

pp

mf



C

Senza misura

Tempo I

Cl.

B. cl.

Perc. 1

Perc. 2

95

Susp.cymb.

pp

p

Pno.

95

p

Narr.

Then he returned to his disciples and found them sleeping.

he said to Peter,

T. solo

95

C

Senza misura

Tempo I

1 solo

pp

La 2a meta

pp

Vln. 1

95

Vla.

pp

Db.

p espr.

Ob.

E.H.

Cl.

B. cl.

1

Hn.

2

T. solo

99 sleep? Could you not keep watch for one ho - ur? Watch and

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

La 1a meta

mf > *p*

mf > *p*

p < *f* > *p*

p < *f* > *p*

mf

f

ff

p

mf

pp < *p*

p

mf > *pp*

pp < *p*

p

mf > *pp*

p < *mf*

p < *mf*

p < *mf*

p < *mf*

p < *mf*

[illegible]

[illegible]

B. cl. *ppp* *p* *simile*

Bn. *p* *simile*

1 Trb. *con sord.* *p* *simile*

2 Trb. *con sord.* *p* *simile*

114

Perc.1 *l. vibr.*

114

Narr. Once more he went away and prayed the same thing.

Vcl. *sul pont.* *p*

Db. *sul pont.* *p*

Cl. *mf*

B. cl. *p* *mf*

Bn. *p* *mf*

2. Hn. *mf*

1 Trb. *3*

2 Trb. *3*

119

Perc.1 *ppp*

119

Perc. 2 *pp* *p*

Narr. When he came back, he again found them sleeping, because their eyes were heavy. They did not know what to say to him.

Vln. 2 *col legno* *fp* *(sempre col legno)* *f*

Vla. *col legno* *fp* *arco* *sul pont.* *fp*

Vcl. *simile* *3* *3* *col legno* *p*

Db. *simile*

The musical score for 'The Shepherd's Song' is presented in a multi-staff format. The top section includes Percussion 1 and 2, with Perc. 2 featuring a melodic line in the third measure. Below this is the Narrator's part, which includes the lyrics 'Returning the third time, he said to them,'. The Tenor soloist part follows, with lyrics 'Are you still sleep - ing and rest - ing?'. The bottom section features the Violins (Vcl.) and Double Basses (Db.), both marked 'arco sul pont.' and 'p.a.p. ord.'. The score includes various musical notations such as dynamics (p), articulation (accents), and performance instructions (arco sul pont., p.a.p. ord.).

*) The text should be finished before the third beat of bar 128.

[illegible]

Fl. ^{a 2}
139 *mf* *f* *mf*

Cl.

B. cl. *p*

Bn. *p* *f* *p*

Hn. 1 *mf* *p*
2 *mf* *p*

Perc. 2 *f* *l. vibr.*

T. solo *ff* *f*
139 Rise! Let us go! Here comes my be - tra - yer!

Vln. 1 *p* *f*

Vln. 2 *p* *f*

Vla. *p* *f*

Vcl. *p* *f*

Db. *p* *f* *p*

Attacca IV

Duration of III: Ca. 5'40".

IV Just as He Was Speaking

Senza misura

Tam-tam

Susp.cymb.

sn. drum
tom-toms

Just as he was speaking, Judas, one of the Twelve, appeared.

With him was a crowd armed with swords and clubs.

Senza misura

Fl.

Ob.

E.H.

Cl.

B. cl.

Bn.

Hn.

1

Trp.

2

Trb.

Perc. 1

Perc. 2

Pno.

Narr.

T. solo

B. solo

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

120

senza sord.

f *p*

f *p*

f *p*

f *p*

mf

f

sent from the chief priests, the teachers of the law, and the elders.

Now the betrayer had arranged a signal with them:

The

120

Ob. *f* *p* *simile*

E.H. *f* *p* *simile*

Cl.

B. cl. *f* *p*

Bn. *f* *p*

Hn. *f* *p*

Trp. 1 2 3

Trb. 1 2 3

Perc. 2 *f* *p* *f*

B. solo *sempre f*

3 one I kiss is the man; ar - rest him and lead him a -

Vln. 1 *f* *p* *f* *p*

Vln. 2 *f* *p* *f* *p*

Vla. *f* *p* *f* *p*

Vcl. *f* *p* *f* *p*

Db. *pizz.* *f*

[illegible]

[illegible]

C

Fl. *a 2*
f *p*

Ob.

Cl.
f *p*

B. cl.

Bn.

Hn. 1 *22*
f *p*

Hn. 2
f *p*

Trp. 1 *senza sord.*
ff *p*

Trp. 2 *senza sord.*
ff *p*

Trb. 1.
ff *p*

Perc. 1 *22*
f

Perc. 2

Pno. *22*
ff *b2.*

Narr. cutting off his ear.

T. solo *f espr.*
Am I lea - ding a re -

C

Vln. 1 *22*
ff *p* *f* *p*

Vln. 2
ff *p* *f* *p*

Vla. *ff* *p* *f* *p*

Vcl. *ff* *p* *f*

Db.

Fl. 28 *f* *p* *f*

Ob. *mf* *p* *f* *p* *f* *p*

Cl. *mf* *p* *f* *p*

B. cl. *f* *p* *f*

Bn. *f* *p* *f*

Hn. 1 28 *mf* *p*

Hn. 2 *mf* *p*

Trp. 1 28

Trp. 2 28

Trb. *mf* *p*

Perc. 1 28

Perc. 2 *f*

Pno. 28 *f*

Narr. said Jesus,

T. solo 8 bel - lion, — that you have to come out with swords and clubs — to cap-ture me? *ff*

Vln. 1 28 *f* *p* *f* *p* *f* *p*

Vln. 2 *f* *p* *f* *p* *f* *p*

Vla. *f* *p* *f* *p* *f* *p* *mf*

Vcl. *p* *f* *p* *f* *p* *f* *p*

Db. *f* *p*

1
Fl. 34 *mf* > *p*

2 *mf* > *p* simile

Ob.

E.H.

Cl. *mf* > *p* simile

B. cl. *p* *mf* > *p*

Bn. > *p* *mf* > *p*

Hn. 34

1

2 *mf* *p*

T. solo *mf* espr. 8 Eve - ry day I was with you, tea - ching in the tem - ple courts, and you 3

Vln. 1 34 *mf* > *p* simile

Vln. 2 *mf* > *p* simile

Vla. > *p* simile

Vcl. *mf* > *p* simile

Db.

39

Fl. 1 *f* *p* *f* *pp*

Fl. 2

Ob. *f* *p*

E.H. *f* *p*

Cl. *f* *p* *f* *pp*

B. cl. *f* *p*

Bn. *f* *p* *f* *p*

Hn. 1 *f* *pp*

Hn. 2 *f* *pp*

T. solo *f*
 8 did not ar - rest me. But the Scrip - tures must be ful -

Vln. 1 *f* *p* simile

Vln. 2 *f* *p* simile

Vla. *f* *p* simile

Vcl. *f* *p* simile

Db. *f* *p*

Fl. D

44 *f* *p* *ff*

Ob. *f* *p* *ff*

E.H. *f* *p* *ff*

Cl. *f* *p* *ff* *p* 3

B. cl. *f* *p* *ff*

Bn. *f* *p* *ff*

Perc. 2 *ppp* *ff*

T. solo 8 filled.

Narr. Then everyone deserted him and fled. D

Vln. 1 44 *pp* *ff*

Vln. 2 *pp* *ff*

Vla. *pp* *ff* *p*

Vcl. *pp* *ff*

Db. *pp* *ff*

Fl.

50

ff *p*

E.H.

p *espr.*

Cl.

ff

Hn.

1

50

flz. *ff* *pp*

2

flz. *ff* *pp*

Trp.

1

con sord. flz. *ff* *pp*

2

con sord. flz. *ff* *pp*

Trb.

1

con sord. flz. *ff* *pp*

2

con sord. flz. *ff* *pp*

Perc. 2

50

f

Narr.

A young man, wearing nothing but a linen garment, was following Jesus.

Vln. 1

50

sul pont. *pp* *ff* *pp*

Vln. 2

sul pont. *pp* *ff* *pp*

Vla.

sul pont. *pp* *ff* *pp*

Vcl.

sul pont. *ff* *pp*

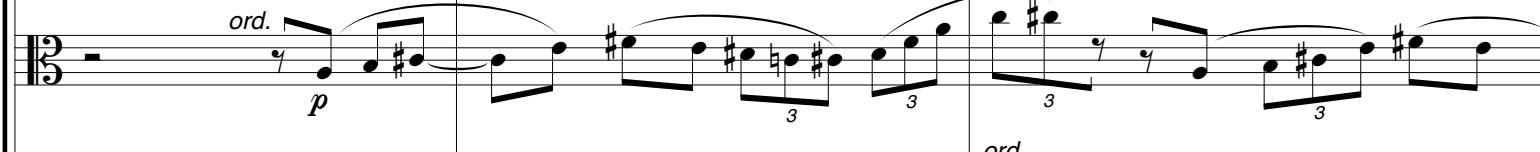
Db.

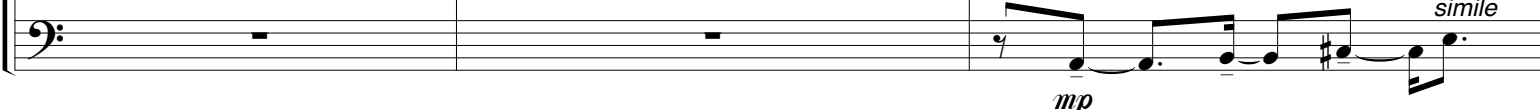
sul pont. *ff* *pp*

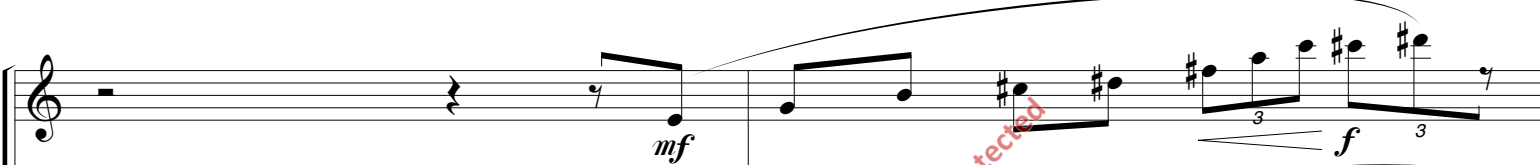
E.H. 

Narr. When they seized him, he fled naked, leaving his garment behind.

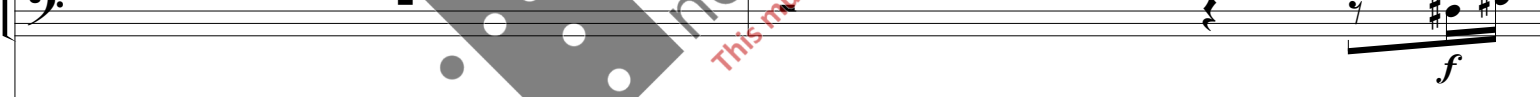
Vln. 2  *ord.* *p*

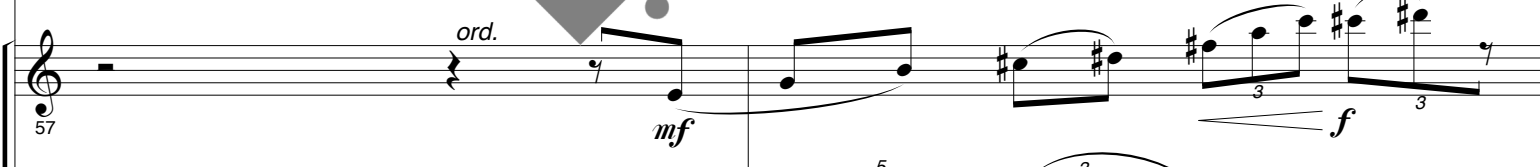
Vla.  *ord.* *p*

Vcl.  *ord.* *mp* *simile*

Ob.  *mf* *f*

Cl.  *mf* *f*

Bn.  *f*

Vln. 1  *ord.* *mf* *f*

Vln. 2  *mp* *f*

Vla.  *mp* *f*

Vcl.  *mf* *f*

Db.  *ord.* *pp* *mf* *simile*

This image displays a page from a musical score, specifically measures 59 and 60. The score is written for a full orchestra and includes parts for Flute 1 and 2, Oboe, English Horn, Clarinet, Bassoon, Horn 1 and 2, Trumpet 1 and 2, Trombone, Percussion 2, Violin 1 and 2, Viola, Cello, and Double Bass. Measure 59 begins with a key signature change to E major, indicated by a box containing the letter 'E'. The music features various dynamics such as forte (f), fortissimo (ff), and piano (p), along with articulation like accents and slurs. Measure 60 continues the orchestration with similar dynamic markings and includes a section labeled 'senza sord.' (without mutes) for the brass instruments. A large, semi-transparent watermark reading 'NB noter This music is copyright protected' is overlaid diagonally across the center of the page.

Fl. *a 2*

Ob.

E.H.

Cl.

B. cl.

Bn.

Trp. 1 *con sord.* *ff* *p*

Trp. 2 *con sord.* *ff* *p*

Trb. 1 *con sord.* *ff* *p*

Trb. 2 *con sord.* *ff* *p*

Perc. 2 *f*

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

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Cl. *mf* *p*

B. cl. *mf*

Vln. 1 67 *mf*

Vln. 2 *mf*

Vla. *mf* *p*

Vcl. *mf*

Db.

1 Fl. 70 *p* *ppp*

2 *p* *ppp*

Cl. *mp* *p* *ppp* niente

B. cl. *p* *ppp*

Bn. *p* *ppp*

Vln. 1 70 *pp* 1 solo *pp*

Vln. 2 *p*

Vla.

Duration of IV: Ca. 2'55"

V They Took Jesus to the High Priest.

Fl.
 Ob.
 E.H.
 Cl.
 B.cl.
 Bn.
 1. Hn.
 2. Hn.
 Trp.
 Trb.
 Perc. 1. Timpani
 Perc. 2. Suspend. cymb.
 Sn. drum
 Pno.
 T. solo
 B. solo
 S.
 A.
 T.
 B.
 Narr.
 Vln. 1
 Vln. 2
 Vla.
 Vcl.
 Db.

Fl. 11 a 2 *mp espr.* 3

Ob. *mp espr.* 3

Cl. *p* 3

Hn. 1 11 *p* 3

Hn. 2 *mp espr.* 3

Perc. 2 *pp* *p*

Vln. 1 11 *p* 3 3 5 5

Vln. 2 5 3 3 3 3 5 5 5 5

Vla. 5 5

Vcl. 3 3 5

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Fl. 14 *f* *p*

Ob. 3 *f*

E.H. *mp* *f* *pp*

Cl. *f* *pp*

B. cl. *f* *pp*

Bn. *f* *pp*

Hn. 1 14 *mp* *f* *pp*

Hn. 2 3 *f* *pp*

Trp. *f* *con sord.* *ff* *pp*

Trb. *con sord.* *ff* *pp*

Perc. 1 14 *f*

Perc. 2 *f* *p* *f*

Pno. 14 *ff*

Narr.

Vln. 1 14 *unis.* *mf* *p* *ff* *pp*

Vln. 2 *mf* *p* *ff* *pp*

Vla. *mf* *p* *ff* *pp*

Vcl. *mf* *p* *ff* *pp*

Db. *f* *pp*

Senza misura

Ca.10"

Fl.

19

fp

ppp

Ob.

mf

E.H.

Cl.

fp

ppp

B. cl.

mf espr.

Bn.

Hn. 1

19

fp

ppp

Hn. 2

fp

ppp

Trp.

Trb.

Perc. 1

19

p

pp

mf

Perc. 2

f

Pno.

19

p

mf

Narr.

The chief priests and the whole Sanhedrin were looking for evidence against Jesus so
that they could put him to death,

but they did not find any.

Vln. 1

19

fp

ppp

Vln. 2

fp

ppp

Vla.

fp

ppp

Vcl.

fp

ppp

Db.

fp

ppp

A

Fl.

Ob.

Cl.

B. cl.

Bn.

1
Hn.

2
Hn.

Trp

Trb

Perc. 2

Narr.

Many testified falsely against him, but their statements did not agree.

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

Fl. 26 a 2 *f* 3 3

Ob.

Cl. 3 *f* 3

B. cl. *f*

Bn. *f* 3

Hn. 1 26 *f* #

2 *f* #

Trp. 1. senza sord. *f*

Trb. senza sord. *f*

Perc. 2 *f* *p*

Vln. 1 26 *mf* 5 *f* 3 3

Vln. 2 *mf* 5 *f* 3 3 *p* 3 *p* 3

Vla. 3 *mf* 3

Vcl. 3 *f* 3

Db. pizz. *f* 3

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B

1
Fl. *f* *ppp*

2
Fl. *f* *ppp*

Ob. *f* *ppp*

E.H. *f* *ppp*

Cl. *f* *ppp*

B. cl. *f* *ppp* *mp*

Bn. *f* *ppp* *mp*

1
Hn. *f* *ppp* *mf*

2
Hn. *f* *ppp* *mf*

Trb. *f* *ppp* *mf* 1. 2.

Perc. 2 *f*

Pno. *f* *ppp*

Narr. Then some stood up and gave this false testimony against him.

S. *f* We heard him say,

A. *mf* We heard him say, We heard him say,

T. *mf* We heard him say, We

B. *f* We heard him say, We

29

B

Vln. 1 *ff* *p*

Vln. 2 *ff* *p*

Vla. *ff* *p*

Vcl. *ff* *p*

Db. *arco* *ff* *p*

1
Fl. *mp*

2
Fl. *mp*

Ob. *mf espr.*

E.H. *mf*

Cl. *mf*

B. cl. *mf*

Bn. *mf*

1
Hn. *f*

2
Hn. *mf*

Trb. *f*

Perc. 2

Pno. *mf*

S. *mf*
We heard him say, "I will des - troy this man - made tem - ple

A. *mf*
We heard him say, We heard him say, tem - ple

T. *f espr.*
34 heard him say, "I will des - troy this man - made tem - ple

B. *mf*
34 heard him say, We heard him say, tem - ple

Vln. 1 *p < mf*

Vln. 2 *p < mf*

Vla. *p < mf*

Vcl. *mf*

Db. *pizz.*

Fl. 39 2. *f* *p* *f* a 2

Ob.

E.H. 5 *f* *p*

Cl. *f* *p* *f*

B. cl. *f* *p* *f*

Bn. *f* *p* *f*

1 Hn. 39

2

Trp

Trb

Perc. 2

Pno. 39 *f* 5

Narr.

S. 39 and in three days will build a no - ther, not made by *p* *f*

A. 39 and in three days will build a no - ther, not made by *p* *f*

T. 39 and in three days will build a no - ther, not made by *p* *f*

B. 39 three days will build a no - ther, not made by *p* *f*

Vln. 2 *f* *div.*

Vla. *f*

Vcl. *f*

Db. *f*

Fl. 44 *più f*

Ob. *più f*

E.H.

Cl. *ff*

B. cl. *più f* *ff*

Bn. *ff*

1 Hn. 44 *f* *ff*

2 *f* *ff*

Trp. 2. *f* *ff* 5

Trb. 1. *con sord.* *p* *f* 3

Perc. 2 Susp.cymb. *p* *f*

Pno. 44 *ff* 5

Narr. Yet even their testimony did not agree.

S. 44 *ff* man." not made by man."

A. 44 *ff* man." not made by man."

T. 44 *ff* man." not made by man."

B. 44 *ff* man." not made by man."

Vln. 2

Vla. *più f* *ff*

Vcl. *ff*

Db. *arco* *ff*

B. cl.

Trb

Perc. 1

49

f *p* *f*

pp *f*

Narr.

Then the high priest stood up before them and asked Jesus,

B. solo

49

mf

Are you not go-ing to

Hn.

Perc. 1

52

mf

B. solo

52

an - swer? What is this te - sti - mo - ny that these men are bring - ing a - gainst you?

Vln. 2

Vla.

Vcl.

Db.

pp

pp

pp

sul pont. *quasi ff*

unis. *p* *p* *p*

2.

pp

3

3

3

56

Hn. *mp*

Trb. 2. (senza sord.) *pp* *f*

Perc. 1 *f*

Perc. 2 *ff* *p*

Narr. But Jesus remained silent and gave no answer. Again the high priest asked him,

Vln. 2

Vla.

Vcl.

Db. *ord. pizz.* *ff*

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68

Fl. 1 *simile*

Fl. 2 *simile*

Ob. *p* *mf* *p*

E.H.

Cl. *p* *mf* *p*

Hn. 1 *p* *mf* *p*

Hn. 2 *p* *mf* *p*

Trp.

Trb. 1

Trb. 2

Perc. 2

Pno. 68

T. solo *mf espr.*
And you will see

B. solo

Vln. 1 *p* *mf* *p*

Vln. 2 *ord. div.* *p* *mf* *p* *ord. unis.*

Vla. *ord.* *p* *mf* *p*

Vcl. *ord.* *mf* *p*

Db. *pizz. ord.* *p*

74

Fl. 1 *p* *mf*

Fl. 2 *mf*

Ob. *mf* 3 3 3

E.H.

Cl. *mf* 3 3 3

B. cl.

Bn.

Hn. 1 *mf*

Hn. 2 *p*

Pno. 74

T. solo 8 hand of the Migh - ty One and co-ming on the

Vln. 1 *p* *mf* 3 3 *tr*

Vln. 2 *mf*

Vla. *mf*

Vcl. *pp* *mf*

Db. *p* *mf* *pp* *mf*

[illegible]

[illegible]

This musical score is for Benjamin Britten's 'The Prodigal Son'. The score is written for a large orchestra and vocal soloists. The instruments and parts shown are:

- Ob.** (Oboe)
- B. cl.** (Bass Clarinet)
- Bn.** (Bassoon)
- Hn.** (Horn)
- 1** (Trumpet 1)
- 2** (Trumpet 2)
- Perc. 1** (Percussion 1)
- Perc. 2** (Percussion 2)
- Pno.** (Piano)
- S.** (Soprano)
- A.** (Alto)
- T.** (Tenor)
- B.** (Bass)
- Vln. 1** (Violin 1)
- Vln. 2** (Violin 2)
- Vla.** (Viola)
- Vcl.** (Violoncello)
- Db.** (Double Bass)

The score is in 3/4 time and features a variety of musical notations, including dynamics (e.g., *mf*, *f*, *p*), articulation (e.g., *arco*), and phrasing. The vocal parts include lyrics in English, such as "Pro - phe -". The score is marked with a large "NB" and a watermark "noter" and "This music is copyright protected".

Fl. 101 *ff*

Ob. *ff*

E.H. *ff*

Cl. *ff*

B. cl. *ff*

Bn. *ff*

Hn. 101 *ff*

Trp.

Trb. *ff* 3 *f* a 2

Perc. 2 *ff*

Pno. 101

Narr. And the guards took him and beat him.

1 *p* *f* *p*

S. 101 Pro - phe - cy! *f* *p*

2 101 Pro - phe - cy! *f* *p*

1 101 Pro - phe - cy! *f* *p*

A. 1 101 Pro - phe - cy! *f* *p*

2 101 Pro - phe - cy! Pro - phe - cy! *f* *p*

T. *poco rall. (ind. tempo)*

B. *poco rall. (ind. tempo)*

Vln. 1 101 *ff*

Vln. 2 *ff*

Vla.

Vcl. *unis. f*

Db. *f*

VI They Took Jesus to the High Priest.

♩ 116

Fl. *f* *p* *f* *p* *f* *p* *mf* *pp* *simile*

Ob. *f* *p* *f* *p* *mf* *pp* *simile*

E. H. *f* *p* *f* *p* *f* *p* *mf* *pp* *simile*

Cl. *f* *p* *f* *p* *f* *p* *mf* *pp* *simile*

B. cl. *f* *p* *f* *p* *mf* *pp* *simile*

Bn. *f* *p* *mf* *pp* *simile*

1 Hn. *f* *p* *f* *p* *mf* *pp* *simile*

2 Hn. *f* *p* *f* *p* *mf* *pp* *simile*

Trp. *f* *p* *mf* *pp* *simile*

Trb. *f* *p* *mf* *pp* *simile*

Timpani

Perc. 1 *f*

Perc. 2 *f*

Pno. *f*

Narr. While Peter was below in the courtyard, one of the servant girls of the high priest came by

S. solo

T. solo

B. solo

S.

A.

T.

B.

Vln. 1 *div. pizz.* *f* *unis.* *div.* *arco* *mf* *pp* *simile*

Vln. 2 *div. pizz.* *f* *unis.* *arco* *mf* *pp* *simile*

Vla. *pizz.* *f* *arco* *mf* *pp* *simile*

Vcl. *arco* *f* *mf* *pp* *simile*

Db. *arco* *f* *mf* *pp* *simile*

♩ 116

FLUTE

Oboe

E.H.

Cl.

B. cl.

Bn.

Hr.

Trp.

Trb.

Perc. 1

Perc. 2

Pno.

Narr.

S. solo

T. solo

B. solo

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vcl.

arco

Db.

When she saw Peter warming himself, she looked closely at him.)

You al - so were with this Na - za - rene,

f, *p*, *mf*, *pp*, *simile*, *espr.*

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Fl. 13

Ob.

E.H.

Cl.

B. cl.

Bn.

1

Hn.

2

Trp.

Trb.

Narr.

S. solo

B. solo

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

f *p* *mf* *pp* *simile* *espr.* *div.* *a2* *1.* *3* *A*

she said. But he denied it.

Je - sus

I don't know or un - der - stand

f *p* *mf* *pp* *espr.* *div.* *a2* *1.* *3* *A*

Fl. 18

Ob. *simile*

E.H. *simile* *mf*

Cl. *mf* *pp* *simile*

B. cl. *mf* *pp* *simile*

Bn. *mf* *pp* *simile*

Hn. 1 *mf* *pp* *simile*

Hn. 2 *mf* *pp* *simile*

Trp.

Trb.

Narr. he said, and went out into the entrance.

S. solo

B. solo — what you - 're tal - king a - bout

Vln. 1 *div.* *mf* *pp* *unis.* *simile*

Vln. 2 *pp* *simile* *unis.*

Vla. *pp* *simile*

Vcl. *f espr.* *p* *mf* *pp* *simile*

Db. *p* *mf* *pp* *simile*

B

Fl. 23 a2

Ob. f

E.H. mf

Cl. f > p

B. cl.

Bn. f > p p < f espr.

Hn. 1 f pp

Hn. 2 f pp

Trp.

Trb.

Perc. 1 f pp

Perc. 2

Pno.

Narr. When the servant girl saw him there, she said again to those standing around,*) Again he denied it.

S. solo f
This fel - low is one of them" —

B

Vln. 1 mf pp div. mf pp f

Vln. 2 mf pp mf pp f

Vla. f pp f

Vcl. f pp

Db. f espr.

*) The text phrase should be finished just before the soprano solo enters.

29 *p* *simile* *ff* *ff* *mf*

Ob. *p* *simile* *ff* *mf simile*

E.H. *f* *p simile* *ff* *mf simile*

Cl. *f* *p simile* *ff* *mf simile*

B. cl. *f* *p* *ff* *mf simile*

Bn. *p* *f* *p* *ff* *mf simile*

Hn. 1 *f* *p* *simile* *ff* *mf simile*

Hn. 2 *f* *p* *simile* *ff* *mf simile*

Trp. 1. *f* *p simile* *senza sord.* *ff* *mf simile*

Trb. *f* *p* *simile* *senza sord.* *ff* *mf simile*

Perc. 1 *f* *ff*

Perc. 2

Pno. *f* *ff*

S. solo

Vln. 1 *p* *simile* *unis.* *div.* *ff* *mf simile*

Vln. 2 *p* *simile* *ff* *mf simile*

Vla. *p* *simile* *ff* *mf simile*

Vcl. *f* *p simile* *ff* *mf simile*

Db. *p* *f* *p* *pizz.* *f*

C

1
2

Fl.
simile
pp < p

Ob.
simile
p

Ob.
fff > p

E.H.
fff > p

Cl.
fff > p

B. cl.
fff > p

Bn.
fff > p

Hn.
ff > p

Trp.
ff > p

Trb.
1.
p espr.

Perc. 1
fff > pp mf p

Perc. 2
mf p quasi pp

Pno.
fff ff p 3

Narr.
After a little while, those standing near said to Peter, *)

S.

A.

T.

B.

Vln. 1
div. unis.
fff pp > ppp

Vln. 2
fff pp > ppp

Vla.
fff pp > ppp

Vcl.
fff pp > ppp

Db.
arco
fff p espr.

C

1 40

Fl. 1 *f* *pp* *f* *p* *f* *pp* simile

Fl. 2 *f* *pp* *f* *p* *f* *pp* simile

Ob. *f* *pp* simile

E.H. *f* *pp*

Cl. *f* *pp* simile

B. cl. *f* *pp* *f* *p* *f* *pp*

Bn.

Hn.

Trp.

Trb.

Perc. 1

Perc. 2 *mf*

Pno.

S. *mf* *pp* *mf* *p* *mf* *pp* simile *f* *p* *f* *mf* *f* *p* simile

Sure— you one them, Sure— you one them,

A. *mf* *pp* simile *f* *p* simile

ly, are of ly, are of

T. *mf* *pp* simile *f* *p* simile

ly, are them, ly, are them,

B. *mf* *pp* *mf* *p* *mf* *pp* *f* *p* *f* *mf* *f* *p*

Sure— you one Sure— you one

Vln. 1 *pizz.* *mf*

Vln. 2 *pizz.* *mf*

Vla. *pizz.* *mf*

Vcl. *pizz.* *mf*

Db.

1

Fl. 1 *f* *p f > mf* *f* *p ff* *p ff*

Fl. 2 *f* *p f > mf* *f* *p ff* *p* *simile*

Ob. *f* *p simile* *ff* *p* *simile* *ff > mf*

E.H. *f* *p simile* *ff* *p simile* *ff > mf*

Cl. *ff* *p* *simile* *ff > mf*

B. cl. *f* *p f > mf* *f* *p ff* *p* *simile* *ff > mf*

Bn. *f* *p f > mf* *f* *p ff* *p simile*

Hn. *ff* *p* *con sord.* *simile* *ff* *p* *con sord.* *simile*

Trp. *ff* *p* *con sord.* *ff* *p* *con sord.* *simile*

Trb. *ff* *p*

Perc. 1 *ff* *p ff*

Pno.

Narr.

S. solo *ff* Sure - ly, you are one of them, *Bass solo:*

S. *ff* *p ff > mf* *ff* *p ff* Sure- you one them, For you are a Ga - li - le - an

A. *ff* *p ff* *p ff > mf* *ff* ly, are of For you are a Ga - li - le - an

T. *ff* *p ff* *p ff > mf* *ff* ly, are of them, For you are a Ga - li - le - an

B. *ff* *p ff > mf* *ff* *p ff* Sure- you one them, For you are a Ga - li - le - an

Vln. 1 *ff* *arco* *p ff > mf* *ff* *p simile*

Vln. 2 *ff* *arco* *p simile* *div.*

Vla. *ff* *arco* *p simile* *ff* *mf* *ff* *p* *simile*

Vcl. *ff* *pizz.* *p ff > mf* *ff* *p simile* *ff*

Db. *ff*

[D]

Fl. 1 *ff* *p* *ff* *f* *ff* *p*

Fl. 2 *ff* *p* *ff* *f* *ff* *p*

Ob. *ff* *p simile* *mf* *pp* *f* *p*

E.H. *ff* *p* *ff* *f* *ff* *p* *mf* *pp* *f* *p*

Cl. *ff* *p simile* *ff* *f* *ff* *p* *mf* *pp* *f* *p*

B. cl. *ff* *p simile* *ff* *p* *f* *mf espr.*

Bn. *ff* *p* *f* *mf espr.*

Hn. *f* *pp* *mf* *pp* *f*

Trp. *senza sord.* *f* *pp* *mf* *pp* *f*

Trb. *simile* *mf* *pp*

Perc. 1 *ff* *pp*

Pno. *ff* *f*

Narr. He began to call down curses on himself, and he swore to them,

B. solo *ff* I don't know this

S.

A.

T.

B.

[D]

Vln. 1 *ff* *p* *ff* *p*

Vln. 2 *unis.* *ff* *p* *ff* *p*

Vla. *ff* *p* *ff* *p*

Vcl. *ff* *p* *ff* *p*

Ob. *arco* *ff* *p* *f* *mf espr.*

Fl. 57 2. *ff* *p* a2 *ff*

Ob. *simile* *ff*

E.H. *ff*

Cl. *f* *p* *ff*

B. cl. *f* *p* *ff*

Bn. *ff* *p* *f* *p* *ff* *p*

Hn. *p*

Trp. *f* *p* *simile* *ff*

Trb. 2. senza sord. *f* *p*

Perc. 1 *f*

Perc. 2 *ff*

Pno. *f* *p* *ff*

Narr. Immediately the cock crowed the second time.

B. solo man you - 're tal - king a - bout". Tenor solo

Vln. 1 *ff* *p* *ff*

Vln. 2 *ff* *p* *ff*

Vla. *ff* *p* *ff*

Vcl. *f* *p* *ff*

Db. *f* *p* *ff*

Cl. *p espr.*

Pno. *3*

T. solo *8* — three times. —

Narr. And he broke down and wept.

Vln. 1 *3 soli pp*

Vla. *1 vla. solo p espr.*

Vln. 1 *ppp*

Vla. *pp < p > pp gliss. gliss. ppp*

Duration of VI: Ca.2'55"

VII Very Early in the Morning.

A

Poco lento  ca. 68

Fl.

Ob.

E. H.

Cl.

B. cl.

Bn.

Hn.

Trp.

Trb.

Perc. 1

Perc. 2  Tubular bells

Piano

Narr.

T. solo

B. solo

S.

A.

T.

B.

1

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

Ca. 3"

Very early in the morning, the chief priests, with the elders, the teachers of the law and the whole Sanhedrin, reached a decision. They bound Jesus, led him away, and turned him over to Pilate.

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f

Are _____

1
Fl. *mf* *p*

2

Ob.

E. H.

Cl.

B. cl.

Bn.

Hn. 1. *p*

Trp.

Trb.

Perc. 2

Narr. asked Pilate.

T. solo *mf*
Yes, it is as you say,

B. solo
— you the king of the Jews? —

Vln. 1 *p*

Vln. 2 *div. p*

Vla. *div. p* *unis. p*

Vcl. *p*

Db. *p*

1
Fl. 7 *mf* 3 *f* *p*

2 *mf* 3 *f* *pp*

Ob. *mf* 3 *f* *pp*

E. H. *mf* *f* *pp*

Cl. *mf* 3 *f* *pp*

B. cl. *pp* *mf espr.* *f* *p*

Bn. *f* *pp*

Hn. *mf* 3 *pp* *f* *pp*

Trp. *f* *pp*

Trb. *f* *pp*

Perc. 2 *f*

Narr. Jesus replied The chief priests accused him of many things.

T. solo *p*

B. solo

Vln. 1 *mf* *p* *mf* 3 *p* *div.* *f* *p*

Vln. 2 *mf* *pp* *mf* 3 *p* *div.* *f* *p*

Vla. *mf* *p* *div.* *f* *p*

Vcl. *mf espr.* 3 *p* *f* *p*

Db. *f* *p*

B

Molto lento ♩ = ca. 52
(*)

Fl. 15

Ob.

E. H.

Cl.

B. cl. *mf* 3 *p*

Bn.

Hn. 2.

Trp.

Trb.

Perc. 2

Narr.

B. solo

are ac - cus - ing you of?

But Jesus still made no reply, and Pilate was amazed.

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B

Molto lento ♩ = ca. 52
(*)

Vln. 1 15

Vln. 2

Vla. 13

Vcl.

Db.

*) Adjust the rest so that the syllable "-mazed" comes exactly at the second beat of measure 19.

Ob.

E. H.

Cl.

B. cl.

Bn.

1

Hn.

2

Trp.

1

Trb.

2

28

Perc. 1

28

Narr.

asked Pilate.

knowing it was out of

B. solo

want me to re-lease to you the king of the Jews?

Vln. 1

28

Vln. 2

Vla.

div.

Vcl.

Db.

mf

f

p

f

mf

f

> mf

E. H.

Cl.

B. cl.

Bn.

Hn. 1

Hn. 2

Trp.

Trb.

Perc. 1

Narr.

B. solo

B. 1

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

D

f

p

mf

ff

unis.

3

What shall I do, then, with the one you call the king of the Jews?

"Cru - ci - fy"

Pilate asked them.

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Ob. 38

Bn.

Hn. 1 2

Trb. 38

Perc. 1 38

ff

ff

f

f

senza sord.

f

f

ff

f

Choir: *p.a.p. crescendo*

1 38

S. 3 Cru-ci - fy him! Cru-ci-fy him! Cru-ci - fy him!

2 3 Cru-ci - fy him! Cru-ci - fy him! Cru-ci - fy

A. *f* Cru-ci - fy him! Cru-ci - fy him! Cru-ci - fy him! Cru-ci - fy him! Cru-ci - fy him!

T. *f* Cru-ci - fy him! Cru-ci - fy him!

B. 1 him! Cru-ci - fy him!

2 *f* Cru-ci - fy him! Cru-ci - fy him!

[illegible]

Fl. *ff* *p* *fff*
 Ob. *ff* *mf* *fff*
 E.H. *ff* *f* *fff*
 Cl. *ff* *f* *fff*
 B. cl. *ff* *p* *fff*
 Bn. *ff* *p* *fff*
 Hn. 1 *ff* *f* *fff*
 Hn. 2 *ff* *f* *fff*
 Trp. *ff* *mf* *fff*
 Trb. *ff* *mf* *fff*
 Perc. 1 *mf* *ff* *Tam-tam*
 Perc. 2 *ff* *p* *fff*
 Pno. *ff* *secco* *mf* *fff*
 B. solo
 S. *Choir: fff*
 A. *him!* *Cru- ci- fy him!* *Cru- ci- fy!*
 T. *him!* *ci-* *Cru- ci- fy!*
 B. *him!* *fy him!* *Cru- ci- fy!*
 Vin. 1 *ff* *p* *fff*
 Vin. 2 *ff* *p* *fff*
 Vla. *ff* *p* *fff*
 Vcl. *ff* *p* *fff*
 Db. *ff* *p* *fff*

E
 Fl.
 49
 Ob.
 49
 E.H.
 ff
 3
 ff
 Cl.
 ff
 B. cl.
 ff
 Bn.
 ff
 Hn.
 a 2
 f
 Trp.
 f
 1
 Trb.
 49
 f
 2
 ff
 Perc. 1
 Timpani
 Perc. 2
 49
 ff
 Pno.
 49
E
 Vln. 1
 unis.
 ff
 Vln. 2
 unis.
 ff
 Vla.
 ff
 Vcl.
 unis.
 ff
 Db.
 ff

Fl. 52 *a 2* *ff*

Ob. 52 *f* *p* *ff*

E.H. *mf* *f* *p* *ff*

Cl. *mf* *ff* *mf* *p*

B. cl. *ff* *mf* *f* *p* *ff*

Bn. *ff* *ff* *p* *ff*

Hn. *mf* *f* *p*

Trp.

1 *f* *p* *ff*

Trb. 52 *f* *p* *ff*

2 *ff*

Perc. 1 *mf*

Perc. 2 *Tubular bells* *ff*

Pno. 52 *ff* *ff secco*

Vln. 1 *mf* *div.*

Vln. 2 *mf* *div.*

Vla. *mf* *div.*

Vcl. *mf* *div.*

Db. *mf*

Senza misura

Fl.

Ob.

E.H.

Cl.

B. cl.

Bn.

Hn.

Trb. 1

Trb. 2

Perc. 1

Perc. 2

Pno.

Narr.

Wanting to satisfy the crowd,
Pilate released Barabbas to them.

Senza misura

He had Jesus flogged, and handed him over to be crucified

Vln. 1

Vln. 2

Via.

Vcl.

Db.

F **Molto lento**

Fl. 57 *p* *simile*

Ob. *p* *simile*

E.H. *p* *simile*

Cl. *p* *simile*

B. cl. *p* *simile*

Bn.

Hn. 57 *p* *simile*

1 Trb.

2

Perc. 1 57 *f* *Tam-tam*

Perc. 2 57 *f* *Bass drum*

Pno. 57 *f* *mf*³

Narr. **)*
The soldiers led Jesus away into the palace (that is the Praetorium) and called together the whole company of soldiers.

F **Molto lento**

Vln. 1 57 *p* *simile* *mf* *unis. 3*

Vln. 2 *p* *simile* *mf*³ *unis.*

Vla. *p* *simile* *mf* *unis.*

Vcl. *p* *simile* *mf* *unis.*

Db. *p* *simile*

*)The sentence should be finished before the second beat of bar 60. (If necessary, adjust the start of the sentence.)

[illegible]

This image shows a page of a musical score for a symphony. The score is written for various instruments, including Flute (Fl.), Oboe (Ob.), English Horn (E.H.), Clarinet (Cl.), Bass Clarinet (B. cl.), Bassoon (Bn.), Horns (Hn.), Trumpet (Trp.), Trombone (Trb.), Percussion (Perc. 1 and Perc. 2), Piano (Pno.), Violins (Vln. 1 and Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.). The score includes dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte). There are also crescendo and decrescendo hairpins. A large watermark "NB noter" and the text "This music is copyright protected" are overlaid on the page.

G

Più mosso ♩ 80

Fl. 64

Ob.

E.H.

Cl. *mf*

B. cl. *mf*

Bn. *mf*

1. Hn. 64 *mf*

2. *mf*

Trp.

Trb. 1. *f* 2. *f*

Perc. 2 *f* Timp. stick

Pno. 64

Narr. And they began to call out to him,

1. T. 64 *f* Hail, king of the Jews!

2. *f* Hail, king of the Jews! king of the Jews!

1. B. *f* Hail, king of the Jews! king of the Jews! *mf* Hail, king of the

2. *f* Hail, king of the Jews! king of the Jews! *mf* Hail,

1. G *Più mosso* ♩ 80

Vln. 1 64 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *f*

Db. *pizz.* *f* *mf*

[illegible]

Molto lento ♩ = ca. 52

Pno.

A musical score for Piano (Pno.) featuring a grand staff with treble and bass clefs. The score is divided into four measures. The first three measures contain whole rests for both hands. The fourth measure contains a whole note chord in the right hand (F4, A4, C5) and a whole note chord in the left hand (F3, A2, C3). The score is marked with a forte 'f' dynamic. A large, semi-transparent watermark is overlaid across the center of the page, reading 'NB noter is music is copyright'.

Narr.

And when they had mocked him, they took off the purple robe and put his own clothes on him.

The image shows a musical score for a piece titled "Jews!". The score is written for two vocal parts, Tenor (T.) and Bass (B.), and a piano accompaniment. The piano part is written in treble and bass staves. The vocal parts are written in treble and bass staves. The score is in 2/4 time and features a key signature of one sharp (F#). The piano part begins with a forte (ff) dynamic. The vocal parts enter with the lyrics "Jews!". The score is divided into four measures. The first measure contains the initial notation, while the subsequent three measures show the continuation of the melody and accompaniment.

Jews!

Molto lento ♩ = ca. 52

Violins 1 and 2, Viola, Violoncello, and Double Bass, measures 76-79. The score shows a crescendo from fortissimo (ff) to mezzo-forte (mf) and then to forte (f). The Viola and Violoncello parts are marked 'arco'.

Ob. *p*

E.H. *p*

Hn. *p*

Perc. 1 *pp* *gliss.*

Perc. 2

Pno. *80*

Narr. Then they led him out to crucify him.

Vln. 1 *80*

Vln. 2

Vla.

Vcl.

Db.

Attacca VIII

Duration of VII: ca. 6'15"

VIII A Certain Man from Cyrene.

Andante ♩ 72

Fl.

Ob.

E. H.

Cl.

B. cl.

Bn.

Hn.

Trp.

Trb.

Perc. 1

Perc. 2

Pno.

Narr.

S. A.

T. B.

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

Tam-tam

Susp. cymb.

p > *pp*

pp

3

5

Ped. sempre

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Andante ♩ 72

Perc. 2

Pno.

Narr.

Vln. 1

Vln. 2

Via.

Vcl.

mp

pp

A certain man from Cyrene, Simon, the father of Alexander and Rufus, was passing by on his way in from the country, and they forced him to carry the cross.

Pno.

Vln. 1

Vln. 2

Via.

Vcl.

simile

Perc. 1

23

Pno.

23

Vln. 1

23

Vln. 2

Vla.

Vcl.

Db.

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Fl.

30

Cl.

B.cl.

Perc.1

30

Perc. 2

Xylophone

mp

Pno.

30

S.

p

mf

Were you there, when they nailed him to the tree? Were you

A.

p

mf

Were you there, when they nailed him to the tree? Were you

T.

p

mf

Were you there, when they nailed him to the tree? Were you

B.

p

mf

Were you there, when they nailed him to the tree? Were you

30

Vln. 2

Vla.

Vcl.

senza sord.

p

Db.

senza sord.

p

Fl. 35

Cl.

B.cl.

Perc.1 35

Perc.2 *mf* 3

Pno. *mf* 35

S. *f* there, when they nailed him to the tree? Oh!

A. *f* there, when they nailed him to the tree? Oh!

T. *f* there, when they nailed him to the tree? Oh!

B. 35 there, when they nailed him to the tree? Oh!

Vln. 2 senza sord. pizz. *f*

Vla. senza sord. pizz. *f*

Vcl. *mf*

Db. *mf*

Fl. 40

Cl. *mp*

B.cl.

Perc. 2

Pno. 40

S. *mf*
Some - times it cau - ses me to trem - ble,

A. *mf*
Oh! cau - ses me to trem - ble,

T. *mf*
Oh! cau - ses me to trem - ble,

B. 40 *mf*
Oh! cau - ses me to trem - ble,

Vln. 2

Vla.

Vcl. *mf*

Db. *mf*

Fl. 44

Cl.

B.cl.

Perc. 2

Pno. 44

S.
trem - ble,

A.
trem - ble,

T.
8 trem - ble,

B.
44 trem - ble,

Were you there, when they

Were you there, when they

Were you there, when they

Were you there, when they

Vln. 2 *pizz.* *mf*

Vla.

Vcl.

Db.

C

Fl.

Ob.

E.H.

Cl.

Hn.

Trp.

Trb.

Perc. 1

Perc. 2

Pno.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

48

mf

fp

con sord.

1. con sord.

fp

secco, non legato

f

mp

f

mp

f

mp

f

mp

senza sord. arco

p

fp

arco

pp

p

fp

fp

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Fl.

Ob.

E.H.

Cl.

Hn.

Trp.

Trb.

Perc.1

Perc.2

Pno.

S.

A.

T.

B.

Vln.1

Vln.2

Vla.

Vcl.

Db.

Poco rit. *a tempo*

Fl. 57 *ff* *pp*

Ob. 57 *f* *ff* *pp*

E.H. 57 *f* *ff* *pp*

Cl. 57 *f* *ff* *pp*

B.cl. 57 *ff* *pp*

Bn. 57 *ff* *pp*

Hn. 57 *ff* *pp*

Trp. 57 *ff* *pp*

1 *senza sord.* *f* *ff* *pp*

Trb. 2 57 *ff* *pp*

Perc. 1 57

Perc. 2 57 *f* *sn. dr., 3 tom-toms*

Pno. 57 *f* *ff*

Narr.

Poco rit. *a tempo*

Vln. 1 57 *pp* *f* *p*

Vln. 2 57 *f* *arco* *pp* *f* *p*

Vla. 57 *pp* *f* *p*

Vcl. 57 *pp* *f* *p*

Db. 57 *ff* *p*

Fl.

Ob.

E. H.

Cl.

B. cl.

Bn.

Hn.

Trp.

1

Trb.

2

Perc. 1

Perc. 2

Pno.

Narr.

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

62

mf

mf

mf

con sord.

fp

con sord.

fp

con sord.

fp

mp

ppp

mp secco

Dividing up his clothes, they cast lots to see what each would get.

fp

fp

fp

fp

fp

Fl. ^{a2}
66 *p*

E. H.
p

Cl.
p

B. cl.

Bn.

Hn. 1
66 *p*

Hn. 2
p

Trp.
f *p*

Trb.
1. *mf* *f* *p*

Perc. 1
66 *p*

Perc. 2

Pno.

Vln. 1
66 *mf*

Vln. 2
mf *mp*

Vla.
mf *mp* 3 3 3 3

Vcl.
mf

Db.
mf

NB
noter
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Fl. 69

E. H.

Cl.

B. cl. *pp* *p* *mp* *f* 5

Bn. *pp* *p*

1 Hn. 69 *pp*

2 Hn. *pp*

Trp. *f*

Trb.

Perc. 1 69

Perc. 2 Tubular bells *mp* *f*

Pno. *p* *mp* *f* 5 3 3

69

Vln. 1 69 *pp* *p*

Vln. 2

Vla. 3 3

Vcl. *pp* *p*

Db.

Cl. *pp* *p*

Perc. 1 *pp*

Perc. 2

Pno. *pp* *p*

Narr. 71 It was the third hour when they crucified him.

Vla. *p*

Vcl. *p*

Ob. *mf* *pp* *f*

E. H. *mf* *pp* *f*

Cl. *pp* *mf* *f*

B. cl. *pp* *mf* *f*

1 *mf* *pp*

2 *mf* *pp*

Hn. 74

Perc. 1 74

Pno. 74

Narr. 74

D
Alla marcia ♩ ca. 120

Vln. 1 74 *mf* *div.*

Vln. 2 *mf* *div.* *f*

Vla. *f*

Vcl. *f*

Narr. The written notice of the charge against him read:

D
Alla marcia ♩ ca. 120

Poco meno mosso
a tempo

Ob.

E. H.

B. cl.

Bn.

Hn. 1

Hn. 2

Trp. 1

Trp. 2

Trb.

Perc. 2

Narr.

THE KING OF THE JEWS

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

81

Fl. 1 *ppp* *p* *mf espr.* *(.) **

Fl. 2 *ppp* *p* *mf espr.* *(.) **

Ob.

Cl. *mf*

Hn. 81 *f* *a2* *con sord.*

Trp. *f* *a2* *con sord.*

Trb. 1 *f* *con sord.*

Trb. 2 *f* *con sord.*

Perc. 2 *mf* *mf* *(.) **

Narr. (- z γ) They crucified two robbers with him, one on his right and one on his left.

Vln. 1 *ord.* *mf espr.* *(.) **

Vln. 2 *ord.* *mf espr.* *(.) **

Vla. *ord.* *f*

Vcl. *ord.* *f*

Db. *ord.* *f*

*) Do not start the second beat till the preceding text phrase is finished.

rit.

al

1
Fl. 86

2

Ob. *mf*

Cl.

Hn. 86

Trp. *f* *mf* *gliss.* *gliss.*

1
Trb. *f* *mf* *gliss.* *gliss.*

2 *f* *mf* *gliss.* *gliss.*

86

Perc. 2

Narr. Those who passed by hurled insults at him, shaking their heads and saying:

rit. *al*

Vln. 1 86 *mf*

Vln. 2 *mf*

Vla.

Vcl.

Db.

[illegible]

This musical score is for the opera 'The Destruction of the Temple' by Giuseppe Verdi. It features a vocal soloist (Soprano, Alto, Tenor, Bass) and a large orchestra. The score is in Italian and includes the following instruments and parts:

- Vocal Soloists:** Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).
- Orchestra:** Flute (FL.), Oboe (Ob.), English Horn (E.H.), Clarinet (Cl.), Bass Clarinet (B. cl.), Bassoon (Bn.), Trumpet (Trp.), Trombone (Trb.), Percussion (Perc. 1), Piano (Pno.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (Db.).

The score is in Italian and includes the following lyrics:

96 stroy the tem - ple and build it in three days, Come down
 96 stroy the tem - ple and build it in three days, Come
 96 stroy the tem - ple and build it in three days, Come
 96 stroy the tem - ple and build it in three days, Come

The score is marked with various dynamics and articulations, including *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), *p* (piano), *arco* (arco), and *pizz.* (pizzicato). The score is also marked with *senza sord.* (senza sordina) and *flz.* (flautino).

FL. 100 *ff* *mp* 2. *)

Ob. *ff*

E.H. *ff*

Cl. *ff* *mp* *)

B. cl. *ff* *mf* *mp* *)

Bn. *ff* *mf* *mp* *)

Hn. 100 1. *ff* *mf*

Trp. 1. *ff*

Trb. *ff* *flz.* *mf*

Perc. 1 100 *p* *mf* *ff*

Perc. 2

Pno. 100 *ff*

S. 100 *fff* *mf* 3 from the cross and save your - self! Come down Come down Come down

A. *fff* *mf* down Come down and save your - self! Come down Come down Come down Come

T. *fff* *mf* down Come down and save your - self! Come down de - stroy de - stroy and build

B. *fff* *mf* down Come down and save your - self! de - stroy de - stroy and build

Vln. 1 100 *arco* *mf* *f* *ff* *mf*

Vln. 2 *arco* *mf* *f* *ff* *mf*

Vla. *mf* *arco* *ff* *mf*

Vcl. *arco* *ff* *mf*

Db. *ff* *mf*

*) Play from here through bar 104 only if needed as support for the choir.

FL. 104

Ob.

E.H.

Cl.

B. cl.

Bn.

Hn. 104

Trp.

Trb.

Perc. 1 104

Perc. 2

Pno. 104

Narr.

S. 104

A.

T.

B.

Vln. 1 104

Vln. 2

Vla.

Vcl.

Db.

ff

mf

gliss.

pp

f

Sn. drum

Tom-toms

pp

mp

the tem - ple

Come down

down Come down

the tem - ple

Come down

the tem - ple

gliss.

ff

gliss.

ff

gliss.

ff

gliss.

ff

In the same way the chief priests and the teachers of the law mocked him among themselves.

109 **F**

FL. 1 *ff*

FL. 2 *ff*

Ob. *ff*

E.H. *f* *ff*

Cl. *ff*

B. cl. *ff* *mf*

Bn. *ff* *mf*

Hn. 109 *ff*

Trp. *< f < ff*

Trb. *ff*

Perc. 1 109 *ff*

Perc. 2 *ff*

Pno. 109

S. 109

A. 109

T. 1 *mf* He saved oth - ers, He saved oth - ers, but he can't save him -

T. 2 *mf* He saved oth - ers, He saved oth - ers, He saved oth - ers, can't save

B. 1 *mf* He saved oth - ers, He saved oth - ers, can't save

B. 2 *mf* He saved oth - ers, He saved oth - ers, can't save

Vin. 1 109 *ff*

Vin. 2 *ff*

Vla. *ff*

Vcl. *ff*

Db. *ff*

F

114

FL. 1

FL. 2

Ob.

E.H.

Cl.

B. cl.

Bn.

Hn.

114

con sord.

ff

p

Trp.

con sord.

ff

p

Trb.

ff

p

Perc. 1

114

Perc. 2

Pno.

114

f

ff

Narr.

they said,

f

S.

114

Let this Christ, this king of Is - ra - el,

A.

ff

Let this Christ, this king of Is - ra - el,

T. 1

self!

ff

this Christ, this king of Is - ra - el,

T. 2

him - self!

ff

this Christ, this king of Is - ra - el,

B. 1

him - self!

ff

this Christ, this king of Is - ra - el,

B. 2

this Christ, this king of Is - ra - el,

Vln. 1

114

mf

ff

f

Vln. 2

mf

ff

f

Vla.

mf

ff

f

Vcl.

mf

ff

Db.

ff

pizz.

f

G

FL. 118 *mf* *f*

Ob.

E.H. *mf* *mf*

Cl. *mf* *mf*

B. cl. *flz.* *ppp* *pp*

Bn. *mf* *mf*

Perc.1 *Tam-tam* *pp*

S. 118 come down now from the cross, that we may see and be-lieve.

A. come down now come down now that we may see and be-lieve.

T. 8 come down now come down now that we see and be-lieve.

B. come down now come down now that we may see and be-lieve.

G

Vln. 1 118 *sul pont.* *ppp* *pp*

Vln. 2 *sul pont.* *ppp* *pp*

Vla. *sul pont.* *ppp* *pp*

Vcl. *f* *ppp* *pp*

Db. *pizz.* *p*

[illegible]

FL. 130 *ff* *p* *mf*

Ob. *ff* *p* *mf*

E.H. *ff* *p* *mf*

Cl. *ff* *mf*

B. cl. *ff* *mf*

Bn. *ff* *p* *mf*

Hn. 130 *ff* *p* *mf*

Trp. *ff* *p* *mf*

1 Trb. *ff* *p* *mf*

2 Trb. 130 *ff* *p* *mf*

Perc. 1 130 *ff* *p*

Perc. 2 *ff* *mf*

Pno. 130 *ff* *f*

VI. 1-vcl.: *f*

Vln. 1 *sul pont.* *ord.* *ff* *sul pont.* *ord.*

Vln. 2 *ff* *sul pont.* *ord.* *3* *5*

Vla. *ff* *sul pont.* *ord.* *3* *5*

Vcl. *sul pont.* *ord.* *ff* *3*

Db. *ff* *f*

FL. 132 *fff* *ff* *f* *fff*

Ob. *fff* *ff* *f* *fff*

E.H. *fff* *ff* *f* *fff*

Cl. *fff* *ff* *f* *fff*

B. cl. *fff* *ff* *f* *fff*

Bn. *fff* *ff* *f* *fff*

Hn. 132 *fff* *ff* *f* *fff*

Trp. *fff* *ff* *f* *fff*

1 *fff* *ff* *f* *fff*

Trb. 2 *fff* *ff* *f* *fff*

Perc. 1 132 *fff* *ff* *f* *fff*

Perc. 2 *fff* *ff* *f* *fff* Bass drum

Pno. 132 *fff* *ff* *f* *fff*

Vln. 1 132 *fff* *ff* *fff*

Vln. 2 *fff* *ff* *fff*

Vla. *fff* *ff* *fff*

Vcl. *fff* *ff* *fff*

Db. *fff* *ff* *fff*

Duration of VIII: Ca. 6'45".

IX At the Sixth Hour.

Andante ♩ = 72

Fl.

Ob.

E.H.

Cl.

B.cl.

Bn.

Hn.

Trp.

1

Trb.

2

Perc. 1

Tam-tam

Perc. 2

Bass drum

mfpp

Pno.

Narr.

T. solo

B. solo

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

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B. cl. *3* *solo* *mf espr.*

Bn. *3* *p*

1 *3*

Trb. *3*

2 *3*

Perc. 1 *ppp* *Tub. bells* *mp*

Perc. 2 *mf*

Vcl. *div. a 2*

Db. *pizz.* *pp*

B. cl. *3* *p* *a2*

Hn. *3*

Perc. 1 *ppp*

Perc. 2

Pno. *9* *pp* *Sub*

Narr. (-) At the sixth hour darkness came over the whole land until the ninth hour.

Vcl. *pp* *p* *arco*

Db. *p* *3*

Bn.

Perc. 2

S.
shine? Were you there, when the sun re - fused to shine?

A.
shine? Were you there, when the sun re - fused to shine?

T.
shine? Were you there, when the sun re - fused to shine?

B.
shine? Were you there, when the sun re - fused to shine?

16 shine? Were you there, when the sun re - fused to shine?

Bn.

Trb.
1. senza sord.
p

Perc. 2
p

S.
mf
Oh, some - times it cau - ses me to tremb - le,

A.
mf
Oh, Oh, cau - ses me to tremb - le,

T.
mf
Oh, Oh, cau - ses me to tremb - le,

B.
mf
Oh, Oh, cau - ses me to tremb - le,

22 Oh, Oh, cau - ses me to tremb - le,

Db.
mp *pp*

Bn.

Perc. 2

S.

A.

T.

B.

27

tremb - le, tremb - le. *p* Were you there, when the sun re - fused to

tremb - le, tremb - le. *p* Were you there, when the sun re - fused to

tremb - le, tremb - le. *p* Were you there, when the sun re - fused to

tremb - le, tremb - le. *p* Were you there, when the sun re - fused to

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B Moderato $\text{♩} = 90$

Ob.

E.H.

Cl.

B. cl.

Bn.

1
Hn.

2
Hn.

Trp.

1
Trb.

2
Trb.

Perc. 2 Tub. bells

Pno.

Narr.

T. solo

S.

A.

T.

B.

Vln. 1

Vla.

Vcl.

Db.

And at the ninth hour Jesus
cried out in a loud voice,

f molto espr.

E - lo - i, E - lo - i, la - - - ma

shine?

(-n)

shine?

(-n)

shine?

(-n)

shine?

(-n)

div. *pp*

pp

pp

pp

fp

fp

fp

fp

*) If necessary, let the piano wait till the text is read.

[illegible]

Fl. 47 *f*

Ob.

E.H.

Cl. *f*

B. cl. *f espr.*

Bn.

Hn. 1

Hn. 2 *f*

Trp. *> f*

Trb. 1 *senza sord.*

Trb. 2 *f*

Perc. 1

Perc. 2 *f*

Pno. 47 *f*

T. solo 47 la - ma - sa - bach - ta - - - ni

S. *mf* why have you for sa - ken me?" *f* have you for - sa - ken me?" *ff*

A. 1 *mf* why have you for sa - ken me?" *f* have you for - sa - ken me?" *ff*

A. 2 *mf* why have you for sa - ken me?" *f* have you for - sa - ken me?" *ff*

T. 1 *mf* why have you for sa - ken me?" *f* have you for - sa - ken me?" *ff*

T. 2 *mf* why have you for sa - ken me?" *f* have you for - sa - ken me?" *ff*

B. *f* why you for - sa - ken me?" *ff* have you for - sa - ken me?"

Vln. 1 *mf* *f* *p*

Vln. 2 *mf* *f* *p*

Vla. *mf* *f* *p*

Vcl. *mf* *f* *p*

Db. *arco* *f* *p*

FL. 53

Ob.

E.H.

Cl.

B. cl.

Bn.

1. Hn.

2. Hn.

Trp.

Trb.

Perc. 1

Perc. 2

Pno. 53

Narr.

S.

1. A.

2. A.

1. T.

2. T.

1. B.

2. B.

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

Bass drum

con sord.

1.

2.

ff

f

p

mf

ff

mp

pizz.

arco

When some of those standing near heard this they said,

NB
noter
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Narr.

One man ran, filled a sponge with wine vinegar, put it on a stick, and offered it to Jesus to drink.

65

S. *mf* call - ing E - li - jah. call - ing E - li - jah. call - ing E - li - - jah. call - ing E - li - - jah. call - ing E - li -

A. *p* he's call - ing E - *mf* li - jah. call - ing E - li - - jah. call - ing E - li - jah. call - ing E - li - jah. call - ing E -

T. *p* he's *mf* call - ing E - li - jah. call - ing E - li - jah. call - ing E - li - - jah.

B. *mf* call - ing E - li - jah. call - ing E - li - jah. call - ing E -

Vln.1 65 la 1. meta *ord.*

Vln.2 la 1. meta *ord.*

Vla. *ord.*

Vcl. *ord.*

S. - - jah. call - ing E - li - - jah. he's call - ing E - li - jah. call - ing E - li - - jah. call - ing E -

A. li - - jah. call - ing E - li - - jah. he's call - ing E - li - - jah. call - ing E - li -

T. call - ing E - li - - jah. call - ing E - li - jah. call - ing E - li - - jah. call - ing E - li - - jah.

B. 69 li - jah. he's call - ing E - li - jah. he's call - ing E - li - jah. he's call - ing E -

Vln.1 69 *ord.*

Vln.2 *ord.*

Vla.

Vcl.

Db. *ord.*

F

Cl. *p* *f* *f* *p*

B. cl. *p* *f* *f* *p*

Bn. *f* *f* *p*

Hn. 1 *f* *p*

Hn. 2 *f* *p*

Perc.1 *pp* *f*

B. solo *mf espr.* Now

S. *f* *ff* *p*
li - - jah. call - ing E - li - - jah. he's call - ing E li - jah.

A. *f* *ff* *p*
- - jah. call - ing E - li - - jah. call - ing E - li - - jah. he's call - ing E li - jah.

T. *f* *ff* *p*
call - ing E - li - - jah. call - ing E - li - - jah. he's call - ing E li - jah.

B. *f* *ff* *p*
72 li - jah. he's call - ing E - li - jah. he's call - ing he's call - ing E - li - jah.

Vln.1 *f* *gliss.* *f* *p*

Vln.2 *f* *gliss.* *f* *p*

Vla. *f* *gliss.* *f* *p*

Vcl. *f* *f* *p*

Db. *f* *f* *p*

Fl. 76

Ob.

E. H.

Cl.

B. cl.

Bn.

1 Hn. 76

2

Trp. 76

Trb.

Perc. 1 76

Perc. 2

Pno. 76

B. solo

76 leave him a - lone. Let's see if E - li - jah comes to take him down

Vln. 1 76

Vln. 2

Vla.

Vcl.

Db.

p

NB
noter
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Fl. 88

Ob.

E. H.

Cl.

B. cl.

Bn. *p* *simile*

Hn. 1 88 *f* *p*

Hn. 2 *f* *p*

Trp.

Trb. 1 *simile*

Trb. 2 88

Perc. 1

Perc. 2 88

Pno. 88

Narr.

Vln. 1 88 *f* *p*

Vln. 2 *f* *p*

Vla.

Vcl. *mp*

Db. *arco* *mp*

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Fl. ^{a2}
95 *p* *mp*

Ob.

Cl.

Bn.

1
Trb.

2

95

Perc. 2
p *mf*

B. solo
mf espr.
95 Su - - re - ly Su - - re - ly this man — was the

Vln. 1
95 *p*

Vln. 2
p

Vla.

Vcl.
p

Db.

H**Andante** ♩ = 72

Fl. 100 *mp* *f* *pp* *p* < *mf* > *pp*

E. H. *pp* *f* *pp* *p* < *mf* > *pp*

Cl. *mp* *pp* *f* *pp*

B. cl. *mp* *pp* *f* *pp* *p* < *mf* > *pp*

Bn. *pp* *f* *pp* *p*

Hn. 1 100 *pp* *f* *pp* *p* < *mf* > *pp*

Hn. 2 *pp* *f* *pp* *p* < *mf* > *pp*

Narr.

B. solo

100 Son of God!

H**Andante** ♩ = 72

Vln. 1 100 *div.* *f* *p* *p* < *mf* >

Vln. 2 *f* *p* *p* < *mf* >

Vla. *mp* *p* *f* *p* *p* < *mf* >

Vcl. *f* *p* *p* < *mf* >

Db. *f* *p*

Fl. 105

E. H.

Cl.

B. cl. *p* *simile*

Bn. *simile*

Hn. 1 105

Hn. 2

Narr. Some women were watching from a distance. Among them were Mary Magdalene, Mary the mother of James the younger and of Joses, and Salome.

B. solo 105

Vln. 1 105 *pp*

Vln. 2 *pp*

Vla. *pp*

Vcl. *pp*

Db. *p* *simile*

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B. cl. *simile*

Hn..

1

Trb.

2

116

Perc.1

116

Tam-tam

ppp *mp*

Db.

pp

B. cl.

Hn..

Perc.1

119

Db.

ppp

ppp

ppp

Dur. of IX: Ca. 6'15"

X It Was Preparation Day.

Moderato ♩ = 104

Fl.

Ob.

E.H.

Cl.

B. cl.

Bn.

1

Hn.

2

pp

Timpani

Perc. 1

Perc. 2

Susp.cymb.

ppp

mp

Narr.

1

T.

2

1

B.

2

1

Moderato ♩ = 104

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

p

pp

p

pp

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Fl. 16 *a2* *p* *f*

Cl. *p* *pp* *f*

B. cl. *pp* *f*

Bn. *pp* *f* *p* *3*

Hn. 1 16 *pp* *f*

Hn. 2 *pp* *f* *p* *3*

Perc. 2 *pp* *f*

Vln. 1 16 *f*

Vln. 2 *f*

Vla. *f* *p* *3*

Vcl. *f* *p* *3*

Db. *f* *p*

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B

Narr.

So Joseph bought some linen cloth, took down the body, wrapped it in the linen, and placed it in a tomb cut out of rock. Then he rolled a stone against the entrance of the tomb.

Violin 1 (Vln. 1) and Violin 2 (Vln. 2) parts are shown in treble clef. Viola (Vla.) is in alto clef. Violoncello (Vcl.) and Double Bass (Db.) are in bass clef. The score includes dynamic markings such as *pp*, *ppp*, and *p*, and performance instructions like "1 solo non vibrato". A red "Protected" watermark is visible at the bottom right.

*) Let the text be finished before the start of bar 27.

B. cl.

mf

tr

p

Vln. 1

37

tutti ord.

p

Vln. 2

3

tutti ord.

p

Vla.

tutti ord.

p

Vcl.

tutti

p

B. cl.

Bn.

Narr.

Mary Magdalene and Mary the mother of Joses saw where he was laid.

Vln. 1

43

pp

Vln. 2

pp

Vla.

pp

Vcl.

espr.

pp

C

Alla marcia funebre ♩-ca. 60

B. cl. *ppp* *pp*

Hn. 50 *pp* *p* 1.

Perc. 1

Perc. 2 *pp* Sn. drum 3 tom-toms *pp*

C

Alla marcia funebre ♩-ca. 60

Vla. *niente* *pp*

Vcl. *niente* *pp* la 1a meta

Db. *pizz.* *pp*

Perc. 1 57

Perc. 2

T. 1 *pp* *p* Were you there, when they laid him in the tomb? Were you there, when they

T. 2 there, *p* laid tomb? tomb? there,

B. 1 there, *p* laid tomb? tomb? there,

B. 2 there, laid tomb? tomb? there,

Db.

Fl. 63 1. solo *p* *ppp*

Cl. 63 *pp* *ppp*

Perc. 1 63 *sempre pp*

Perc. 2 *sempre pp*

T. 1 8 laid him in the tomb? Oh! Some-times it

T. 2 8 laid tomb? tomb? Oh! times

B. 1 1 laid tomb? tomb? Oh! times

B. 2 2 laid tomb? tomb? Oh! times

Vln. 1 63 1 solo *p* *ppp*

Db. *sempre pp*

This musical score is for the song "The Rose Tree" and includes the following parts:

- Ob. (Oboe):** Features a melodic line with a triplet of eighth notes and a dynamic marking of *pp* (pianissimo).
- Perc. 1 (Percussion 1):** Provides a steady rhythmic accompaniment with eighth notes.
- Perc. 2 (Percussion 2):** Provides a steady rhythmic accompaniment with eighth notes, including a triplet of eighth notes.
- T. (Tenor):** Sings the lyrics: "caus - es me to tremb - le, tremb - le, tremb - le. Were you there, when they".
- B. (Bass):** Sings the lyrics: "caus - le, le, le, le, there,".
- Db. (Double Bass):** Provides a steady rhythmic accompaniment with eighth notes.

The score is written in 4/4 time and includes dynamic markings such as *p* (piano) and *pp* (pianissimo).

XI Having Cancelled the Written Code.

[illegible]

1. *mf* *simile* *mf* *simile*

Fl.

Ob.

E.H.

Cl.

B. cl.

Bn.

1. *mf* *simile*

Hn.

2.

Trb.

Vln. 1 *mf* *simile*

Vln. 2 *mf* *simile*

Vla. *senza sord.* *mf*

Vcl. *senza sord.* *mf* *simile*

Db.

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Fl. 10

Ob.

E.H.

Cl. 3

B. cl.

Bn. *mf*

Hn. 1 10 *f* *simile*

Hn. 2 *f* *simile*

Trb.

Vln. 1 10 *div. .* *simile*

Vln. 2 *f*

Vla. 3 *f*

Vcl. *simile*

Db. *simile*

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Fl. 14 *a 2* *ff* **A**

Ob. *pp*

E.H. *f*

Cl. *ff*

B. cl.

Bn. *mp* *simile*

Hn. 1 14

Hn. 2 *mp* *simile*

Perc. 2 *f*

S. solo 14 *mf* *(legato)*
 Ha - ving can - celled the writ - ten code, with its re - gu - la -

A

Vln. 1 *p*

Vln. 2 *ff*

Vla.

Vcl.

Db.

Fl. 18 *mf* *simile*

Bn. *mf* *simile*

Hn. 1 *mf* *simile*

Hn. 2 *mf*

S. solo 18 *f* tions, that was a - gainst us and that stood op - posed to us; he

Vcl. *mf* *simile*

Fl. 22

Ob. *f*

Cl. *f*

B. cl. *f*

Bn. *f* *mf* *simile*

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Pno. 22 *mf* *simile*

S. solo 22 took it a - way, nai - ling it to the

Vla. *f*

Vcl. *f* *mf*

Db. *f* *mf*

B

Bn.

Trp. 2. *con sord.*
mp

Perc. 1

Perc. 2 (Xyl.)
mf

Pno.
25

S. solo
25 cross.

B

Vla. *pizz.*
mf

Vcl. *pizz.*
mf

3

3

Perc. 1
29

Perc. 2
p

Pno.
29
p

Vln. 2
pizz.
mf *p*

Vla.
p

Vcl.

1 36 Fl. 2 7 4

Ob. *mf* 7 4

Cl. *f* 7 4

B. cl. 7 4

Bn. 7 4

1 36 Hn. 2 7 4

Trp. 1. senza sord. *mf* 7 4

S. solo 36 *p* And ha - ving di - 7 4

Vln. 1 36 *p* *f* *mf* 7 4

Vln. 2 *p* *f* *mf* 7 4

Vln. 2 *pizz.* *mp* *pizz.* *mp* 7 4

Vla. *f* 7 4

Vcl. *p* 7 4

Db. 7 4

39

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Ob.

Cl. *mf*

B. cl. *p* *mf* *pp*

Bn. *f* *p*

Hn. 1 *f* *p*

Hn. 2 *f* *p*

Trp.

S. solo *f* *mf* *f*

39 sarned the po - wers and au - tho - ri - ties he made a

Vln. 1 *f* *mf*

Vln. 2 *f* *mf* *arco* *mf* *mf*

Vla. *mf* *p*

Vcl. *f*

Db. *pizz.* *f* *arco* *p* *mf* *p*

[illegible]

1
Fl. 1
46
f *p* *ff* *mf*

2
Fl. 2
f *p* *ff* *mf*

Ob.
f *p* *ff* *mf*

E.H.
f *p* *ff*

Cl.
f *p* *ff* *mf*

B. cl.
f *p* *ff* *p*

Bn.
f *ff* *p*

1
Hn. 1
46
f *p* *ff* *mf* *ff* *p*

2
Hn. 2
f *p* *ff* *mf*

1
Trp. 1
ff *p*

2
Trp. 2
ff *p*

1
Trb. 1
ff

2
Trb. 2
ff *p*

Perc. 2
pp *f*

Pno.
46
f *ff* *f*

S. solo
46 cross.
tri - um - phing

Vin. 1
46
f *ff* *p*

Vin. 2
ff *ff* *mf*

Via.
f *ff* *mf*

Vcl.
ff *mf*

Db.
ff *mf*

E

Fl. 1
50
f *mf* *ff*

Fl. 2
50
f *mf* *f* 3

Cl.
f *mf* *ff* *mf*

B. cl.
f *ff*

Bn.
ff *mf*

Hn. 1
50
f *mf* *f* 3

Hn. 2
f *mf*

Perc. 1
50
ff *p*

Perc. 2
p *ff*

Pno.
50
ff *f* 3

S. solo
50 o - ver them tri - um - phing

B. solo
50

E

Vln. 1
50
f *ff* *mf*

Vln. 2
f *ff* *mf* *f*

Vla.
50
f *mf* *ff* *mf* *f*

Vcl.
f *mf* *ff* *mf* *f*

Db.
f *mf* *ff* *mf* *f* *mf*

ff *mf*

1
Fl. 53

2

Cl.

B. cl.

Bn.

1
Hn. 53

2

Perc. 1

Perc. 2 53

Pno. 53

S. solo
53 o - ver them by the cross. *ff* tri - um - phing o - ver them

B. solo
53 This man was the Son of God! *ff* This

Vln. 1 53 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vcl. *mf* *f*

Db.

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[illegible]

1
Fl. 59

2

Ob.

E.H.

Cl.

B. cl.

Bn.

1
Hn. 59

2

1
Trb. 59

2

Pno. 59

S. solo 59

B. solo 59

Vln. 1 59

Vln. 2

Via.

Vcl.

Db.

tri - um - phing o - ver them by the

This man was the Son

tr

Fl. 1 62 *p* *fff* *p*

Fl. 2 *p* *fff* *p*

Ob. *mf* *fff* *p* *mf*

E.H. *mf* *fff* *p*

Cl. *p* *fff* *p*

B. cl. *p* *fff* *p*

Bn. *mf* *fff* *pp*

Hn. 1 62 *p* *fff* *p*

Hn. 2 *pp* *fff* *p*

Trp. *f* *fff* *p*

Trb. 1 *f* *fff* *p*

Trb. 2 62 *f* *fff* *p*

Perc. 1 *p* *fff* *p*

Perc. 2 *p* *fff* *mf*

Pno. 62 *ff* *fff* *mf* *p*

S. solo 62 cross.

B. solo 62 of God!

Vln. 1 62 *ff* *fff* *p*

Vln. 2 *ff* *fff* *p*

Via. *ff* *fff* *pp*

Vcl. *ff* *fff* *pp*

Db. *ff* *fff* *pp*

XII When the Sabbath Was Over.

Allegretto  116[illegible]

1
Fl. *f*

2
Ob. *f*

Ob. *mf*

E.H. *p* *mf*

Cl. *mf*

B. cl. *mf*

Bn. *p* *mf*

1
Hn. *mf*

2

Perc. 2

Pno. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Vcl. *mf*

Db. *mf*

mf

A

1 Fl. 11 *pp*

2 Fl. 11 *pp*

Ob.

E.H.

Cl. *f*

B. cl.

Bn.

Hn. 1 *fp* niente

2 *fp* niente

Perc. 2 Triangle *f* *pp*

Pno. 11 *f*

Narr.

A

Vln. 1 *f* *pp*

Vln. 2 *f* *mf*

Vla. *f* *mf* *p*

Vcl. *f*

Db. *f* *fp* niente

When the Sabbath was over, Mary Magdalene, Mary the mother of James, and Salome brought spices so that they might go to anoint the body.

1
Fl.
26
2
Perc. 1
S.
A.
Vln. 1

26 stone Who will roll the stone will roll the stone a - way Who will
roll the stone Who will roll the stone a - way Who will roll the
stone Who will roll the stone will roll the stone a - way will roll the stone

mf
p *mf*
mf
mf
mf

3

ND
noter
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[illegible]

[illegible]

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble of instruments, including Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bn.), Horns (Hn.), Trumpets (Trp.), Trombones (Trb.), Percussion (Perc. 1, Perc. 2), Piano (Pno.), Violins (Vln. 1, Vln. 2), Viola (Via.), Violoncello (Vcl.), and Double Bass (Db.). The score is divided into measures, with various musical notations such as notes, rests, and dynamic markings (e.g., *ff*, *f*, *p*, *mf*) indicating the volume and intensity of the music. A section of the score is marked with a 'C' in a box, possibly indicating a Coda or a specific section. The score is written in a standard musical notation, with staves for each instrument and a common key signature and time signature.

45

Fl. 1 *> ppp*

Fl. 2 *> ppp*

Ob. *pp < p*

E.H.

Cl. *> ppp*

B. cl.

Bn. *> ppp*

Hn. 1 *f > p*

Hn. 2 *f > p*

Perc. 1 *p < mf > pp*

Perc. 2 *mf > pp*

Pno. 45 *f > p*

Narr.

Vln. 1 *tr* *pp < p*

Vln. 2 *pp < p*

Vla. *pp < p*

Vcl. *pp < p*

Db. *p < mf > p*

But when they looked up, they saw that the stone, which was very large, had been rolled away.

49

Fl. 1 *mf espr.* 3 p

Fl. 2 *mf espr.* 3 p

Ob. *mf*

E.H. $\text{p} < \text{mf}$ p

Cl. $\text{p} < \text{mf}$ p

B. cl. $\text{p} < \text{f}$ p

Bn. $\text{p} < \text{mf}$ p p

Hn. 1 *mf* p p niente

Hn. 2 *mf* p p niente

Perc. 1 $\text{pp} < \text{f}$

Perc. 2 *Susp. cymb.* p mf

Pno. 49 *mf* p 3

Vln. 1 *tr* p

Vln. 2 p

Vla. *mf espr.* 3 p

Vcl. *sul pont.* mf

Db. $\text{p} < \text{f}$ p

Fl. 58 *a 2* *f* 5

Ob. *f* *pp*

E.H. *f* *pp*

Cl. 3 *f* 3

B. cl. 3 *f*

Bn. 3 *f*

Hn. 1 *p* *f* *pp*

Hn. 2 3 *f*

Trp. 1. *con sord.* *p* *f* *pp*

Trb. 2. *con sord.* 3 *f* *espr.* *p*

Perc. 1 *pp*

Perc. 2 *ppp* *mp*

Pno. 58 *f* 3 3

Narr. and they were alarmed.

Vln. 1 *mf* *p* *pp*

Vln. 2 *mf* *p* *pp*

Vla. *mf* *p* *pp*

Vcl. *mf* *p* *pp*

Db. *f* *espr.* 3 *p*

1
Fl. 62 **D** *f* 5

2
f 5

Ob.

Cl. *f* 5

B. cl. *f*

Bn. *f*

Perc.1 62 *mf*

Perc.2 *Crotales* *f*

Pno. 62

S. solo 62 **D**

Vln. 1 *ord.* 62 *f* 5 *p*

Vln. 2 *ord.* *f* 5 *p*

Vla. *ord.* *f* 5 *p*

Vcl. *ord.* *f* *p*

Db. *ord. pizz.* *f* *p*

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67

Fl. 1 *p*

Fl. 2 *p*

Ob. *mp*

Cl. *p*

B. cl.

Bn. *p*

Perc. 1

Perc. 2 *mf*

Pno. *p*

Narr. he said

S. solo *p* *mf*

67 Don't be a-larmed ——— Don't be a-larmed Don't be a -

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Vla. *p*

Vcl. *p* *mp*

Db.

73

Fl. 1 *p* *f* *pp* *mf* *p*

Fl. 2 *p* *f* *pp*

Ob. *pp* *tr* *p* *f* *pp* *solo* *p*

E.H. *mf* *p* *f* *pp*

Cl. *mf* *f* *p* *f* *pp*

B. cl. *p* *f* *pp*

Bn. *p* *f* *pp*

Hn. 1 *p* *f* *pp*

Hn. 2 *p* *f* *pp*

Trp. 1. *pp* *f* *pp*

Trb. 2. *pp* *f* *pp*

Perc. 1 *pp* *f* *p*

Perc. 2 *mf*

S. solo *f* *mp* *larned*

Vln. 1 *p* *f* *mf* *p*

Vln. 2 *p* *f* *mf* *p* *div.*

Vla. *p* *f* *mf* *p*

Vcl. *gliss.* *6* *mf* *p* *f* *mf* *p*

Db. *arco gliss.* *6* *mf* *p* *f* *mf* *p*

E

1 Fl. 77

2 Fl. 77

Ob. *mf* *p*

E.H.

Cl.

B. cl.

Bn.

1 Hn. 77 *mp espr.*

2 Hn. 77

Trp.

Trb.

Perc. 1 77

Perc. 2 77

S. solo 77 *mp espr.* *f* *mp*

You are look - ing for Je - - - sus the Na - za - rene, who was cru - ci -

E

Vln. 1 77

Vln. 2

Vla. *unis.* *div.*

Vcl.

Db. *p* *mf* *p* *p*

1
Fl. 82 *mf* *p*

2
Ob. *mf* *p*

Cl. *mf* *p* *mp espr.*

B. cl.

Bn. *p* *mf* *p*

1
Hn. 82 *p* *mf* *p*

2

Perc. 2 *mf*

Pno. 82 *f*

S. solo 82 fied. *mf* He has ri - sen! He is not

T. solo 82

Vln. 1 82 *mf* *p*

Vln. 2 *mf* *p* *mf* *p*

Vla. 8

Vcl. *mf* *p*

Db.

88

Fl. 1 *p* *f* *p*

Fl. 2 *p* *f* *p* *f*

Ob. *p* *f* *p* *f*

Cl. *p*

B. cl. *f* *pp* *f*

Bn. *f*

Hn. 1 *p* *mf* *p* *f* *p* *f*

Hn. 2 *f* *pp* *f*

Perc. 2 Glockenspiel *f*

Pno. 88

S. solo 88 here. *f* He has ri - sen!

T. solo 88 He has ri - - sen!

Vln. 1 88 *f*

Vln. 2 *div.* *mf* *p* *unis.* *f*

Vla. *unis.* *mf* *f*

Vcl. *mf* *f*

Db. *mf* *p* *pizz.* *f*

1 92 Fl. 1 *f* *p* *f* *mf*

2 *pp* *f* *p* *f* *mf*

Ob. *pp* *f* *p*

E.H.

Cl. *f* *mf*

B. cl. *pp* *f* *p* *f* *mf*

Bn. *pp* *f* *p* *mf*

1 92 Hn. 1 *pp* *f* *p*

2 *p* *f* *p*

Trp.

Perc. 2 *f*

Pno. 92 *f*

S. solo 92 *ff* He is not

T. solo 92 *ff* He is not

Vln. 1 92 *f* *mf*

Vln. 2 *f* *mf*

Vla. *f* *mf*

Vcl. 92 *f* *mf*

Db. *f* *mf*

95

Fl.

Ob.

E.H.

Cl.

B. cl.

Bn.

Hn.

Trp.

Perc. 2

Pno.

S. solo

T. solo

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

arco

ff

f

mf

p

gliss.

6

5

2. senza sord.

1. con sord.

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101 *mf* *pp* *mf* *pp*

Fl. 1 *mf* *pp* *mf* *pp*

Fl. 2 *mf* *pp* *mf* *pp*

Ob. *f* *p*

E.H. *f* *p*

Cl. *mf* *pp*

B. cl. *f* *p*

Bn. *f* *p*

Hn. 1 *p*

Hn. 2 *p*

Trp. *con sord.* *f* *p*

Trb. *con sord.* *f* *p*

S. solo 101 go, tell his di - sci - ples and Pe - - - ter, "He is

T. solo 101 go, tell his di - sci - ples and Pe - - - ter, "He is

Vln. 1 101 *f* *mf*

Vln. 2 *f* *mf*

Vla. 101

Vcl. 101

Db. *p* *mf*

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[illegible]

110

Fl. 1 *f* *p*

Fl. 2 *f* *p*

Ob. *mp espr.*

Cl. *f*

B. cl. *f* *p* *mf* *p*

Bn. *f* *p* *mf* *p*

Hn. 1 *gliss.* *mf* *f* *mf*

Hn. 2 *mf* *p*

Trp. *p* *mf* *1. senza sord.* *mf espr.* *p*

Perc. 1 *p* *f* *p*

Perc. 2 *f* *3*

Pno. *f* *3*

S. solo 110 — him, just as he told. *mf*

T. solo 110 — him, just as he told. *mf*

Vln. 1 *unis.* *f* *mf* *p*

Vln. 2 *mf* *f* *mf* *p* *mf*

Vla. *mf* *f* *mf* *p* *mf* *3* *p*

Vcl. *f* *3* *mf* *p*

Db. *mf* *p*

118

Perc. 1

Perc. 2

Pno.

Susp.cymb.

mf

p

crescendo

3

3

This musical score is for Percussion 1, Percussion 2, and Piano. Perc. 1 (bass clef) has a measure with a half note and a measure with a whole note. Perc. 2 (treble clef) has a measure with a half note and a measure with a whole note. Pno. (grand staff) has a measure with a half note and a measure with a whole note. The score includes dynamics like *mf*, *p*, and *crescendo*, and articulation like accents. A large watermark 'NB Proter' is visible across the score.

[illegible]

129 *pp* Fl. 2 change to piccolo

Ob. *pp*

E.H. *pp*

Cl. *pp* *pp* *p espr.* *ff* *flz.*

B. cl. *p* *pp* *ff* *flz.*

Bn. *p espr.* *ff*

Hn. 129

Trp.

Trb.

Perc. 2 *pp* *f* *pp* *ff*

Pno. 129

Narr. They said nothing to anyone, because they were afraid.

Vln. 1 *p* *pp* *ord.* *p. a. p. sul pont.* *ff*

Vln. 2 *p* *pp* *ord.* *p* *p. a. p. sul pont.* *ff*

Vla. *p* *pp* *div.* *p* *p. a. p. sul pont.* *ff*

Vcl. *ord.* *p espr.* *ord.* *p. a. p. sul pont.* *ff*

Db. *ord.* *p espr.* *sul pont.* *ff*

Perc.1

135

pp

p

gliss.

f

Perc. 2

G

E.H.

mp

f

pp

Cl.

mp

f

pp

B. cl.

mp

f

pp

Perc.1

142

Perc. 2

f

G

Vln. 1

142

f

p

Vln. 2

f

p

p

Vla.

p

Vcl.

f

p

[illegible]

[illegible]

Fl. picc. 168 *f* *tr*

Fl. 1 *f*

Ob.

E.H. *mf*

Cl.

B. cl.

Bn.

Hn. *f* a 2

1 Trp.

2 Trp.

1 Trb.

2 Trb.

Perc. 1 168

Perc. 2 *f* Crotales

Pno. 168

Vln. 1 168 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mf* *f*

Vcl. *mf*

Db. *mf*

193

Picc. *ff* 3

Fl. 1

Ob. 5

E.H. *ff* 3

Cl. 3

B. cl.

Bn. *ff*

Hn. 1 *ff* 3

Hn. 2 *ff* 3

Trp. 1 *ff*

Trp. 2 *ff*

Trb. 1 *ff*

Trb. 2

Perc. 1 *f* *ff*

Perc. 2 *ff*

Pno. *f* *ff* 8^{va} etc.

Soundtr. 193 *ff*

Vln. 1

Vln. 2

Vla. *ff* 3

Vcl. *ff* 3

Db. 3

196

Picc.

Fl. 1

Ob.

E.H.

Cl.

B. cl.

Bn.

1

Hn.

2

1

Trp.

2

1

Trb.

2

Perc. 1

Perc. 2

Pno.

Soundtr.

196

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

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Andante
♩ 76-80

199

Picc.

Fl. 1

Ob.

E.H.

Cl.

B. cl.

Bn.

1

Hn.

2

1

Trp.

2

1

Trb.

2

Perc. 1

Perc. 2

Crotales

Pno.

Soundtr.

199

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

fff

fff

pp
(fade down)

Andante
♩ 76-80

*) Raised by a quartertone, to sound as the 11th harmonic . (The sign is treated like an ordinary accidental.)

206

Picc.

Fl. 1

Ob.

E.H.

Cl.

B. cl.

Bn.

1

Hn.

2

1

Trp.

2

1

Trb.

2

206

Perc. 2

Soundtr.

206

Vln. 1

206

Vln. 2

Vla.

Vcl.

Db.

simile

simile

f

to Glockenspiel

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*) Lowered by an extra sixth tone, to sound as the 7th / 14th harmonic. (The sign is treated like an ordinary accidental.)

M

Instrumentation and Dynamics:

- Picc.**: *f* (measure 210 triplet)
- Fl. 1**: *ff* (measure 208 triplet)
- Ob.**: *ff* (measure 208)
- E.H.**: *ff* (measure 208)
- Cl.**: *ff* (measure 208)
- B. cl.**: *ff* (measure 208)
- Bn.**: *ff* (measure 208)
- Hn. 1 & 2**: *ff* (measure 208)
- Trp. 1 & 2**: *ff* (measure 208)
- Trb. 1 & 2**: *ff* (measure 208)
- Perc. 2 (Glockenspiel)**: *f* (measure 208), *ff* (measure 210)
- S. A. (Soprano)**: *f* (measure 210)
- T. B. (Tenor)**: *f* (measure 210)
- Vin. 1**: *ff* (measure 208), *f* (measure 210)
- Vin. 2**: *ff* (measure 208), *f* (measure 210), *simile* (measure 210)
- Via.**: *f* (measure 210)
- Vcl.**: *f* (measure 210)
- Db.**: *f* (measure 210)

Vocal Lyrics:

Soprano: Were you there, when he

Tenor: Were you there, when he

213

Picc.

Fl. 1

Ob.

E.H.

Cl.

B. cl.

Bn.

1

Hn.

2

1

Trp.

2

1

Trb.

2

Perc. 2

S. A.

213

Were you there, when he

T. B.

213

Were you there, when he

Soundtr.

213

Vln. 1

213

Vln. 2

Vla.

Vcl.

Db.

NB noter

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Picc. 227

Fl. 1 227 *f* *tr*

Ob.

E.H.

Cl. 227 3 5:4

B. cl. 3

Bn.

Hn. 1 227 3 *simile*

2

Trb. 1 3 *ff*

2

Perc. 1 227

Perc. 2 227 *f*

Pno. 227 *ff*

S. A. 227 rose from out the tomb?

T. B. 227 rose from out the tomb?

Soundtr. 227

Vln. 1 227 *ff*

Vln. 2 5

Vla. 5

Vcl. 5

Db.

Picc. 230 *ff*

Fl. 1 *ff*

Ob. *ff*

E.H. *ff* 5:4

Cl. *ff* 3 5 5 3 5

B. cl. 3 3 3 3 3 3 3 3 3

Bn.

Hn. a 2 *ff*

Trp. a 2 *ff*

1 Trb. *mf*

2 Trb. *mf*

Perc. 1

Perc. 2 230

Pno. 230 3 *f*

Soundtr.

S. 230

A. 230

T. 8

B.

Vln. 1 230

Vln. 2 5 5 5 5 5 5 5 5

Vla. 5 5 5

Vcl. 5

Db.

N

232

f

Picc.

Fl. 1

f

Ob.

f

E.H.

Cl.

5

B. cl.

3

Bn.

3

p

Hn.

Trp.

1.

f

1

Trb.

3

2

p

f

p

Perc. 1

232

Perc. 2

f

p

Pno.

232

Soundtr.

232

f

S.

232

Were you there, when he rose from out the

A.

Were you there, when he rose from out the

T.

Were you there, when he rose from out the

B.

Were you there, rose

f

N

232

f

Vln. 1

3

Vln. 2

f

Vla.

f

Vcl.

f

Db.

[illegible]

Fl. 1

Ob.

B. cl.

Bn.

Hn.

Perc. 1

Soundtr.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

240

ff

3

Oh!

ff

Oh!

ff

Oh!

ff

Oh!

ff

3

ff

3

ff

3

ff

arco

ff

3

ff

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Instrumentation: Picc., Ob., B. cl., Bn., Hn., Perc. 1, Soundtr., S., A., T., B., Vln. 1, Vln. 2, Vla., Vcl., Db.

Lyrics:

Some - times it caus - es me to
 Some - times it caus - es me to
 Some times it caus - es me to
 it caus - es

Performance Instructions: *ff*, *pizz.*, *div.*

This musical score page contains measures 245 through 248. The instrumentation includes Piccolo, Oboe, Bassoon, Horns (1 and 2), Trumpet, Percussion 1, Piano, Soundtrack, Soprano, Alto, Tenor, Bass, Violin 1, Violin 2, Viola, Violoncello, and Double Bass.

- Piccolo:** Measures 245-247 are whole rests; measure 248 has a half rest.
- Oboe:** Measures 245-246 have quarter notes G $\flat$ and A $\flat$; measure 247 has a dotted half note G $\flat$; measure 248 has a half note F $\sharp$.
- Bassoon:** Measure 245 has a whole rest; measure 246 has a half note G $\flat$; measure 247 has a whole rest; measure 248 has a whole rest.
- Horn 1:** Measures 245-246 are whole rests; measure 247 has a half note G $\flat$; measure 248 has a half note F $\sharp$. Dynamics: *f* at start of m. 247, *quasi ff* between m. 247 and 248, *mf* at start of m. 248.
- Horn 2:** Measures 245-246 have quarter notes G $\flat$ and A $\flat$; measure 247 has a dotted half note G $\flat$; measure 248 has a half note F $\sharp$.
- Trumpet:** Measures 245-248 are whole rests.
- Perc. 1:** Measures 245-246 are whole rests; measure 247 has a quarter note G $\flat$ followed by eighth notes A $\flat$ and B $\flat$; measure 248 has a whole rest. Dynamics: *p* at start of m. 247, *ff* at end of m. 247.
- Piano:** Measures 245-246 are whole rests; measure 247 has sixteenth-note chords G $\flat$ -A $\flat$ and B $\flat$ -C $\flat$; measure 248 has a sixteenth-note chord D $\flat$ -E $\flat$ followed by a whole rest. Dynamics: *mf* at start of m. 247, *ff* at end of m. 247, *mf* at start of m. 248. An 8va line is indicated below measure 247.
- Soundtrk.:** Measures 245-248 are whole rests.
- Vocalists (Soprano, Alto, Tenor, Bass):** All sing "trem - ble," in measure 245, "trem - ble," in measure 246, and "trem - ble..." in measure 247. In measure 248, they sing "Were...". The Bass part includes triplet markings over the first two measures.
- Violins 1 & 2:** Play a rhythmic pattern of eighth and sixteenth notes with triplet markings in measures 245-248.
- Viola:** Plays a similar rhythmic pattern to the violins in measures 245-248.
- Cello/Double Bass:** Measures 245-246 are whole rests; measure 247 has a half note G $\flat$; measure 248 has a half note F $\sharp$. Dynamics: *unis.* above measure 247.
- Double Bass:** Measures 245-246 have quarter notes G $\flat$ and A $\flat$; measure 247 has a dotted half note G $\flat$; measure 248 has a half note F $\sharp$. Triplet markings are present in measures 245 and 247.

Picc. 248
 Ob. 248
 B. cl. *f*
 Hn. 1 248 *quasi ff*
 Hn. 2 248 *quasi ff*
 Trp. 2. *f*
 Perc. 1 248
 Pno. 248
 Soundtr. 248
 S. 248 *f* *ff*
 A. 248 *f* *ff*
 T. 8 *f* *ff*
 B. 3 *f* *ff*
 Vln. 1 248 *f* *ff*
 Vln. 2 *f* *ff*
 Vla. *f* *ff*
 Vcl. *f* *ff*
 Db. 3 *f* *ff*

Fast arpeggios in harmonics from A₁A₂

Were you there, when he rose from out the
 Were you there, when he rose from out the
 Were you there, when he rose from out the
 you there, from out

Picc.
 251
 Fl. 1
 Ob.
 E.H.
 Cl.
 B. cl.
 Bn.
 Hn.
 Trp.
 1
 Trb.
 2
 Perc. 1
 Perc. 2
 Soundtr.
 S.
 251
 A.
 T.
 B.
 the tomb?
 Vln. 1
 251
 Vln. 2
 Vla.
 Vcl.
 Db.

Picc. 253

Fl. 1

Ob.

E.H.

Cl.

B. cl.

Bn. simile

Hn.

Trp.

1. Trb. 3

2. Trb. 3

Perc. 1 253

Perc. 2

Soundtr.

S. 253

A.

T.

B.

Vln. 1 253 quasi ff

Vln. 2 simile

Vla. f

Vcl. f

Db. f

NB noter
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Picc. 255

Fl. 1

Ob. *f*

E.H. 5

Cl. 5

B. cl. 5

Bn. 3

Hn.

1 *f*

2 *f*

1 3

2 3

Perc. 1 255

Pno. 255 *f*

Soundtr.

S. 255

A.

T.

B.

Vln. 1 255 6

Vln. 2 5

Vla. 5

Vcl. 3

Db.

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Picc. 257 *f* 3 3 3 *ff* 3

Fl. 1 3

Ob. *simile*

E.H. 5 5

Cl. 5 5

B. cl. 5 5

Bn. 3 3 3

Hn.

1 *ff*

2

Trp. 1 3 3 3 3

2

Trb. 1 3 3 3 3

2 *ff*

Perc. 1 257 *ff* *f*

Pno. 257 5

Soundtr.

S. 257 *ff* *) He has

A. *ff* *) He has

T. *ff* *) He has

B. *ff* *) He has

Vln. 1 257 6 6 6 *ff*

Vln. 2 5 5 5 *ff*

Vla. 5 5

Vcl. 3 3 3 3 3

Db.

265

Picc. *ff* *fff*

Fl. 1 *fff*

Ob. *fff*

E.H. *fff*

Cl. *fff*

B. cl. *mf* *fff*

Bn. *mf* *fff*

1 *gliss. 3* *f* *fff*

Hn. 2 *gliss. 3* *f* *fff*

Trp. *a 2.* *ff* *fff*

1 *gliss.* *f* *fff*

Trb. 2 *gliss.* *f* *fff*

Perc. 1 *fff*

Perc. 2 265 *fff*

Pno. 265 *mf* *fff*

Vln. 1 265 *fff*

Vln. 2 *fff*

Vla. *fff*

Vcl. *fff*

Db. *fff*

Duration of XII: Ca. 11'

XIII Later Jesus Appeared to the Eleven.

Moderato ♩ = 50

Picc. 1

Fl. 1 *p*

Ob. *p*

E H.

Cl. *p*

B. cl.

Bn. *mp espr.*

Hn. 1 *mf*

Hn. 2

Trp.

Perc. 1 Timpani

Perc. 2 Triangle

Sn. drum

Tom-toms

Narr.

T. solo

Moderato ♩ = 50

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

Fl. 1 *p* *3* *rit.*

Ob.

E.H.

Cl. *p*

B. cl.

Hn. 1 *p*

Hn. 2 *p*

Perc. 2

Narr. he rebuked them for their lack of faith and their stubborn refusal to believe those who had seen him after he had risen.

Vln. 1 *rit.*

Vln. 2

Vla. *p*

Vcl. *p*

Db. *p*

B *a tempo*

Picc. 15

Fl. 1 *pp* *p*

Ob. *f*

E.H. *p*

Cl. *p*

Bn. *p*

Hn. 1 *pp*

Hn. 2

Narr. He said to them,

T. solo *mf* *espr.*
Go in - to all the world and preach the

B *a tempo*

Vln. 1 *p*

Vln. 2 *pp* *p*

Vla. *pp* *p* *mf*

Vcl. *pp* *pizz.* *mf*

Db. *pp*

Picc.

Fl. 1

Ob.

E.H.

Cl.

Bn.

1

Hn.

2

T. solo

good news to all crea-tion. Who-e-ver be-leives and is

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

25

Picc.

Fl. 1

Ob.

E.H.

Cl.

B. cl.

Bn.

1

Hn.

2

Trp.

T. solo

bap - tised, will be saved, but who - e - ver does not be - leive,

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

mf

tr

mf

mf

quasi pp

mf

quasi pp

mf

1. con sord.

mf

p

quasi pp

quasi pp

quasi pp

p

C

Picc. 35

Fl. 1

Ob.

E.H.

Cl.

B. cl.

Bn.

Hn. 1

Hn. 2

Trp.

Perc. 2

T. solo

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

mf $\rightrightarrows$ *p*

mf $\rightrightarrows$ *p* *mf*

mf

pp

p $\rightrightarrows$ *f*

p $\rightrightarrows$ *f*

mf $\rightrightarrows$ *p* *mf*

mf

p $\rightrightarrows$ *f*

mf $\rightrightarrows$ *p* *mf*

mf

f

f *espr.*

And these signs

ord. pizz. *f*

ord. *p*

div. ord. *p*

ord. *p*

ord. *p*

unis. pizz. *f*

Picc.

Fl. 1

Ob.

E.H.

Cl.

B. cl.

Bn.

Hn. 1

Hn. 2

Trp.

Perc. 2

T. solo

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

mf

ff

f

div. arco

div.

ord. pizz.

f

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NB noter

will ac - com - pa - ny those who be - leive: In my name ——— they will drive out

Fl. 1

Ob.

E.H.

Cl.

B. cl.

Bn.

1 Hn.

2 Hn.

Trp.

Perc. 1

Perc. 2

T. solo

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

mf

Susp.cymb.

mf

f espr.

f espr.

mf

8 de - mons; they will speak in new tongues;

NB noter

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Fl. 1

Ob.

E.H.

Cl.

B. cl.

Bn.

1

Hn.

2

Trp.

Perc. 1

Perc. 2

T. solo

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

mp *p* *f* *mp*

mf *p* *f* *p*

mf espr. *p* *f* *p*

p *f* *p* *f*

mp *p* *f* *p*

mp *p* *f* *p*

mp *p* *f* *p*

mf espr.

they will pick up snakes with their hands; and when they drink

D

D

mp

[illegible]

69

Picc. *mf* *p*

Fl. 1 *mf* *p*

Ob. *mf*

E.H. *mf*

Cl. *mf*

B. cl. *mf* *espr.*

Bn.

1 *mf*

Hn. 2

Trp.

Perc. 1

Perc. 2

T. solo

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vcl. *p*

Db.

NB noter
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A

Picc.

Fl. 1

Ob.

E.H.

Cl.

B. cl.

Bn.

1
Hn.

2

Trp.

1
Trb.

2

Perc. 1

Perc. 2

Pno.

S. solo

B. solo

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

NB
noter
This music is copyright protected

A

S. solo

B. solo

S.

A.

T.

B.

A

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

Fl. 1

E.H.

Cl.

B. cl.

Bn.

13

mf

1

Hn.

2

p < mf > pp

f

Trp.

Trb.

1.

mf *> pp*

Perc. 1

Perc. 2

13

mf

S.

13

God,

mf

did

mp

did not con - si - der

pp

some - thing

grasped,

A.

God,

mf

did

did not con - si - der e - qua - li - ty

pp

some - thing

be grasped,

T.

8

God,

f

did not con - si - der e - qua - li - ty

with God

some - thing

to be grasped,

B.

na - ture God,

did

be - ing in

ve - ry

na - ture God,

to be grasped,

Vln. 1

13

pizz.

mf

pizz.

Vln. 2

mf

pizz.

arco

p

Vla.

mf

pizz.

arco

p

Vcl.

mf

pizz.

arco

f

Db.

arco

f

Poco più tranquillo ♩ = 96

Poco più tranquillo ♩ = 96

*) Sing on the "ng"-sound.

[illegible]

[illegible]

D
Tempo I

Picc. 39 *mf espr.*

Fl. 1 *mf espr.*

Cl. *mf espr.*

Hn. 1 *p*

Hn. 2 *p*

Trb. 1 *quasi legato p simile*

Trb. 2 *quasi legato p simile*

Vla. *mf espr.*

D
Tempo I

Picc. 44 *pp*

Fl. 1 *pp*

Ob. *mp f > p*

E.H. *mp f > p*

Cl. *pp*

Hn. 1 *mf*

Hn. 2 *mf*

Trb. 1 *mf*

Trb. 2 *mf*

Vla. *pp*

Picc. 47

Fl. 1

Ob. *f* *ff*

E.H. *mf* *f*

Cl. *mf* *f*

B. cl. *f*

Bn. *f*

Hn. 1 47 *f*

2 5 *f*

Trp.

Trb. 1 47 *f*

2 3 *f*

Vln. 1 47 *f* *ff*

Vln. 2 *f* *ff*

Vla. 3 *f*

Vcl. *f* *ff*

Db.

NB noter
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Picc. 50 *f* 5 5 5

Fl. 1

Ob. *f* 3 6

E.H. 3 3 3 3

Cl. 3 3 3 3

B. cl.

Bn. *simile*

Hn. 1 50 3 3 3 3

2 3 3 3 3

Trp. *f*

Trb. 1 50 *f* 5 5 5

2 3 3 3 3

Vln. 1 50 *f* *simile*

Vln. 2 *f* 6

Vla. 3 3 3

Vcl. 5 *f*

Db. *f* 5 5 5

This music is copyright protected

Picc.
 Fl. 1
 Ob.
 E H.
 Cl.
 B. cl.
 Bn.
 1
 Hn.
 2
 1
 Trp.
 2
 1
 Trb.
 2
 Perc. 1
 Perc. 2
 T.
 B.
 1
 2
 Vln. 1
 Vln. 2
 Vla.
 Vcl.
 Db.

Picc.
 Fl. 1
 Ob.
 E.H.
 Cl.
 B. cl.
 Bn.
 1
 Hn.
 2
 1
 Trp.
 2
 1
 Trb.
 2
 Perc. 1
 Perc. 2
 T.
 1
 B.
 2
 Vln. 1
 Vln. 2
 Vla.
 Vcl.
 Db.

66

Picc. *tr* *(b2)*

Fl. 1

Ob.

E.H.

Cl.

B. cl.

Bn.

1. Hn. 66

2.

Trp.

Trb. 1. 3. *f* *ff*

Perc. 1 66

Pno. 66 *ff* 5

S. 66 high - - - - - est place *ff*

A. 66 high - - - - - est place *ff*

T. 66 high - - - - - est place *ff*

B. 66 high - - - - - est place

Vln. 1 66 *ff* 5 *f*

Vln. 2 *ff* 5 *f*

Vla. *ff* *f*

Vcl. *f*

Db. *f*

This music is copyright protected

69 *ff* 6

Picc.

Fl. 1

Cl.

Bn.

1 69

Hn.

2 *f* *ff* *f*

Pno. 69 6

S. 69 *f* and gave him the name that is a - bove e - very name,

A. *f* and gave him the name that is a - bove e - very name,

T. 69 *f* and gave him the name that is a - bove e - very name,

B.

Vln. 1 69 *p*

Vln. 2

Vla. *f*

Vcl.

Db. *f* *ff* *f*

Picc. 73

Fl. 1 *f*

Cl. *ff*

Bn. *mf* *f*

Hn. 1 73 *mf* *f*

Hn. 2

Pno. 73 *f* 5 *ff* 6

S. 73 *ff* *f*

A. *ff* *f*

T. 73 *f* *f*

B. *f* *f*

at the name of Je - sus e - very knee should bow,

at the name of Je - sus e - very knee should bow,

at the name of Je - sus at the name

at the name of Je - sus at the name

Vln. 1 73 *ff* 5 *f*

Vln. 2 *ff* 3 *f*

Vla. *ff* *f*

Vcl. *f*

Db. *f*

f

[illegible]

F

Picc. 84

Fl. 1

Ob.

E.H.

Cl.

B. cl.

Bn.

Hr. 1 84

Hr. 2

Trp.

Trb. 1

Trb. 2

Perc. 1 84

Pno. 84

S. 84 of Je - sus

A. of Je - sus

T. 84 name of Je - sus

B. name of Je - sus

Vln. 1 84

Vln. 2

Vla.

Vcl.

*liberamente *)*

ff

gliss.

f

mf

ff

p

sempre ff

at the name of

F

Fl. 1

Ob.

E.H.

Cl.

B. cl.

Bn.

Hn. 1 88

Hn. 2

Trb.

Perc. 1

Perc. 2 88

Pno. 88

S. 88 Je - sus e - very knee should bow, in hea - ven and on earth

A. Je - sus e - very knee should bow, in hea - ven and on earth

T. 88 Je - sus e - very knee should bow, and un - der the earth, _____

B. Je - sus e - very knee should bow, and un - der the earth, _____

Vln. 1 88 *ff* 6 5 *p*

Vln. 2 *ff* 6 5

Vla. *ff*

Vcl. *ff* *f*

Db. *ff* *f*

Susp.cymb.

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G

Fl. 1

Ob.

E.H.

Cl.

B. cl.

Bn.

Hn. 1

Hn. 2

Trb.

Perc. 1

Perc. 2

Pno.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

ff *3* *tr* *mf*

ff *3*

ff *3*

ff *p*

ff *p*

ff *3*

con sord. *mp* *< f > p*

ff *p*

ff *3*

ff *3*

ff *3* *f*

ff *3* *f*

ff *3* *f*

sul pont. *ff* *3* *f* *ord.*

ff *p* *f*

sul pont. *ff* *ord.* *f*

Picc.

96

Fl. 1

Ob.

E.H.

Cl.

B.cl.

Bn.

f

p

mf

1.

Hn. 96

2.

Trp.

f

5

ff

Perc. 1

96

Pno.

96

Vln. 1

96

3

Vln. 2

3

Vla.

3

Vcl.

3

Db.

f

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Fl. 1

Ob.

E.H.

Cl.

B. cl.

Bn.

Hr.

Trp.

Trb.

Perc. 1

Pno.

S.

A.

T.

B.

Vin. 1

Vin. 2

Vla.

Vcl.

Db.

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Picc. 104
 Fl. 1 104
 Ob. 104
 E.H. 104
 Cl. 104
 B. cl. 104
 Bn. 104
 Hn. 104
 Trp. 104
 Trb. 104
 Perc. 1 104
 Perc. 2 104
 Pno. 104
 S. solo 104
 B. solo 104
 S. 104 Lord,
 A. 104 Lord,
 T. 104 Lord,
 B. 104 Lord,
 Vin. 1 104
 Vin. 2 104
 Vla. 104
 Vcl. 104
 Db. 104

Picc. 106 *f*
 Fl. 1 *f* 3 3
 Ob.
 E.H.
 Cl.
 B. cl.
 Bn.
 Hn. 106 *f*
 Trp. *f*
 Trb.
 Perc. 1 106
 Perc. 2 *f*
 Pno. 106 *f*
 S. solo 106 *f* e - very tongue con - fess that Je - sus
 B. solo 106 and e - very tongue con - fess
 S. 106 glo - ry of God the fa - - - ther. *ff*
 A. 106 glo - ry of God the fa - - - ther. *ff*
 T. 106 glo - ry of God the fa - - - ther. *ff*
 B. 106 glo - ry of the fa - - - ther. *ff*
 Vln. 1 106 3 3 3 3 3 3 3 3
 Vln. 2 3 3 3 3 3 3 3
 Vla. 3 3 3 3 3 3 3 3
 Vcl. 3 3 3 3 3 3 3 3
 Db. *arco* *mf* *ff*

Picc.

Fl. 1

Ob.

E.H.

Cl.

B. cl.

Bn.

Hr.

Trb.

Perc. 2

Pno.

S. solo

B. solo

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

109 Christ is Lord,

109 — that Je - sus Christ is Lord, ———

liberamente
gliss.
liberamente
gliss.
liberamente
gliss.

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112 *ff* 5

Picc.

Fl. 1

Ob.

E.H.

Cl.

B. cl.

Bn.

1 112 *f* 3

Hn.

2 *f* 3

1

Trb.

2

112 3 *f*

Perc. 2

112 *ff*

Pno.

S. solo 112

B. solo 112

S. 112 *f* and e - very tongue con - fess that Je - - - sus

A. 112 *f* and e - very tongue con - fess that Je - - - sus

T. 112 e - very tongue con - fess that Je - - - sus

B. 112 e - very tongue con - fess that Je - - - sus

Vln. 1 112 *ff* 5

Vln. 2 *f* 3

Vla. 3 *f* 3

Vcl. *f* 3

Db. *ff* 3

NB
noter
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115

Picc.

Fl. 1

Ob.

E.H.

Cl.

B. cl.

Bn.

1

Hn.

2

Trp.

1

Trb.

2

Perc. 2

Pno.

S. solo

B. solo

S.

A.

T.

B.

Christ is Lord, to the glo - ry of God the fa - - - ther.

Christ is Lord, to the glo - ry of God the fa - - - - ther.

Christ is Lord, to the glo - ry of God the fa - - - - - ther.

Christ is Lord, to the glo - ry of God the fa - - - - - ther.

Vln. 1

Vln. 2

Vla.

Vcl.

Db.

mf *ff* *mf* *ff*

Picc. 119 *pp* *f*
 Fl. 1 *pp* *f*
 Ob. *pp* *f*
 E.H. *pp* *f*
 Cl. *pp* *f*
 B. cl. *pp* *f*
 Bn. *pp* *f*
 1 *f* *liberamente gliss.* *ff*
 Hn. 2 *f* *liberamente gliss.* *ff* *mf* *f*
 Trp. *pp* *f* *liberamente gliss.*
 Trb. 1 *pp* *f* *liberamente gliss.* *ff* *mf*
 2 *pp* *f*
 Perc. 2 *f*
 Pno. 119
 S. solo 119- ther. _____
 B. solo 119
 S. 119
 A.
 T.
 B.
 Vin. 1 119 *ff* *mf*
 Vin. 2 *ff* *mf*
 Vla. *f*
 Vcl. *f*
 Db. *f*

*) Lowered by a sixth tone, to sound as the 7th/14th harmonic. (The sign is treated as an ordinary accidental.)

**) Raised by a quartertone, to sound as the 11th harmonic. (The sign is treated as an ordinary accidental.)

I

Picc. 122

Fl. 1 $p < mf$

Ob.

Cl. p

Hn. 1 122 p mf

Hn. 2

Trp. 1 mf espr. 3

Trp. 2 122 3

Trb. 2. 122

Perc. 1

Perc. 2 122 p

I

Vln. 1 122 p mf pp

Vln. 2 p mf pp

Vln. 2 pp

Vln. 2 pp

Vln. 2 pp

Vla. p mf

Vla. mp mf

Vcl. mp mf 3 p 3

Db. mp p

*) See note *) preceding page.

**) See note **) preceding page.

Picc. 125

Fl. 1 *p* *pp*

Ob.

Cl. *ppp*

Hn. 1 125 *p*

Hn. 2

Trp. 1 *p* *con sord.* *pp* *p espr.* *pp*

Trp. 2 *con sord.* *mp espr.* *p* *espr.* *pp*

Trb. 125

Perc. 1

Perc. 2 125 *pp* *Susp.cymb.*

Vln. 1 125 *p* *ppp*

Vln. 2 *p* *ppp* *pp*

Vla. *p* *ppp* *p* *pp* *1 solo*

Vcl. *p* *ppp*

Db. *ppp*

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[illegible]

