

**Matt Geer**

# **The Passion of Christ**

for orchestra, chorus and soloists

**2021/22**

# The Passion of Christ

Matt Geer

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Matthew Geer

2021-2022

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## About the composer



As of this published work in 2021/2022, Matt Geer is currently studying a PhD in philosophy and music composition (supr. Dr. Simon Mawhinney, Belfast); his research title is "Counting over time: Approaching the enumeration of maximal combinatorial systems through the phenomenology of temporal consciousness." The research explores the temporal implications that system music presents for the listener, in relation to his own work and in the wider context of experimental and minimalist music.

Before receiving an offer to study both music and medicine, he previously studied at the Guildhall School of Music and Drama on a scholarship under Laurence Crane (previously Dr James Weeks). He was composer in association with the City Chamber Choir and has had his music performed and workshopped by the likes of the BBC Singers, EXAUDI, Line Upon Line, Lakeside Brass, musicians from the LPO, the clarinettist Heather Roche and the contemporary pianist Satoko Inoue. Geer studied organ through the Royal College of Organists at the University of Sussex under James Lloyd Thomas and under Simon Williams at St George's, Hanover Square. He is currently composer-in-residence with the London Baroque Orchestra and the South-East Symphony Orchestra.

As an organist and conductor, Geer has played and conducted at Cathedrals such as Westminster (Cathedral and Abbey), Southwark, St Pauls, Canterbury, Peterborough, Liverpool, St Albans, Rochester, Guildford, Winchester, Salisbury, Belfast, Oxford, Hereford and abroad in Paris and Belgium. In 2017, he founded the Guildhall Schola Cantorum, who regularly sing Evensong in Cathedrals when the Cathedral choirs are away. He is a Fellow of the Society of Crematorium Organists (FSCO) and a member of the Royal College of Organists. From 2015-2021, he held the position of director of music at St Agnes Church, Kennington Park.

Matt Geer was chosen for BBC Radio 3 Next Generation Voices, searching for new presenters and speech contributors for broadcast, and he has volunteered on local radio in London. For 5 years, he managed and hosted the Kennington Park Recital Series, based at St Agnes Church, Kennington. In early 2021, he was asked to give a prestigious TED talk on schizophrenia and music.

His past projects include writing an opera (performed at the Barbican, Grimeborne Opera Festival and the Culture Mile Festival), a monodrama on suicide, numerous choral and orchestral works, and a large amount of music for keyboard (organ, harpsichord and piano). As well as music, Geer spends time cycling, visiting Churches and learning French. He lives in Carrickfergus, Northern Ireland and is currently in formation of becoming professed as a tertiary in the Third Order of the Society of St Francis.

\*\*\*            \*\*\*            \*\*\*

This work is dedicated to:

Ann Hohenkerk  
Tania Castenello  
Eva Castenello

*May the light of God surround them,  
the love of God enfold them,  
the power of God protect them  
and the presence of God watch over them.  
This day and for evermore.  
Amen.*

\*\*\*            \*\*\*            \*\*\*

## Instrumentation

### Score in C

Flutes 1.2.

Oboes 1.2.

Bassoons 1.2.

Horns in F 1.2.3.4.

Timpani

John (Tenor)

Jesus (Tenor)

Soldiers (SATB Chorus)

Pilate (Baritone)

Violin 1.2.

Violas

Cellos

Double Basses

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First performance by the London Baroque Orchestra, conducted by Jack Gonzalez-Harding in 2022.

Running time: c. 90 minutes

## The Passion of Christ according to John

**John:** Hear the passion of Our Lord Jesus Christ, according to John.

**John:** Jesus went out with his disciples across the Kidron valley to a place where there was a garden, which he and his disciples entered. Now Judas, who betrayed him, also knew the place, because Jesus often met there with his disciples. So Judas brought a detachment of soldiers together with police from the chief priests and the Pharisees, and they came there with lanterns and torches and weapons. Then Jesus, knowing all that was to happen to him, came forward and asked them,

**Jesus:** Whom are you looking for?

**John:** They answered,

**Soldiers:** Jesus of Nazareth.

**John:** Jesus replied,

**Jesus:** I am he.

**John:** Judas, who betrayed him, was standing with them. When Jesus said to them, 'I am he,' they stepped back and fell to the ground. Again he asked them,

**Jesus:** Whom are you looking for?

**John:** And they said,

**Soldiers:** Jesus of Nazareth.

**John:** Jesus answered,

**Jesus:** I told you that I am he. So if you are looking for me, let these men go.

**John:** This was to fulfill the word that he had spoken, 'I did not lose a single one of those whom you gave me.' Then Simon Peter, who had a sword, drew it, struck the high priest's slave, and cut off his right ear. The slave's name was Malchus. Jesus said to Peter,

**Jesus:** Put your sword back into its sheath. Am I not to drink the cup that the Father has given me?

**John:** So the soldiers, their officer, and the Jewish police arrested Jesus and bound him.

First they took him to Annas, who was the father-in-law of Caiaphas, the high priest that year. Caiaphas was the one who had advised the Jews that it was better to have one person die for the people. Simon Peter and another disciple followed Jesus. Since that disciple was known to the high priest, he went with Jesus into the courtyard of the high priest, but Peter was standing outside at the gate. So the other disciple, who was known to the high priest, went out, spoke to the woman who guarded the gate, and brought Peter in. The woman said to Peter,

**A Woman:** You are not also one of this man's disciples, are you?

**John:** Peter said,

**Peter:** I am not.

**John:** Now the slaves and the police had made a charcoal fire because it was cold, and they were standing around it and warming themselves. Peter also was standing with them and warming himself. Then the high priest questioned Jesus about his disciples and about his teaching. Jesus answered,

**Jesus:** I have spoken openly to the world; I have always taught in synagogues and in the temple, where all the Jews come together. I have said nothing in secret. Why do you ask me? Ask those who heard what I said to them; they know what I said.

John: When he had said this, one of the police standing nearby struck Jesus on the face, saying,

**A Soldier:** Is that how you answer the high priest?

**John:** Jesus answered,

**Jesus:** If I have spoken wrongly, testify to the wrong. But if I have spoken rightly, why do you strike me?

**John:** Then Annas sent him bound to Caiaphas the high priest. Now Simon Peter was standing and warming himself. They asked him,

**Soldiers**

**and Slaves:** You are not also one of his disciples, are you?

**John:** Peter denied it and said,

**Peter:** I am not.

**John:** One of the slaves of the high priest, a relative of the man whose ear Peter had cut off, asked,

**A Slave:** Did I not see you in the garden with him?

**John:** Again Peter denied it, and at that moment the cock crowed.

Then they took Jesus from Caiaphas to Pilate's headquarters. It was early in the morning. They themselves did not enter the headquarters, so as to avoid ritual defilement and to be able to eat the Passover. So Pilate went out to them and said,

**Pilate:** What accusation do you bring against this man?

**John:** They answered,

**Chief**

**Priests:** If this man were not a criminal, we would not have handed him over to you.

**John:** Pilate said to them,

**Pilate:** Take him yourselves and judge him according to your law.

**John:** The Jews replied,

**Chief**

**Priests:** We are not permitted to put anyone to death.

**John:** Then Pilate entered the headquarters again, summoned Jesus, and asked him,

**Pilate:** Are you the King of the Jews?

**John:** Jesus answered,

**Jesus:** Do you ask this on your own, or did others tell you about me?

**John:** Pilate replied,

**Pilate:** I am not a Jew, am I? Your own nation and the chief priests have handed you over to me. What have you done?

**John:** Jesus answered,

**Jesus:** My kingdom is not from this world. If my kingdom were from this world, my followers would be fighting to keep me from being handed over to the Jews. But as it is, my kingdom is not from here.

**John:** Pilate asked him,

**Pilate:** So you are a king?

**John:** Jesus answered,

**Jesus:** You say that I am a king. For this I was born, and for this I came into the world, to testify to the truth. Everyone who belongs to the truth listens to my voice.

**John:** Pilate asked him,

**Pilate:** What is truth?

**John:** After he had said this, he went out to the Jews again and told them,

**Pilate:** I find no case against him. But you have a custom that I release someone for you at the Passover. Do you want me to release for you the King of the Jews?

**John:** They shouted in reply,

**Chief**

**Priests:** Not this man, but Barabbas!

**John:** Now Barabbas was a bandit. Then Pilate took Jesus and had him flogged. And the soldiers wove a crown of thorns and put it on his head, and they dressed him in a purple robe. They kept coming up to him, saying,

**Soldiers:** Hail, King of the Jews!

## ...The Passion of Christ according to John

**John:** and striking him on the face. Pilate went out again and said to them,

**Pilate:** Look, I am bringing him out to you to let you know that I find no case against him.

**John:** So Jesus came out, wearing the crown of thorns and the purple robe. Pilate said to them,

**Pilate:** Here is the man!

**John:** When the chief priests and the police saw him, they shouted,

**Chief Priests and**

**Soldiers:** Crucify him! Crucify him!

**John:** Pilate said to them,

**Pilate:** Take him yourselves and crucify him; I find no case against him.

**John:** The Jews answered him,

**Chief**

**Priests:** We have a law, and according to that law he ought to die because he has claimed to be the Son of God.

**John:** Now when Pilate heard this, he was more afraid than ever. He entered his headquarters again and asked Jesus,

**Pilate:** Where are you from?

**John:** But Jesus gave him no answer. Pilate therefore said to him,

**Pilate:** Do you refuse to speak to me? Do you not know that I have power to release you, and power to crucify you?

**John:** Jesus answered him,

**Jesus:** You would have no power over me unless it had been given you from above; therefore the one who handed me over to you is guilty of a greater sin.

**John:** From then on Pilate tried to release him, but the Jews cried out,

**Chief**

**Priests:** If you release this man, you are no friend of the emperor. Everyone who claims to be a king sets himself against the emperor.

**John:** When Pilate heard these words, he brought Jesus outside and sat on the judge's bench at a place called The Stone Pavement, or in Hebrew Gabbatha. Now it was the day of Preparation for the Passover; and it was about noon. Pilate said to the Jews,

**Pilate:** Here is your King!

**John:** They cried out,

**Chief**

**Priests:** Away with him! Away with him! Crucify him!

**John:** Pilate asked them,

**Pilate:** Shall I crucify your King?

**John:** The chief priests answered,

**Chief**

**Priests:** We have no king but the emperor.

**John:**

Then he handed him over to them to be crucified. So they took Jesus; and carrying the cross by himself, he went out to what is called The Place of the Skull, which in Hebrew is called Golgotha. There they crucified him, and with him two others, one on either side, with Jesus between them.

Pilate also had an inscription written and put on the cross. It read, 'Jesus of Nazareth, the King of the Jews.' Many of the Jews read this inscription, because the place where Jesus was crucified was near the city; and it was written in Hebrew, in Latin, and in Greek. Then the chief priests of the Jews said to Pilate,

**Chief**

**Priests:** Do not write, 'The King of the Jews,' but, 'This man said, I am King of the Jews.'

**John:** Pilate answered,

**Pilate:** What I have written I have written.

**John:** When the soldiers had crucified Jesus, they took his clothes and divided them into four parts, one for each soldier. They also took his tunic; now the tunic was seamless, woven in one piece from the top. So they said to one another,

**Soldiers:** Let us not tear it, but cast lots for it to see who will get it.

**John:** This was to fulfill what the scripture says, 'They divided my clothes among themselves, and for my clothing they cast lots.' And that is what the soldiers did. Meanwhile, standing near the cross of Jesus were his mother, and his mother's sister, Mary the wife of Clopas, and Mary Magdalene. When Jesus saw his mother and the disciple whom he loved standing beside her, he said to his mother,

**Jesus:** Woman, here is your son.

**John:** Then he said to the disciple,

**Jesus:** Here is your mother.

**John:** And from that hour the disciple took her into his own home. After this, when Jesus knew that all was now finished, he said (in order to fulfill the scripture),

**Jesus:** I am thirsty.

**John:** A jar full of sour wine was standing there. So they put a sponge full of the wine on a branch of hyssop and held it to his mouth. When Jesus had received the wine, he said,

**Jesus:** It is finished.

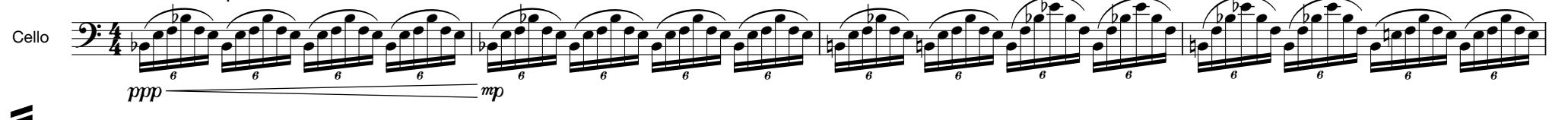
# The Passion of Christ

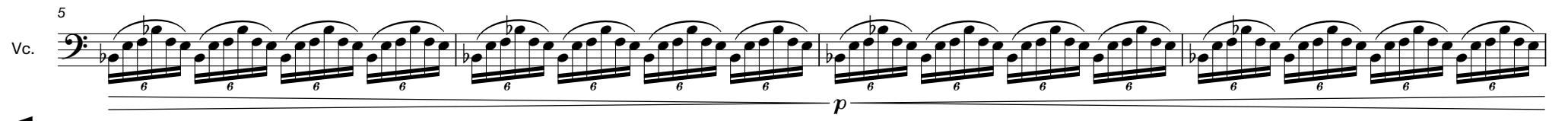
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Matt Geer

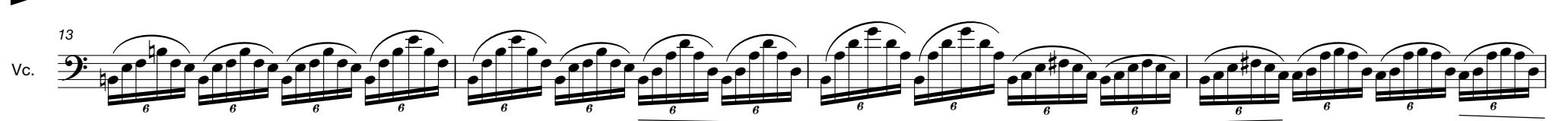
1

**Rubato**  
**Solo**  
**Rubato e espressivo**

Cello        
=

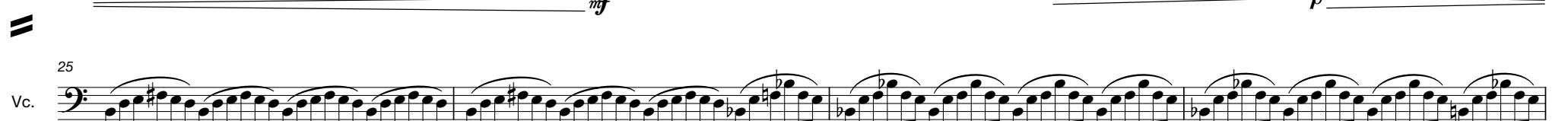
Vc.        
=

Vc.        
=

Vc.        
=

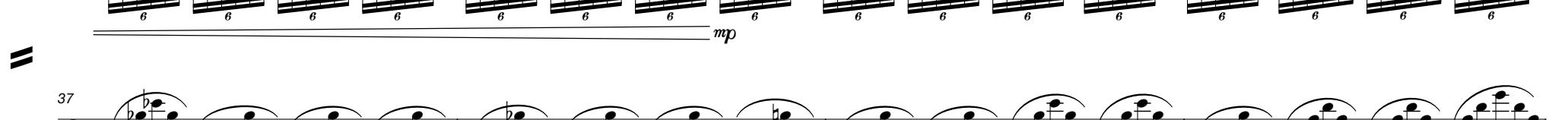
Vc.        
=

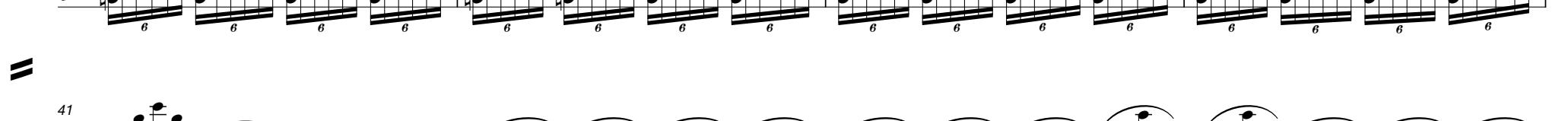
Vc.        
=

Vc.        
=

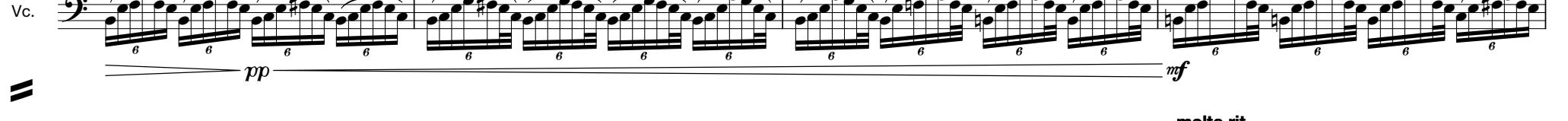
Vc.        
=

Vc.        
=

Vc.        
=

Vc.        
=

Vc.        
=

Vc.        
=

Vc.      

2

53 Grave  $\text{J} = 36$

Bsn 1

Bsn 2

Timp.

Vln I

Vln II

Vla

Vc.

D. B.

=

57

Vln I

Vln II

Vla

Vc.

D. B.

=

61

Vln I

Vln II

Vla

Vc.

D. B.

65

Vln I  
Vln II  
Vla  
Vc.  
D.B.

S.  
A.  
T.  
B.

=

69 *ppp*

S.  
A.  
T.  
B.

Vln I  
Vln II  
Vla

=

73

S.  
A.  
T.  
B.

Vln I  
Vln II  
Vla  
Vc.

77

Vln I      Vln II      Vla      Vc.

81

Vln I      Vln II      Vla      Vc.

85

Vln I      Vln II      Vla      Vc.

89

S.      A.      T.      B.

Vln I      Vln II      Vla      Vc.

93

S. not what they've done

A. not what they've done

T. know not what they've done

B. know not what they've done

Vln II

Vla

The score consists of six staves. The top three staves are vocal parts: Soprano (S.), Alto (A.), and Tenor (T.). The bottom three staves are instrumental: Bass (B.), Violin II (Vln II), and Cello/Violoncello (Vla). The vocal parts sing a melody with lyrics. The instrumental parts provide harmonic support. Measure 93 starts with a forte dynamic and ends with a decrescendo.

=

97

1 Vln I

2 Vln I

Vln II

Vla

Vc.

The score shows five staves for strings: Violin I (Vln I) in two octaves, Violin II (Vln II), Viola (Vla), and Cello/Bass (Vc.). The violins play eighth-note patterns, while the lower strings provide harmonic support. Measures 97-98 feature sustained notes with grace notes above them.

=

101

1 Vln I

2 Vln I

Vln II

Vla

Vc.

The score continues with the same string section. The violins play eighth-note patterns, and the lower strings provide harmonic support. Measures 101-102 feature sustained notes with grace notes above them.

=

105

1 Vln I

2 Vln I

Vln II

Vla

Vc.

The score concludes with the same string section. The violins play eighth-note patterns, and the lower strings provide harmonic support. Measures 105-106 feature sustained notes with grace notes above them.

Musical score for strings (Vln I, Vln II, Vla, Vc) showing measures 109-110. The key signature is A major (three sharps). The score consists of four staves. Measures 109-110 feature sustained notes with grace notes above them, primarily in the upper register. Measure 111 begins with a dynamic change and a shift in melodic line.

2

113

S. (pp) Je - sus said \_\_\_\_\_ Je - - -

A. (pp) Je - sus said \_\_\_\_\_ Je - - -

T. (pp) Then, Je - sus said (pp) said \_\_\_\_\_ Then,

B. Then, Je - sus said \_\_\_\_\_ Je - - -

Vln II

2

117

S. sus said

A. sus said

T. sus said

B. Je - - sus said

Vln II sus said

Vla

1

Musical score for strings (Vln I, Vln II, Vla, Vc) showing measures 121 through 125. The key signature is A major (three sharps). The score consists of four staves. Measures 121-122 show sustained notes with grace notes. Measures 123-124 show sustained notes with grace notes. Measure 125 concludes with sustained notes.

125

Vln I  
Vln II  
Vla  
Vc.

=

129

Vln I  
Vln II  
Vla  
Vc.

=

133

S.  
Vln I  
Vln II  
Vla  
Vc.

*Fa - - - - ther*

=

137

S.  
A.  
T.  
B.  
Vln II  
Vla

*For - - give them*

141

Vln I  
Vln II  
Vla  
Vc.

=

145

Vln I  
Vln II  
Vla  
Vc.

=

149

Vln I  
Vln II  
Vla  
Vc.

=

153

Vln I  
Vln II  
Vla  
Vc.

157

S. (pp)  
know not what they've done done  
A. (pp) For they know not done  
T. (pp) For they know not what they've not what they have done  
B. (pp) For they know not done  
Vln II  
Vla

=

161

S.  
A.  
T.  
B.

1  
Vln I  
2  
Vln II  
Vla  
Vc.

=

165

1  
Vln I  
2  
Vln II  
Vla  
Vc.

169

Vln I  
Vln II  
Vla  
Vc.

=

173

Vln I  
Vln II  
Vla  
Vc.

=

177

Vln I  
Vln II  
Vla  
Vc.

181

Vln I  
Vln II  
Vla  
Vc.

=

183

S.  
A.  
T.  
B.

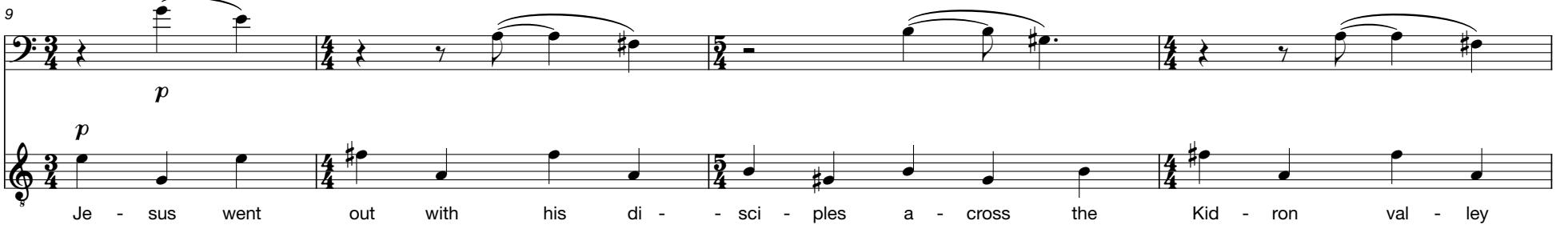
For - - - - - give  
For - - - - - give  
For - - - - - give  
For - - - - - give

Vln I  
Vln II  
Vla  
Vc.

*J = 40*

Flute 1 G.P  
Flute 2 G.P  
Oboe 1 G.P  
Oboe 2 G.P  
Bassoon 1 G.P  
Bassoon 2 G.P  
Horn in F 1 G.P  
Horn in F 3 G.P  
Horn in F 2 G.P  
Horn in F 4 G.P  
Timpani G.P  
John G.P  
Jesus G.P  
Pilate G.P  
Soprano *p* This is the Pas - sion of Christ. G.P  
Alto This *p* is the Pas - sion of Christ. G.P  
Tenor This *p* is the Pas - sion of Christ. G.P  
Bass This is the Pas - sion of Christ. G.P  
Violin I throughout entire work:  
sul tasto  
con sord.  
*p* G.P  
Violin II throughout entire work:  
sul tasto  
con sord.  
*p* G.P  
Viola throughout entire work:  
sul tasto  
con sord.  
*p* G.P  
Cello throughout entire work:  
sul tasto  
con sord.  
*p* G.P  
Double Bass *p* G.P

9

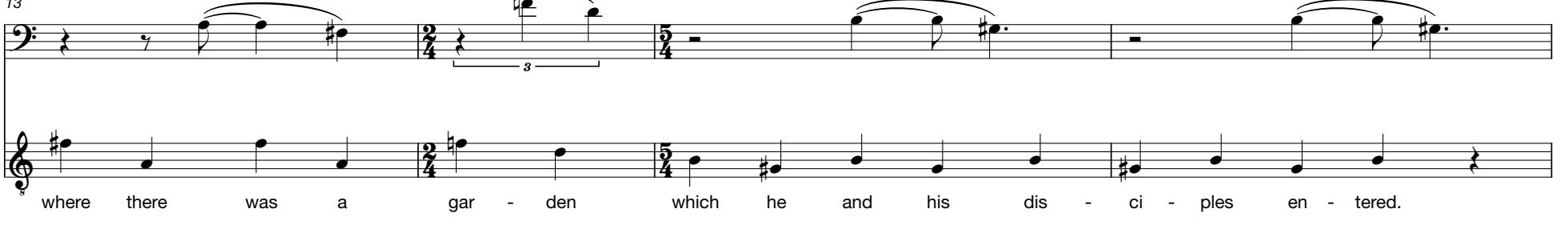
Bsn 1 

*p*

John. Je - sus went out with his di - sci - ples a - cross the Kid - ron val - ley

=

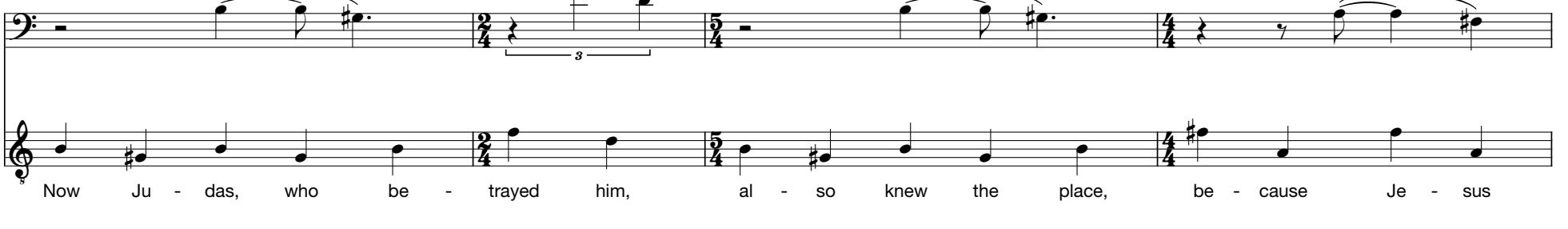
13

Bsn 1 

John. where there was a gar - den which he and his dis - ci - ples en - tered.

=

17

Bsn 1 

John. Now Ju - das, who be - trayed him, al - so knew the place, be - cause Je - sus

=

21

Bsn 1 

John. of - ten met there with his di - sci - ples. So Ju - das brought a de - tatch - ment

=

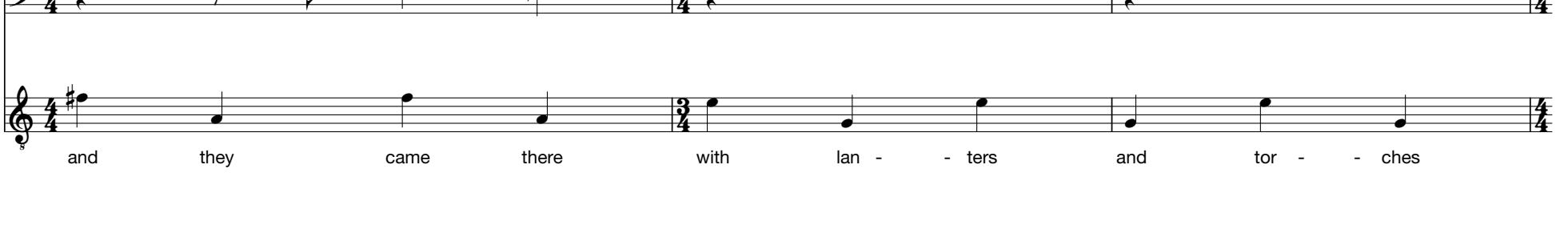
25

Bsn 1 

John. of soil - ders to - ge - ther with police from the chief Priests and the Pha - ri - sees,

=

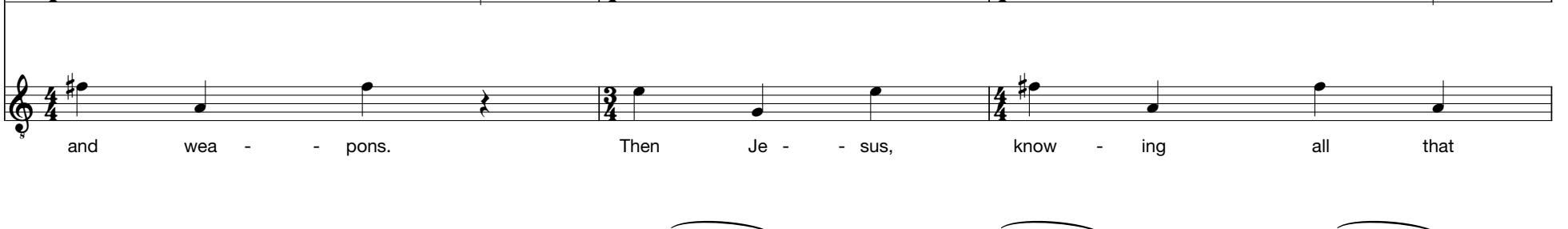
29

Bsn 1 

John. and they came there with lan - - ters and tor - - ches

=

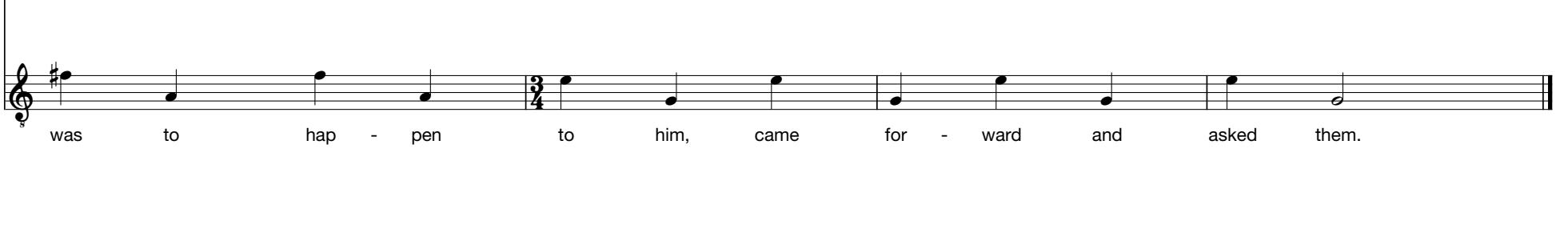
32

Bsn 1 

John. and wea - - - pons. Then Je - - sus, know - ing all that

=

35

Bsn 1 

John. was to hap - pen to him, came for - ward and asked them.

2

Musical score for Flute 1 and Flute 2. The score consists of two staves. Flute 1 starts with a rest, followed by measures in common time (3/4), common time (2/4), common time (4/4), common time (2/4), common time (5/4), common time (2/4), common time (6/4), and common time (4/4). Flute 2 starts with a rest, followed by measures in common time (3/4), common time (2/4), common time (4/4), common time (2/4), common time (5/4), common time (2/4), common time (6/4), and common time (4/4). Measure 5 ends with a fermata over the first note of the 6/4 measure. Measure 6 begins with a dynamic *p*. Measures 7-10 begin with dynamics *pp*.

Hn in F1

Hn in F3

Hn in F2

Hn in F4

Musical score for strings (Vln I, Vln II, Vla, Vc) showing measures 1-10. The score consists of four staves. Measure 1: Vln I and Vln II play eighth-note patterns, Vla and Vc play eighth-note patterns. Measure 2: Vln I and Vln II play eighth-note patterns, Vla and Vc play eighth-note patterns. Measure 3: Vln I and Vln II play eighth-note patterns, Vla and Vc play eighth-note patterns. Measure 4: Vln I and Vln II play eighth-note patterns, Vla and Vc play eighth-note patterns. Measure 5: Vln I and Vln II play eighth-note patterns, Vla and Vc play eighth-note patterns. Measure 6: Vln I and Vln II play eighth-note patterns, Vla and Vc play eighth-note patterns. Measure 7: Vln I and Vln II play eighth-note patterns, Vla and Vc play eighth-note patterns. Measure 8: Vln I and Vln II play eighth-note patterns, Vla and Vc play eighth-note patterns. Measure 9: Vln I and Vln II play eighth-note patterns, Vla and Vc play eighth-note patterns. Measure 10: Vln I and Vln II play eighth-note patterns, Vla and Vc play eighth-note patterns.

(♩ = 40)

Oboe 1 (p)

Bassoon 1 (p)

John (p) They an - - swered

Jesus (p) Whom are you loo - king for?

Soprano (p) Je - sus of

Alto (p) Je - sus of

Tenor (p) Je - sus of

Bass (p) Je - sus of

Violin I (p)

Violin II (p)

Viola (p)

Cello (p)

Double Bass (p)

5

Ob. 1

Bsn 1

John.

Jesus.

S.

A.

T.

B.

Na - za - reth.

Vln I

Vln II

Vla

Vc.

D. B.

≡

9

Bsn 1

John.

who be - trayed him was stan - ding with them. When Je - sus said to them,

≡

13

Bsn 1

John.

"I am he," they stepped back and fell to the ground. A - gain he asked them.

≡

17

Ob. 1

Jesus.

Whom are you loo - king for?

(♩ = 40)

Violin I

Violin II

*pp*

=

Vln I

Vln II

5

=

Fl. 1

Fl. 2

Ob. 1

Ob. 2

9

*pp*

=

Fl. 1

Fl. 2

Ob. 1

Ob. 2

13

Vln I

Vln II

6

*ppp*

(♩ = 40)

Bassoon 1 (p)

John (p)  
And they said, Je - sus an - swered,

Soprano (p)  
Je - sus of Na - za - reth

Alto (p)  
Je - sus of Na - za - reth

Tenor (p)  
Je - sus of Na - za - reth

Bass (p)  
Je - sus of Na - za - reth

Violin I (p)

Violin II (p)

Viola (p)

Cello (p)

Double Bass (p)

Ob. 1 (p)

Jesus. (p)  
I told you that I am he. So if you are look - ing for me, let

Ob. 1 (p)

Jesus. (p)  
these men go.

(♩ = 40)

Horn in F 1      Horn in F 3      Horn in F 2      Horn in F 4

Fl. 1      Fl. 2

Hn in F 1      Hn in F 3      Hn in F 2      Hn in F 4

Fl. 1      Fl. 2

Hn in F 1      Hn in F 3      Hn in F 2      Hn in F 4

Bsn 1      Bsn 2

Hn in F 1      Hn in F 3      Hn in F 2      Hn in F 4

(♩ = 40)

Bassoon 1 (4) (p) John This was to ful - fil the word that he had spo - ken. "I did not loose a

Bsn 1 (5) John. sin - gle one of those whom you gave me." Then Si - mon Pe - ter who had a sword

Bsn 1 (9) John. drew it, struck the high Priests slave, and cut off his right ear.

Bsn 1 (13) John. The slaves name was Mal - chus. Je - sus said to Pe - ter.

Ob. 1 (17) (p) Jesus. Put back the sword in - - to it's sheath. I am not to drink the cup that the

Ob. 1 (21) Bsn 1 John. So the soil - ders, their of - fi - - cer and the

Jesus. Fa - ther has gi - ven me.

Bsn 1 (25) John. Je - wish police ar - res - ted Je - sus and bound him. First - ly they

Bsn 1 (29) John. took him to An - nas, who was the Fa - ther in law of Cai - a - phas,

Bsn 1 (33) John. the high Priest that year. Cai - a - phas was the one who had ad -

37

Bsn 1

John.

-vised the Jews that it was bet - ter to have one per - son die for the peo - ple.

=

41

Bsn 1

John.

Si - mon Pe - ter and a - no - ther di - sci - ple fol - lowed Je - sus. Since that di - sci - ple was

=

45

Bsn 1

John.

known to the high Priest, he went with Je - sus in - to the

=

49

Bsn 1

John.

court - yard of the high Priest, but Pe - ter was stan - ding out - -

=

53

Bsn 1

John.

-side at the gate. So the o - other di - - sci - ple, who was known to the high Priest,

=

57

Bsn 1

John.

went out, spoke to the wo - man who guar - - ded the gate, and brought

=

61

Bsn 1

John.

Pe - - ter in. The wo - man said to Pe - - ter,

64 (p)

S. You are not al - so one of this man's di - - sci - ples, are you?  
(p)

A. You are not al - so one of this man's di - - sci - ples, are you?  
(p)

T. You are not al - so one of this man's di - - sci - ples, are you?  
(p)

B. You are not al - so one of this man's di - - sci - ples, are you?

Vln I (p)

Vln II (p)

Vcl (p)

Vc. (p)

D. B. (p)

( $\text{♩} = 40$ )

Flute 1      *pp*

Flute 2      *pp*

Violin I      *pp*

Violin II      *pp*

Viola      *pp*

This section consists of five measures. Measures 1-4 are in 2/4 time, while measure 5 is in 5/4 time. The instrumentation includes Flute 1, Flute 2, Violin I, Violin II, and Viola. Dynamic markings are *pp*. Measure 1: Flute 1 plays eighth-note pairs. Measure 2: Flute 2 plays eighth-note pairs. Measure 3: Violin I and Flute 1 play eighth-note pairs. Measure 4: Violin II and Flute 2 play eighth-note pairs. Measure 5: All instruments play eighth-note pairs.

**=**

Fl. 1      3

Fl. 2

Ob. 1      *pp*

Ob. 2      *pp*

Vln I

Vln II

Vla

This section consists of five measures. Measures 6-8 are in 2/4 time, while measure 9 is in 5/4 time. The instrumentation includes Flute 1, Flute 2, Oboe 1, Oboe 2, Violin I, Violin II, and Viola. Measure 6: Flute 1 rests. Measure 7: Flute 2 plays eighth-note pairs. Measure 8: Oboe 1 and Flute 2 play eighth-note pairs. Measure 9: Oboe 2 rests. Measure 10: Violin I, Violin II, and Viola play eighth-note pairs.

**=**

Fl. 1      6

Fl. 2

Vln I

Vln II

Vla

Vc.

D. B.

This section consists of five measures. Measures 11-13 are in 3/4 time, while measures 14-15 are in 2/4 time. The instrumentation includes Flute 1, Flute 2, Violin I, Violin II, Viola, Cello, and Double Bass. Measure 11: Flute 1 plays eighth-note pairs. Measure 12: Flute 2 plays eighth-note pairs. Measure 13: Violin I and Flute 1 play eighth-note pairs. Measure 14: Violin II and Flute 2 play eighth-note pairs. Measure 15: Viola, Cello, and Double Bass play eighth-note pairs. Dynamics are *pp*.

Fl. 1

Fl. 2

Vln I

Vln II

Vla

Vc.

D. B.

=

Fl. 1

Fl. 2

Vln I

Vln II

Vla

Vc.

D. B.

(♩ = 40)

Bassoon 1 (p) Pe - ter said, Now the slaves and the  
John I am not.

Bass (p) Double Bass

Bsn 1 4 police had made a char - coal fire be - - cause it was cold,  
John. and they were stan - - ding a - - round it and war - - ming

Bsn 1 7 them - - selves. Pe - - ter al - - so was stan - - ding

Bsn 1 10 with them and war - - ming him - self. Then the high Priest

Bsn 1 13 quest - - ioned Je - - sus a - - bout his di - - sci - - ples

Bsn 1 16 and a - - bout his tea - - ching. Je - - sus an - - swered,

Ob. 1 19 I have spo - ken o - pen - ly to the world; I have al - ways taught in sy - na - gogues

Jesus. (p) (p) and in the tem - - ple, where all the Jews

Ob. 1 26

Ob. 1

Jesus.

Ob. 1

Jesus.

Ob. 1

Jesus.

32

34

come to - - ge - - ther. I have had said no - - thing

in se - - cret. Why do you ask me?

Ask those who heard what I said to them; they know what I said.

Musical score for Flute 1, Flute 2, and Timpani. The score consists of three staves. Flute 1 and Flute 2 are in treble clef, 2/4 time, and play eighth-note patterns. Flute 1 starts with a rest, followed by measures 6/4 and 2/4. Flute 2 starts with a rest, followed by measures 6/4 and 2/4. Both flutes play eighth-note patterns with grace notes and slurs. The dynamics are *mp*. The Timpani staff is in bass clef, 2/4 time, and plays eighth-note patterns. The dynamic is *pp*.

2

Musical score for Bassoon 1 and Bassoon 2. The score consists of two staves. Bassoon 1 starts with a dynamic of *p* at measure 5. Bassoon 2 joins in at measure 6. Both instruments play eighth-note patterns. Measures 7-8 show sustained notes. Measures 9-10 show eighth-note patterns again. Measure 11 concludes with a dynamic of *p*. The score includes measure numbers 5, 6, 7, 8, 9, 10, and 11.

2

Musical score for Flute 1, Flute 2, Bassoon 1, and Bassoon 2. The score consists of four staves. Flute 1 and Flute 2 play eighth-note patterns with grace notes. Bassoon 1 and Bassoon 2 provide harmonic support with sustained notes. Measure numbers 8 through 12 are shown above the staves, along with time signatures (6/4, 4/4, 2/4) and dynamic markings (p).

Fl. 1

p

Fl. 2

p

Bsn 1

Bsn 2

Musical score for four staves of four-horn ensemble. The score consists of four staves, each representing a different horn part. The staves are arranged vertically, with the top staff being 'Hn in F 1' and the bottom staff being 'Hn in F 4'. Each staff begins with a treble clef and a key signature of one sharp (F#). The time signature for the first three measures is 6/4, indicated by a '6' over a '4'. The time signature changes to 4/4 at the start of the fourth measure. The fourth measure ends with a repeat sign, followed by a 2/4 time signature, a fermata, and a dynamic marking of *pp*. The fifth measure begins with a 4/4 time signature, followed by a repeat sign, a 2/4 time signature, a fermata, and a dynamic marking of *pp*. The sixth measure begins with a 4/4 time signature, followed by a repeat sign, a 2/4 time signature, a fermata, and a dynamic marking of *pp*. The seventh measure begins with a 4/4 time signature, followed by a repeat sign, a 2/4 time signature, a fermata, and a dynamic marking of *pp*. The eighth measure begins with a 4/4 time signature, followed by a repeat sign, a 2/4 time signature, a fermata, and a dynamic marking of *pp*.

Musical score page 35, featuring ten staves of music for various instruments. The score includes parts for Flute 1, Flute 2, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 3, Horn in F 2, Horn in F 4, Violin I, Violin II, Viola, Cello, and Double Bass. The music is divided into measures by vertical bar lines, with time signatures changing frequently between 6/4, 5/4, 2/4, and 6/4. Dynamics such as *p* (pianissimo) and *pp* (pianississimo) are indicated. Measure 11 begins with a complex sixteenth-note pattern in Flute 1. Measures 12-13 show sustained notes from Flute 1, Flute 2, and Bassoon 1. Measures 14-15 feature eighth-note patterns in Bassoon 2 and Horn in F 1. Measures 16-17 show sustained notes from Horn in F 3, Horn in F 2, and Horn in F 4. Measures 18-19 begin with sustained notes from Violin I, followed by a dynamic marking *pp*. Measures 20-21 show eighth-note patterns in Violin II, with a dynamic marking *pp*. Measures 22-23 show sustained notes from Viola, with a dynamic marking *pp*. Measures 24-25 show eighth-note patterns in Cello, with a dynamic marking *pp*. Measures 26-27 show sustained notes from Double Bass, with a dynamic marking *pp*.

Bassoon 1 (♩ = 40)

John (p) When he had said this, one of the police stand - ding near - by struck Je - sus on the

Bsn 1 5

John. face, sa - ying. Je - sus ans - wered,

S. (p) Is that how you an - swer the high Priest?

A. (p) Is that how you an - swer the high Priest?

T. (p) Is that how you an - swer the high Priest?

B. (p) Is that how you an - swer the high Priest?

Vln I (p)

Vln II (p)

Vla (p)

Vc. (p)

D. B. (p)

Ob. 1 (p)

Jesus. If I have spo - ken wrong - ly, test - i - fy to the wrong.

Ob. 1 (p)

Jesus. But if I have spo - ken right - ly, why do you strike me?

13

(♩ = 40)

Flute 1      *pp*

Flute 2      *pp*

Violin I      *pp*

This section consists of three staves. Flute 1 and Flute 2 play eighth-note patterns in 3/4 time. Violin I plays quarter-note patterns in 3/4 time. The dynamics are marked as *pp*.

=

Fl. 1      5

Fl. 2

Vln I

This section begins with Flute 1 playing a sixteenth-note pattern in 3/4 time. Flute 2 and Violin I enter with eighth-note patterns in 3/4 time. The key signature changes to one sharp. The instrumentation includes Flute 1, Flute 2, and Violin I.

=

Fl. 1      9

Fl. 2

Vln I

This section continues with Flute 1 playing a sixteenth-note pattern in 3/4 time. Flute 2 and Violin I provide harmonic support. The instrumentation includes Flute 1, Flute 2, and Violin I.

=

Fl. 1      13

Fl. 2

Vln I

This section begins with Flute 1 playing a sixteenth-note pattern in 3/4 time. Flute 2 and Violin I provide harmonic support. The instrumentation includes Flute 1, Flute 2, and Violin I.

(♩ = 40)

Bassoon 1

John Then An - nas sent him bound to Ca - ia - phas the high Priest. Now Si - mon Pe - ter was

=

Bsn 1 5

John. stan - ding and war - ming him - self. They asked him,

S. (p) You are not

A. (p) You are not

T. (p) You are not

B. (p) You are not

Vln I

Vln II (p)

Vla (p)

Vc. (p)

D. B. (p)

9

Bsn 1

John.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

al - so one of his di - sci - ples, are you?

al - so one of his di - sci - ples, are you?

al - so one of his di - sci - ples, are you?

al - so one of his di - sci - ples, are you?

=

13

Bsn 1

John.

B.

D. B.

it and said,

I am not.

(♩ = 40)

Violin I

Violin II

Viola

Cello

*p*

=

Vln I

Vln II

Vla

Vc.

5

=

Vln I

Vln II

Vla

Vc.

9

=

Vln I

Vln II

Vla

Vc.

13

(♩ = 40)

Bassoon 1 (p) One of the slaves of the high Priest, a relative of the

John (p) re - la - tive of the

=

Bsn 1 5 man whose ear Pe - ter had cut off, asked,

John. I did not

S. (p) I did not

A. (p) I did not

T. (p) I did not

B. (p) I did not

Vln I (p)

Vln II (p)

Vla (p)

Vc. (p)

D. B. (p)

9

Bsn 1

John.

S.

A.

T.

B.

see you in the gar - den with him.

see you in the gar - den with him.

see you in the gar - den with him.

see you in the gar - den with him.

Vln I

Vln II

Vla

Vc.

D. B.

13

Bsn 1

John.

that mo - ment the cock crowded. Then they took Je - sus from Ca - ia - phas to

17

Bsn 1

John.

Pi - late's head - quar - ters. It was ear - ly in the mor - ning. They them - selves

21

Bsn 1

John.

did not en - ter the head - quar - ters, so as to a - void ri - tual de - fi - le - ment

25

Bsn 1

John.

and to be a - ble to eat the Pass - o - ver. So Pi - late went out to them and

Musical score for orchestra and choir, page 43, measure 29. The score includes parts for Fl. 1, Bsn 1, John., and Pilate. The vocal parts have lyrics written below their staves. The instrumentation includes Flute 1, Bassoon 1, and possibly Trombones (indicated by the '3' below the bassoon staff). The vocal parts are John. and Pilate. The vocal parts have lyrics written below their staves. The instrumentation includes Flute 1, Bassoon 1, and possibly Trombones (indicated by the '3' below the bassoon staff). The vocal parts have lyrics written below their staves.

Fl. 1

Bsn 1

John.  
said,

Pilate.

What ac - cu - sa - tions do you bring a - gainst this man?

(♩ = 40)

Flute 1

Flute 2

Fl. 1

Fl. 2

Fl. 1

Fl. 2

Fl. 1

Fl. 2

Fl. 1

Fl. 2

pp

(♩ = 40)

Bassoon 1 (p) They an - - swered, (p) If this man were not a cri - mi - - nal,

John (p) If this man were not a cri - mi - - nal,

Soprano (p) If this man were not a cri - mi - - nal,

Alto (p) If this man were not a cri - mi - - nal,

Tenor (p) If this man were not a cri - mi - - nal,

Bass (p) If this man were not a cri - mi - - nal,

Violin I (p)

Violin II (p)

Viola (p)

Cello (p)

Double Bass (p)

=

5 Bsn 1 Pi - late said

John. we would not have han - ded him o - ver to you.

S. we would not have han - ded him o - ver to you.

A. we would not have han - ded him o - ver to you.

T. we would not have han - ded him o - ver to you.

B. we would not have han - ded him o - ver to you.

Vln I (p)

Vln II (p)

Vla (p)

Vc. (p)

D. B. (p)

Musical score for orchestra and choir, page 46. The score includes parts for Flute 1, Bassoon 1, John., Pilate., and Chorus.

The score consists of several staves:

- Fl. 1 (Flute 1): Starts with a rest, then enters with a melodic line.
- Bsn 1 (Bassoon 1): Enters with a melodic line.
- John.: Sings "to them," followed by a dynamic marking (p).
- Pilate.: Sings "Take him your - selves and judge him ac - - cor - ding".
- Fl. 1 (Flute 1): Continues with a melodic line.
- Pilate.: Continues singing "to your law."

Measure numbers 9, 13, and 15 are visible above the staves. Various time signatures (2/4, 3/4, 5/4, etc.) and dynamics (p, f) are indicated throughout the score.

(♩ = 40)

Timpani      

(♩ = 40)

Bassoon 1

John

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

The Jews re - plied, (p) We are not per - mit - ted to put a - ny - one  
 We are not per - mit - ted to put a - ny - one  
 We are not per - mit - ted to put a - ny - one  
 We are not per - mit - ted to put a - ny - one  
 We are not per - mit - ted to put a - ny - one  
 (p)

=

5

Bsn 1

John.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

Then Pi - late en - tered the head - quar - ters  
 to death.  
 to death.  
 to death.  
 to death.  
 to death.  
 (p)

Musical score for orchestra and choir, page 49. The score includes parts for Fl. 1, Bsn 1, John., Pilate., and Fl. 1. The vocal parts sing a dialogue. The score features dynamic markings like  $\text{f}$ ,  $\text{p}$ , and  $\text{ff}$ . Measure numbers 9, 13, and 15 are indicated. The vocal parts sing the lyrics: "a - gain, sum - moned Je - sus and asked him, (p) Are you the King of the Jews?"

Fl. 1  
Bsn 1  
John.  
Pilate.  
Fl. 1  
Pilate.

9  
13  
15

a - gain, sum - moned Je - sus and asked him, (p)  
Are you the  
King of the Jews?

(♩ = 40)

Bassoon 1

Bassoon 2

Bsn 1

Bsn 2

Bsn 1

Bsn 2

Bsn 1

Bsn 2

(♩ = 40)

Oboe 1

Bassoon 1 (p)

John Je - sus an - swered,

Jesus (p) Do you ask this on your own, or did o - others

Fl. 1 5 (p)

Ob. 1

Bsn 1

John. Pi - late re - plied,

Jesus. tell you a - bout me?

Pilate. (p) I am not a

Fl. 1 9

Pilate. Jew, am I? Your own na - tion and the chief Priests have han - ded you

Fl. 1 13

Bsn 1

John. Je - sus an - swered,

Pilate. o - ver to me. What have you done?

(♩ = 40)

Horn in F 1

Horn in F 3

Horn in F 2

Horn in F 4

*pp*

*pp*

*pp*

*pp*

=

5

Hn in F 1

Hn in F 3

Hn in F 2

Hn in F 4

=

9

Hn in F 1

Hn in F 3

Hn in F 2

Hn in F 4

=

13

Hn in F 1

Hn in F 3

Hn in F 2

Hn in F 4

(♩ = 40)

Oboe 1

Jesus

(p)

My king - dom is not from this world. If my king - dom were from this world, my

=

Ob. 1

Jesus.

fol - lo - wers would be figh - ting to keep me from be - ing han - ded o - ver to the Jews.

=

Ob. 1

Jesus.

But as it is, my king - dom is not from here.

=

Fl. 1

Bsn 1

(p)

John.

(p)

Pi - late asked him, Je - sus an - swered,

Pilate.

(p)

So are you a king?

(♩ = 40)

Flute 1

Flute 2

Oboe 1

Oboe 2

**≡**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

**≡**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

**≡**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

(♩ = 40)

Oboe 1

Jesus

You say that I am king. For this I was born, and for this I came

=

Ob. 1

Jesus.

in - to the world, to tes - ti - fy to the truth. E - very - one who

=

Ob. 1

Bsn 1

(p)

John.

Pi - late asked him,

Jesus.

be - longs to the truth li - stens to my voice.

=

Fl. 1

(p)

Pilate.

What is truth?

=

Bsn 1

John.

Af - ter he had said this, he went out to the Jews a - - gain and

=

Bsn 1

John.

told them,

(♩ = 40)

Violin I

Violin II

Viola

Cello

pp

pp

pp

pp

=

Vln I

Vln II

Vla

Vc.

5

=

Vln I

Vln II

Vla

Vc.

9

=

Vln I

Vln II

Vla

Vc.

13

(♩ = 40)

Flute 1 (p) Pilate I find no case a - gainst him. But you hvae a cus - tom that

Fl. 1 Pilate. I re - lease some - one for you at the Pass - o - ver. Do you want me to

Fl. 1 Bsn 1 John. Pilate. They shou - ted in re - ply, re - lease for you the King of the Jews?

Bsn 1 John. S. A. T. B. Vln I Vln II Vla Vc. D. B.

13 Now Ba - rab - bas was a ban - dit.  
Not this man, but Ba - rab - bas!  
Not this man, but Ba - rab - bas!  
Not this man, but Ba - rab - bas!

Vln I Vln II Vla Vc. D. B.

(p)

17 Then Pi - late took Je - sus and had him flogged. And the sol - diers wove a

21

Bsn 1

John.

crown of thorns and put it on his head, and they dressed him in a purple robe.

25

Bsn 1

John.

They kept coming to him, saying,

21

Bsn 1

John.

crown of thorns and put it on his head, and they dressed him in a purple robe.

25

Bsn 1

John.

They kept coming to him, saying,

(♩ = 40)

Violin I  
Violin II  
Viola  
Cello  
Double Bass

=

5

Vln I  
Vln II  
Vla  
Vc.  
D. B.

=

9

Vln I  
Vln II  
Vla  
Vc.  
D. B.

=

13

Vln I  
Vln II  
Vla  
Vc.  
D. B.

(♩ = 40)

Flute 1

Bassoon 1 (p)

John (p)  
Pi - late asked them,

Pilate (p)  
Shall I cru - ci - fy your King?

The chief Priests

=

Bsn 1 5

John. an - swered,

S. (p)  
We have no king but the em - pe - ror.

A. (p)  
We have no king but the em - pe - ror.

T. (p)  
We have no king but the em - pe - ror.

B. (p)  
We have no king but the em - pe - ror.

Vln I

Vln II (p)

Vla (p)

Vc. (p)

D. B. (p)

(♩ = 40)

Flute 1      Flute 2      Oboe 1      Oboe 2      Violin I      Violin II      Viola      Cello      Double Bass

*p p*

=

Fl. 1      Fl. 2      Ob. 1      Ob. 2      Vln I      Vln II      Vla      Vc.      D. B.

*5*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Vln I

Vln II

Vla

Vc.

D. B.

Measure 9: Flutes play eighth-note patterns. Oboes play sustained notes with grace notes. Violins play sustained notes. Cello and bass play sustained notes.

Measure 10: Flutes play eighth-note patterns. Oboes play sustained notes with grace notes. Violins play sustained notes. Cello and bass play sustained notes.

Measure 11: Flutes play eighth-note patterns. Oboes play sustained notes with grace notes. Violins play sustained notes. Cello and bass play sustained notes.

Measure 12: Flutes play eighth-note patterns. Oboes play sustained notes with grace notes. Violins play sustained notes. Cello and bass play sustained notes.

=

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Vln I

Vln II

Vla

Vc.

D. B.

Measure 13: Flutes play eighth-note patterns. Oboes play sustained notes with grace notes. Violins play sustained notes. Cello and bass play sustained notes.

Measure 14: Flutes play eighth-note patterns. Oboes play sustained notes with grace notes. Violins play sustained notes. Cello and bass play sustained notes.

Measure 15: Flutes play eighth-note patterns. Oboes play sustained notes with grace notes. Violins play sustained notes. Cello and bass play sustained notes.

Measure 16: Flutes play eighth-note patterns. Oboes play sustained notes with grace notes. Violins play sustained notes. Cello and bass play sustained notes.

(♩ = 40)

Bassoon 1 (p) John Then he han - ded him o - ver to them to be cru - ci - - fied.

Bsn 1 5 John. So they took Je - sus; and car - ry - ing the cross by him - self, he went out to

Bsn 1 9 John. what is called The Place of the Skull. There they cru - ci - fied him, and with him two o - others,

Bsn 1 13 John. one on ei - ther side, with Je - sus be - tween them. Then the chief Priests

Bsn 1 17 John. of the Jews said to Pi - late, (p) Do not write, 'The King of the Jews,' S. Do not write, 'The King of the Jews,' A. Do not write, 'The King of the Jews,' T. Do not write, 'The King of the Jews,' B. Do not write, 'The King of the Jews,' Vln I (p) Vln II (p) Vla (p) Vc. (p) D. B. (p)

2

Fl. 1

25

(p)

Pilate.

What I have writ - ten I have writ - ten.

(♩ = 40)

Flute 1      Flute 2      Oboe 1      Oboe 2      Bassoon 1      Bassoon 2

Horn in F 1      Horn in F 3      Horn in F 2      Horn in F 4

Timpani

Violin I      Violin II      Viola      Cello      Double Bass

Measure 1: Flute 1 (pp), Flute 2 (pp), Oboe 1 (rest), Oboe 2 (rest), Bassoon 1 (pp), Bassoon 2 (pp). Horn in F 1 (pp), Horn in F 3 (pp), Horn in F 2 (pp), Horn in F 4 (pp). Timpani (pp).

Measure 2: Flute 1 (♩ = 40), Flute 2 (♩ = 40), Oboe 1 (♩ = 40), Oboe 2 (♩ = 40), Bassoon 1 (♩ = 40), Bassoon 2 (♩ = 40). Horn in F 1 (♩ = 40), Horn in F 3 (♩ = 40), Horn in F 2 (♩ = 40), Horn in F 4 (♩ = 40). Timpani (♩ = 40).

Measure 3: Flute 1 (♩ = 40), Flute 2 (♩ = 40), Oboe 1 (♩ = 40), Oboe 2 (♩ = 40), Bassoon 1 (♩ = 40), Bassoon 2 (♩ = 40). Horn in F 1 (♩ = 40), Horn in F 3 (♩ = 40), Horn in F 2 (♩ = 40), Horn in F 4 (♩ = 40). Timpani (♩ = 40).

Measure 4: Flute 1 (♩ = 40), Flute 2 (♩ = 40), Oboe 1 (♩ = 40), Oboe 2 (♩ = 40), Bassoon 1 (♩ = 40), Bassoon 2 (♩ = 40). Horn in F 1 (♩ = 40), Horn in F 3 (♩ = 40), Horn in F 2 (♩ = 40), Horn in F 4 (♩ = 40). Timpani (♩ = 40).

Measure 5: Flute 1 (♩ = 40), Flute 2 (♩ = 40), Oboe 1 (♩ = 40), Oboe 2 (♩ = 40), Bassoon 1 (♩ = 40), Bassoon 2 (♩ = 40). Horn in F 1 (♩ = 40), Horn in F 3 (♩ = 40), Horn in F 2 (♩ = 40), Horn in F 4 (♩ = 40). Timpani (♩ = 40).

Measure 6: Flute 1 (♩ = 40), Flute 2 (♩ = 40), Oboe 1 (♩ = 40), Oboe 2 (♩ = 40), Bassoon 1 (♩ = 40), Bassoon 2 (♩ = 40). Horn in F 1 (♩ = 40), Horn in F 3 (♩ = 40), Horn in F 2 (♩ = 40), Horn in F 4 (♩ = 40). Timpani (♩ = 40).

Musical score page 66 featuring 16 staves of music for various instruments. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 3, Horn in F 2, Horn in F 4, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. The music consists of five measures. Measure 1: Flute 1 (5), Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 3, Horn in F 2, Horn in F 4, Timpani. Measure 2: Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 3, Horn in F 2, Horn in F 4, Timpani. Measure 3: Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 3, Horn in F 2, Horn in F 4, Timpani. Measure 4: Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 3, Horn in F 2, Horn in F 4, Timpani. Measure 5: Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 3, Horn in F 2, Horn in F 4, Timpani.

9

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn 1

Bsn 2

Hn in F 1

Hn in F 3

Hn in F 2

Hn in F 4

Tim.

Vln I

Vln II

Vla

Vc.

D. B.

13

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn 1

Bsn 2

Hn in F 1

Hn in F 3

Hn in F 2

Hn in F 4

Tim.

Vln I

Vln II

Vla

Vc.

D. B.

(♩ = 40)

Bassoon 1 (p) John When the sol - diers had cru - ci - fied Je - sus, they took his clothes and di - vi - ded them

Bsn 1 (p) John. in - to four parts, one for each sol - dier. They al - so took his tu nic;

Bsn 1 (p) John. now the tu - nic was seam - less, wo - ven in one piece from the top.

Bsn 1 (p) John. So they said to one a - no - ther,

S. (p) Let us not tear it, but

A. (p) Let us not tear it, but

T. (p) Let us not tear it, but

B. (p) Let us not tear it, but

Vln I (p) Vln II (p) Vla (p) Vc. (p) D. B. (p)

Detailed description: The musical score consists of ten staves. The first two staves feature Bassoon 1 and Bassoon 2, both playing sustained notes with dynamic (p). The third staff is for the Soprano (John), singing the lyrics 'When the sol - diers had cru - ci - fied Je - sus, they took his clothes and di - vi - ded them'. The fourth staff features Bassoon 1 again, continuing the sustained notes. The fifth staff is for the Alto (John.), singing 'in - to four parts, one for each sol - dier. They al - so took his tu nic;'. The sixth staff continues with Bassoon 1. The seventh staff is for the Alto (John.), singing 'now the tu - nic was seam - less, wo - ven in one piece from the top.'. The eighth staff features Bassoon 1. The ninth staff is for the Alto (John.), singing 'So they said to one a - no - ther,'. The tenth staff is for the Soprano (S.), singing 'Let us not tear it, but'. The eleventh staff is for the Alto (A.). The twelfth staff is for the Tenor (T.). The thirteenth staff is for the Bass (B.). The fourteenth staff is for the Violin I (Vln I). The fifteenth staff is for the Violin II (Vln II). The sixteenth staff is for the Viola (Vla). The seventeenth staff is for the Cello (Vc.). The eighteenth staff is for the Double Bass (D. B.). All voices and instruments play sustained notes throughout the measures, with dynamics (p) indicated above the staves.

17

Bsn 1

John.

S.

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

This was to ful - fil

cast lots for it to see who will get it.

cast lots for it to see who will get it.

cast lots for it to see who will get it.

cast lots for it to see who will get it.

=

21

Bsn 1

John.

what the scrip - ture says.

Mean - while, when Je - sus saw his mo - ther, he said to her,

=

25

Ob. 1

Jesus.

(p)

(p)

Wo - man, here is your son.

Musical score for orchestra and piano, page 10, measures 1-4. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 3, Horn in F 2, Horn in F 4, Timpani, Violin I, Violin II, Viola, Cello, and Double Bass. The tempo is  $\text{♩} = 40$ . The instrumentation is as follows:

- Flute 1:** Measures 1-4, 6/4 time.
- Flute 2:** Measures 1-4, 6/4 time.
- Oboe 1:** Measures 1-4, 6/4 time.
- Oboe 2:** Measures 1-4, 6/4 time.
- Bassoon 1:** Measures 1-4, 6/4 time.
- Bassoon 2:** Measures 1-4, 6/4 time.
- Horn in F 1:** Measures 1-4, 6/4 time.
- Horn in F 3:** Measures 1-4, 6/4 time.
- Horn in F 2:** Measures 1-4, 6/4 time.
- Horn in F 4:** Measures 1-4, 6/4 time.
- Timpani:** Measures 1-4, 6/4 time.
- Violin I:** Measures 1-4, 6/4 time.
- Violin II:** Measures 1-4, 6/4 time.
- Viola:** Measures 1-4, 6/4 time.
- Cello:** Measures 1-4, 6/4 time.
- Double Bass:** Measures 1-4, 6/4 time.

Dynamic markings: *p*, *pp*.

Musical score page 72 featuring a multi-part arrangement. The score includes parts for Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Horn in F 1, Horn in F 3, Horn in F 2, Horn in F 4, Timpani, Violin I, Violin II, Cello, and Double Bass. The music consists of four measures. Measures 1 and 2 feature eighth-note patterns on Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, and Horn in F 1. Measures 3 and 4 show sustained notes on Flute 1, Flute 2, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, and Horn in F 1. Measures 1 and 2 include dynamic markings such as  $\text{f}$ ,  $\text{p}$ , and  $\text{ff}$ . Measures 3 and 4 include dynamic markings such as  $\text{f}$ ,  $\text{p}$ , and  $\text{ff}$ . Measure 4 concludes with a bassoon solo section.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn 1

Bsn 2

Hn in F 1

Hn in F 3

Hn in F 2

Hn in F 4

Tim.

Vln I

Vln II

Vla

Vc.

D. B.

Musical score page 74, featuring 13 staves of music for various instruments. The score is divided into three measures by vertical bar lines. Measure 1 (measures 1-3) consists of six measures of common time (indicated by a '4' below the staff), followed by a measure of 3/4 time, and another measure of 6/4 time. Measure 2 (measures 4-6) follows a similar pattern: 6/4, 3/4, and 6/4. Measure 3 (measures 7-9) follows the same pattern: 6/4, 3/4, and 6/4.

- Fl. 1:** Flute 1. Measures 1-3: Rests. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest.
- Fl. 2:** Flute 2. Measures 1-3: Rests. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest.
- Ob. 1:** Oboe 1. Measures 1-3: Rests. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest.
- Ob. 2:** Oboe 2. Measures 1-3: Rests. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest.
- Bsn 1:** Bassoon 1. Measures 1-3: Rests. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest.
- Bsn 2:** Bassoon 2. Measures 1-3: Rests. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest.
- Hn in F 1:** Horn in F 1. Measures 1-3: Rests. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest.
- Hn in F 3:** Horn in F 3. Measures 1-3: Rests. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest.
- Hn in F 2:** Horn in F 2. Measures 1-3: Rests. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest.
- Hn in F 4:** Horn in F 4. Measures 1-3: Rests. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest.
- Timp.:** Timpani. Measures 1-3: Rests. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest.
- Vln I:** Violin I. Measures 1-3: Rests. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest.
- Vln II:** Violin II. Measures 1-3: Rests. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest.
- Vla:** Cello. Measures 1-3: Rests. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest.
- Vc.:** Double Bass. Measures 1-3: Rests. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest.
- D. B.:** Double Bass. Measures 1-3: Rests. Measure 4: Rest. Measure 5: Rest. Measure 6: Rest. Measure 7: Rest. Measure 8: Rest. Measure 9: Rest.

(♩ = 40)

Oboe 1

Bassoon 1 (p)

John (p)  
Then he said to the di - sci - ple.

Jesus (p)  
Here is your mo - ther.

=

Bsn 1

John.  
the di - sci - ple took her in - to his own home. A - fter this, when Je - sus know

=

Ob. 1

Bsn 1

John.  
that all was now fi - nished, he said,

Jesus.  
I am thir - sty.

(♩ = 40)

Violin I  
Violin II  
Viola  
Cello  
Double Bass

*p*  
*pp*

*pp*

*pp*

*pp*

*pp*

=

Vln I  
Vln II  
Vla  
Vc.  
D. B.

=

Vln I  
Vln II  
Vla  
Vc.  
D. B.

=

13

Vln I  
Vln II  
Vla  
Vc.  
D. B.

(♩ = 40)

Bassoon 1

(p)

John

A jar full of so - ur wine was stan - ding there. So they put a

=

Bsn 1

5

John.

spong full of the wine on a branch of hys - sop and held it to his mouth.

=

Ob. 1

9

Bsn 1

John.

When Je - sus had re - ceived the wine, he said,

Jesus.

It is fi - nished.

=

13

Bsn 1

John.

Then he bowed his head and gave up

=

17

Bsn 1

John.

his spi - rit.

(♩ = 40)

Violin I

Violin II

Viola

Cello

Double Bass

Bassoon

Measure 38 (cont'd):

- Violin I: 1st and 2nd endings.
- Violin II: 1st and 2nd endings.
- Viola: 1st ending.
- Cello: 1st ending.
- Double Bass: 1st ending.
- Bassoon: 1st ending.

Measure 39:

- Violin I: 1st ending.
- Violin II: 2nd ending.
- Viola: 2nd ending.
- Cello: 2nd ending.
- Double Bass: 2nd ending.
- Bassoon: 2nd ending.

=

Vln I

Vln II

Vla

Vc.

D.B.

Measure 39 (cont'd):

- Vln I: 1st ending.
- Vln II: 2nd ending.
- Vla: 2nd ending.
- Vc.: 2nd ending.
- D.B.: 2nd ending.

Measure 40:

- Vln I: 2nd ending.
- Vln II: 1st ending.
- Vla: 1st ending.
- Vc.: 1st ending.
- D.B.: 1st ending.

9

Hn in F 1      Hn in F 3      Hn in F 2      Hn in F 4

Tim.      Vln I      Vln II      Vla      Vc.      D. B.

Tim.      Vln I      Vln II      Vla      Vc.      D. B.

**ff**      **f**      **f**      **f**      **mf**      **fp**      **fp**

**p**      **p**      **p**      **p**

13

Fl. 1      Fl. 2      Ob. 1      Ob. 2      Tim.

**pp**

**pp**

**pp**

**pp**

**pp**



Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Bsn 1

Bsn 2

Hn in F 1

Hn in F 3

Hn in F 2

Hn in F 4

Vln I

Vln II

Vla

Vc.

D. B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn 1

Bsn 2

vn F1

vn F3

vn F2

vn F4

Vln I

Vln II

Vln III

Vla

Vc.

D. B.

29

Fl. 1      *ff*

Fl. 2      *ff*

Ob. 1      *ff*

Ob. 2      *ff*

Bsn 1      *ff*

Bsn 2      *ff*

In in F 1      *ff*

In in F 3      *ff*

In in F 2      *ff*

In in F 4      *ff*

Vln I      *ff*

Vln II      *ff*

Vla      *ff*

Vc.

D. B.

**Lacrimoso** ♩ = 60

*pp*

Soprano 1: Bide *pp* with me.

Soprano 2: Bide *pp* with me.

Alto: Bide *pp* with me.

Tenor: Bide *pp* with me.

Bass 1: Bide *pp* with me.

Bass 2: Bide *pp* with me.

Violin I: *pp* sul tasto con sord.

Violin II: *pp* sul tasto con sord.

Viola: *pp* sul tasto con sord.

Cello: *pp* sul tasto con sord.

Double Bass: *pp*

S. 1: *mp* Bide with

S. 2: *mp* Bide with

A.: *mp* Bide with

T.: *mp* Bide with

B. 1: *mp* Bide with

B. 2: Bide with

Vln I: *pp*

Vln II: *pp*

Vla: *pp*

Vc.: *pp*

D. B.: *pp*

9

Ob. 1

Ob. 2

Hn in F 1

Hn in F 3

Hn in F 2

Hn in F 4

S.

A.

T.

Vln I

Vln II

Vla

Vc.

D. B.

13

Ob. 1

Ob. 2

Hn in F1

Hn in F3

Hn in F2

Hn in F4

S.

2

A.

T.

B.

Vln I

Vln II

Vla

Vc.

D. B.

*mf*

Bide with me.

17

S. Bide with me.  
A. Bide with me.  
T. Bide with me.  
B. Bide with me.  
B. Bide with me.

Vln I  
Vln II  
Vla  
Vc.  
D. B.

=

21

Hn in F 1  
Hn in F 3  
Hn in F 2  
Hn in F 4

S. Bide with  
A. Bide  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

25

Hn in F1

Hn in F3

Hn in F2

Hn in F4

1

S.

2

B.

A.

T.

1

Vln I

Vln II

Vla

Vc.

D. B.

me.

*p*

Bide

with

me.

*p*

Bide

with

me.

*p*

Bide

with

me.

Bide

with

me.

*p*

Bide

with

me.

Bide

with

me.

29

Hn in F1

Hn in F3

Hn in F2

Hn in F4

1 S.

2 A.

T.

1 B.

2 B.

Vln I

Vln II

Vla

Vc.

D. B.

with  
me.  
Bide  
with  
me.  
Bide  
with  
Bide  
me.  
Bide  
me.  
Vla: sustained notes  
Vc.: sustained notes  
D. B.: sustained notes

33

Hn in F1

Hn in F3

Hn in F2

Hn in F4

1  
Bide with me.

S.

2  
Bide with me.

A.  
Bide with me.

T.  
me. Bide with

1  
Bide with me.

B.

2  
with me. Bide

Vln I

Vln II

Vla

Vc.

D. B.

37

Hn in F 1      Hn in F 3      Hn in F 2      Hn in F 4

1. S. 2. S. A. T.

Bide with me. Bide with me. Bide with me.

1. B. 2. B.

Vln I      Vln II      Vla      Vc.      D. B.

41

me.  
with  
me.  
Bide

=

45

49

Ob. 1  
Ob. 2  
S.  
A.  
T.  
B. 1  
B. 2  
Vln I  
Vln II  
Vla  
Vc  
D. B.

Bide  
*mp*  
with

Bide  
with

=

53

S.  
A.  
T.  
B.  
Vln I  
Vln II  
Vla  
Vc  
D. B.

me.

me.

me.

me.

Vln I  
Vln II  
Vla  
Vc  
D. B.

57

*mf*

S. Bide *mf* with me.

A. Bide *mf* with me.

T. Bide *mf* with me.

B. Bide *mf* with me.

Vln I Bide with me.

Vln II Bide with me.

Vla Bide with me.

Vc. Bide with me.

D. B. Bide with me.

=

61

S. -

A. -

T. -

B. -

Vln I -

Vln II -

Vla Bide with me.

Vc. Bide with me.

D. B. Bide with me.

65

1 S. Bide with me.  
2 S. Bide with me.  
A. Bide with me.  
T. Bide with me.  
1 B. Bide with me.  
2 B. Bide with me.

Vln I  
Vln II  
Vla  
Vc.  
D. B.

=

69

1 S. Bide **f** with **mf**  
2 S. Bide **f** with **mf**  
A. Bide **f** with **mf**  
T. Bide **f** with **mf**  
1 B. Bide **f** with **mf**  
2 B. Bide with **mf**

Bide  
with  
**mf**

Vln I  
Vln II  
Vla  
Vc.  
D. B.

73

S.

me.

p

A.

me.

T.

me.

B.

me.

Vln I

Vln II

Vla

Vc.

D. B.

=

77

Ob. 1

p

Ob. 2

p

Vln I

Vln II

Vla

Vc.

D. B.

81

Hn in F1  
Hn in F3  
Hn in F2  
Hn in F4  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

Musical score page 81. The score consists of nine staves. The first four staves (Horns in F) have rests in measures 1-3. Measures 4-5 show dynamics *p* and *d*. The next two pages (82-83) feature ovals connecting notes between the violins and bassoon. Measures 6-7 show dynamics *p* and *d*.

=

85

Ob. 1  
Ob. 2  
Hn in F1  
Hn in F3  
Hn in F2  
Hn in F4  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

Musical score page 85. The score consists of nine staves. Measures 1-3 show rests. Measures 4-5 show dynamics *p* and *d*. Measures 6-7 show dynamics *p* and *d*. The next two pages (86-87) feature ovals connecting notes between the violins and bassoon.

89

Ob. 1  
Ob. 2  
Hn in F1  
Hn in F3  
Hn in F2  
Hn in F4  
Vln I  
Vln II  
Vla  
Vc.  
D. B.

=

93

Vln I  
Vln II  
Vla  
Vc.  
D. B.

=

97

Vln I  
Vln II  
Vla  
Vc.  
D. B.

101

Ob. 1

Ob. 2

Vln I

Vln II

Vla

Vc.

D. B.