



Good Friday Sequence
Friday 7th April 2023

Friday 7th April
7.30pm Good Friday Sequence

Organist: Michael Smith
Conductor: Nathan Collins

Introit:

Stainer God so loved the world

Trisagion 1
Opening Prayer

Ogden

Reading 1

Hymn:
Prayer & Trisagion 2

Mark 14:32-46

175 A time to watch a time to pray
Ogden

Reading 2

Anthem:
Prayer & Trisagion 3

Mark 14:53-72

Watts Drop, drop, slow tears
Ogden

Reading 3

Hymn:
Prayer & Trisagion 4

Mark 15:1-20

145 It is a thing most wonderful
Ogden

Reading 4

Anthem:
Prayer & Trisagion 5

Mark 15:21-24

Goss O Saviour of the world
Ogden

Reading 5

Hymn:
Prayer & Trisagion 6

Mark 15:25-32

157i When I survey the wondrous cross
Ogden

Reading 6

Anthem:
Hymn:
Prayer & Trisagion 7

Mark 15:33-41

Allegri Miserere
181 O sacred head surrounded
Ogden

Reading 7

Anthem:

John 12:23-32

Bach King of glory, King of peace

Prayers
The Lord's Prayer
Collect

Hymn:

147 My song is love unknown (omit *)

Blessing

Andante ma non lento [$\text{♩} = 90$]

p God so loved the world, ——— God *cresc.* so loved the world, ——— that He

p God so loved the world, ——— God *cresc.* so loved the world, ——— that He

p God so loved the world, ——— God *cresc.* so loved the world, ——— that He

p God so loved the world, ——— God *cresc.* so loved the world, ——— that He

Andante ma non lento [$\text{♩} = 90$]

(For rehearsal) *p* *cresc.*

mf

gave His on - ly be - got - ten Son, that who - so be liev - eth, be -

mf gave His on - ly be - got - ten Son, that who - so be liev - eth, be -

mf gave His on - ly be - got - ten Son, that who - so be liev - eth, be -

mf gave His on - ly be - got - ten Son, that who - so be liev - eth, be -

15 *p* *cresc.* *f*

- liev - eth in Him should not per - ish, should not per - ish, but

p *cresc.* *f*

- liev - eth in Him should not per - ish, should not per - ish, but

p *cresc.* *f*

- liev - eth in Him should not per - ish, should not per - ish, but

p *cresc.* *f*

- liev - eth in Him should not per - ish, should not per - ish, but

21

have ev - er last - - ing life. For God sent not His Son in - to the

have ev - er last - - ing life. For God sent not His Son in - to the

have ev - er last - - ing life. For God sent not His Son in - to the

have ev - er last - - ing life.

21

27

cresc. world to con - demn the world, God sent not His Son in - to the world to con -

cresc. world to con - demn the world, God sent not His Son in - to the world to con -

cresc. world to con - demn the world, God sent not His Son in - to the world to con -

mf God sent not His Son in - to the world to con -

27

32

- demn the world; But that the world through Him might be sa - - ved.

- demn the world; But that the world through Him might be sa - - ved.

- demn the world; But that the world through Him might be sa - - ved.

- demn the world; But that the world through Him might be sa - - ved.

32

38 *pp* *cresc.*
 God so loved the world, God so loved the world, that He
pp *cresc.*
 God so loved the world, God so loved the world, that He
pp *cresc.*
 God so loved the world, God so loved the world, that He
pp *cresc.*
 God so loved the world, God so loved the world, that He

46 *mf*
 gave His on - ly be - got - ten Son, that who - so be - liev - eth, be -
mf
 gave His on - ly be - got - ten Son, that who - so be - liev - eth, be -
mf
 gave His on - ly be - got - ten Son, that who - so be - liev - eth, be -
mf
 gave His on - ly be - got - ten Son, that who - so be - liev - eth, be -

52 *p* *cresc.* *f*
 - liev - eth in Him should not per - ish, should not per - ish, but
p *cresc.* *f*
 - liev - eth in Him should not per - ish, should not per - ish, but
p *cresc.* *f*
 - liev - eth in Him should not per - ish, should not per - ish, but
p *cresc.* *f*
 - liev - eth in Him should not per - ish, should not per - ish, but

58

have ev - er - last - - ing life, ev - er - last - ing,

have ev - er - last - - ing life, *cresc.* ev - er - last - - ing life, ev - er - last - ing,

have ev - er - last - - ing life, *cresc.* ev - er - last - - ing life, ev - er - last - ing,

have ev - er - last - - ing life, *cresc.* ev - er - last - - ing life, ev - er - last - ing,

58

64

dim. **rall.** ev - er - last - - - ing life. *pp* God so loved the world, —

dim. ev - er - last - - ing life. *pp* God so loved the world, —

dim. ev - er - last - - ing life. *pp* God so loved the world, —

dim. ev - er - last - - ing life. *pp* God so loved the world, —

64 **rall.**

72

ppp **rall.** God so loved the world, — God so loved the world.

ppp God so loved the world, — God so loved the world.

ppp God so loved the world, — God so loved the world.

ppp God so loved the world, — God so loved the world.

72 **rall.**

THE GATHERING

The choir and ministers enter in silence

Trisagion I *

Music: David Ogden

Solo voice in free rhythm ♩=84

p

Ho - ly God, Ho - ly and strong, Ho - ly and im - mor -

tal, Have mer - cy on us. us.

voice over quiet organ music

Eternal God,
 in the cross of Jesus
 we see the cost of our sin
 and the depth of your love:
 in humble hope and fear
 may we place at his feet
 all that we have and all that we are,
 through Jesus Christ our Lord. Amen.

Collect for Good Friday,
 Common Worship: Additional Collects

*The Trisagion (Greek for 'thrice-holy') is an ancient trinitarian Christian hymn from the Eastern Orthodox Churches, where it is usually sung before the readings. In the West, the Trisagion has traditionally been associated with the Reproaches in the Good Friday Liturgy. The Church of England retains this association in Common Worship: Times and Seasons where it also appears as an optional ending to the Intercession on Palm Sunday, as well as being the concluding response to each of the prayers in The Way of the Cross.

BRESLAU

LM

The musical score consists of three systems of two staves each (treble and bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The melody is primarily composed of quarter and eighth notes, with some rests. The accompaniment is a simple harmonic setting using chords and single notes. The piece concludes with a final cadence in the bass clef.

Music: German, 15th century, as adapted in

As hymnodus sacer, Leipzig, 1625

Probably harmonised by WILLIAM HENRY MONK (1823–1889)

GOOD FRIDAY

- 1 A time to watch, a time to pray,
a day of wonders is today:
the saddest, yet the gladdest too,
that earth or heaven ever knew.
- 2 The saddest, for our Saviour bore
his death, that we might die no more:
the agony, the scourge, the fear,
the crown of thorns, the cross, the spear.
- 3 And yet the gladdest, for today
our load of sin was borne away:
and hopes of joy that never dies
hang on our Saviour's sacrifice.
- 4 O Saviour, how we bless your name!
Yours is the glory, ours the shame;
by all the pain your love endured
let all our many sins be cured.

JOHN MASON NEALE (1818-1866)*

Prayer

Lord Jesus, you were betrayed by the kiss of a friend:
 be with those who are betrayed and slandered and falsely accused.
 You knew the experience of having your love
 thrown back in your face for mere silver:
 be with families which are torn apart by mistrust or temptation.
 To you, Jesus, who offered your face to your betrayer,
 be honour and glory with the Father and the Holy Spirit,
 now and for ever.
Amen.

The choir sings

Trisagion 2

Music: David Ogden

Unison voices 1st time SA *p* 2nd time Full *mf*

Ho - ly God, Ho - ly and strong, Ho - ly and im - mor -

4 - tal, Have mer - cy on us. us.

The musical score consists of two staves. The first staff is in 6/4 time, starting with a treble clef and a key signature of one flat (Bb). It contains the lyrics 'Ho - ly God, Ho - ly and strong, Ho - ly and im - mor -'. The second staff starts with a '4' above the first measure, indicating a four-measure rest. It contains the lyrics '- tal, Have mer - cy on us.' and includes first and second endings for the final phrase 'us.'.

Drop, drop, slow tears

Phineas Fletcher (1582 - 1650)

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Andante
mp

SOPRANO
Drop, drop, slow tears and bathe those_ beau - teous feet,

ALTO
mp
Drop, drop, slow tears_ and bathe_ those_

TENOR
mp
Drop, drop, slow tears_ and bathe those

BASS
mp
Drop, drop, slow

6

drop, drop, slow tears and bathe_ thosebeau teous feet,_ those feet,

beau - teous feet, drop, drop,_ slow tears, drop, drop,_ slow tears,

beau - teous feet,_ those beau- teous_ feet, those beau teous feet, which brought,_ which

tears and bathe_ those beau-teous feet, those_ beau - teous feet which brought from

13 *mf* *f*

The news and Prince of peace, of peace.

mf *f*

the news, the news and Prince of peace.

8 brought from heaven the news and Prince of peace.

hea - ven from heaven the news, the news and Prince of peace.

20 *mp*

Cease not, wet eyes His mer - cies to en - treat; cease not wet eyes His

mp

Cease not, wet eyes His mer - cies to en - treat; cease

mp

Cease not, wet eyes His mer - cies to en - treat; His

mp

Cease not, wet eyes His mer - cies

27

mer - cies to en - treat;

not, wet eyes, cease not, wet eyes,

mf

mer - cies to en - treat, en - treat; to cry, to cry for

mf

to en - treat; cease not, wet eyes, to cry for ven - geance, for

33 *mf* *f* *p* (Solo)

Sin doth ne - ver cease, nev-er cease, to cease. In your

mf *f*

Sin doth ne-ver cease, ne-ver cease.

8 ven - geance: Sin doth ne-ver, ne - ver cease.

ven-geance: Sin doth ne-ver cease, ne - ver cease.

40 *mp* *mp*

deep floods drown all my faults, my faults and fears, drown all my

8

48 *p* (*tutti*) *p* *p* *mf*

faults, and fears Nor let His eye see sin, His eye see

p

Nor let His eye see sin, see sin, nor let see

p

8 Nor let, nor let His eye see

p *mf*

Nor let His eye see sin, His eye see

sin

sin

sin

f

sin, but through my tears, through my tears, my tears, nor

mf

but through my tears.

mf

but through my tears.

mf

but through my tears.

mf

let His eye see sin, but through my tears.

Prayer

Lord Jesus, as Peter betrayed you,
you experienced the double agony
of love rejected and friendship denied:
be with those who know no friends and are rejected by society.
You understood the fear within Peter:
help us to understand the anxieties of those who fear for their future.
To you, Jesus, who gazed with sadness at his lost friend,
be honour and glory with the Father and the Holy Spirit,
now and for ever.
Amen.

The choir sings

Trisagion 3

Music: David Ogden

Unison voices 1st time *p* 2nd time Full *f*

Ho - ly God, — Ho - ly and strong, Ho - ly and im - mor -

- tal, Have mer - cy on us. us.

1. 2.

1. 2.

HERONGATE

LM

The musical score for 'Herongate' is presented in three systems, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is common time (C). The melody in the treble staff is primarily composed of quarter and eighth notes, with some rests and a fermata over the final note of the first system. The bass staff provides a harmonic accompaniment using chords and single notes, often in a steady, rhythmic pattern. The piece concludes with a final chord in the bass staff.

Music: English traditional melody

arranged by RALPH VAUGHAN WILLIAMS (1872–1958)

145 Arrangement: From *The English Hymnal*, 1906, Reproduced by permission of Oxford University Press.
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PASSIONTIDE

- 1 It is a thing most wonderful,
almost too wonderful to be,
that God's own Son should come from heaven,
and die to save a child like me.
- 2 And yet I know that it is true:
he chose a poor and humble lot,
and wept and toiled and mourned and died
for love of those who loved him not.
- 3 I cannot tell how he could love
a child so weak and full of sin;
his love must be most wonderful,
if he could die my love to win.
- 4 I sometimes think about the cross,
and shut my eyes, and try to see
the cruel nails and crown of thorns,
and Jesus crucified for me.
- 5 But even could I see him die,
I could but see a little part
of that great love which, like a fire,
is always burning in his heart.
- 6 It is most wonderful to know
his love for me so free and sure;
but 'tis more wonderful to see
my love for him so faint and poor.
- 7 And yet I want to love thee, Lord;
O light the flame within my heart,
and I will love thee more and more,
until I see thee as thou art.

WILLIAM WALSHAM HOW (1823-1867)

The choir sings

Trisagion 4

Unaccompanied SATB Choir.
1st time *f* 2nd time *p*

Music: David Ogden

The first system of the musical score is written for SATB choir. It consists of two staves: a soprano staff (treble clef) and a bass staff (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 6/4. The lyrics are: "Ho - ly God, — Ho - ly and strong, Ho - ly and im - mor -". The music features a mix of quarter, eighth, and sixteenth notes, with some notes beamed together. There are fermatas over the final notes of the first phrase in both staves.

The second system of the musical score continues from the first. It also consists of two staves: a soprano staff (treble clef) and a bass staff (bass clef). The lyrics are: "- tal, — Have mer - cy on us. us." The system includes a first ending (marked "1.") and a second ending (marked "2."). The first ending leads back to the beginning of the system, while the second ending concludes the piece. The music continues with quarter and eighth notes, ending with a double bar line.

65. O Saviour of the world

Antiphon at the Visitation of the Sick
(Book of Common Prayer)

John Goss
(1800-1880)

Andantino $\text{♩} = 60$

mp

SOPRANO
O Sa-viour of the world, O Sa-viour of the

ALTO
O Sa-viour of the world, O Sa-viour of the

TENOR
O Sa-viour of the world, O Sa-viour of the

BASS
O Sa-viour of the world, O Sa-viour of the

ORGAN
Andantino $\text{♩} = 60$
mp

5

sf

world, Who by thy Cross and pre-cious Blood hast re-deem-ed

sf *sf*

world, Who by thy Cross and pre-cious Blood hast re-deem-ed

sf *sf*

world, Who by thy Cross and pre-cious Blood hast re-deem-ed

sf *sf*

world, Who by thy Cross and pre-cious Blood hast re-deem-ed

This anthem may be sung without accompaniment.

9

us, Save us, and help us, Save us, and help us,
us, Save us, and help us, Save us, and *cresc.*
us, Save us, and help us, Save us, and *cresc.*
us, Save us, and help us, Save us, and *cresc.*

13

cresc. O Sa-viour of the world, O Sa-viour of the world, O *mf*
help us, O Sa-viour of the world, O Sa-viour of the world, O *mf*
help us, O Sa-viour of the world, of the world, O *mf*
help us, help us, O Sa-viour of the world, O *mf*

18

cres - cen - do *f* *dim.*
Sa - viour, Who by thy Cross and pre-cious Blood hast re - deem - ed us,
cres - cen - do *f* *dim.*
Sa - viour, Who by thy Cross and pre-cious Blood hast re - deem - ed us,
cres - cen - do *f* *dim.*
Sa - viour, Who by thy Cross and pre-cious Blood hast re - deem - ed us,
cres - cen - do *f* *dim.*
Sa - viour, Who by thy Cross and pre-cious Blood hast re - deem - ed us,

22

p
Save us, and help us, we hum-bly be-seech thee, O Lord, we
p
Save us, and help us, we hum-bly be-seech thee, O Lord, we
p
Save us, and help us, we hum-bly be-seech thee, O Lord, we hum - bly be -
p
help us, we hum-bly be-seech thee, O Lord, we

26

hum - bly be-seech thee, O Lord, O

hum - bly be-seech thee, O Lord, O

8 - seech thee, be-seech thee, O Lord,

hum - bly be-seech thee, O Lord, O Sa - viour of the world, O

30

Sa - viour of the world, O Sa - viour of the world, O

Sa - viour of the world, O Sa - viour of the world, O

8 O Sa - viour of the world, O Sa - viour of the world, O

save us, and help us, O

34

cres - - cen - do al f

Sa - viour, Who by thy Cross and pre - cious Blood hast re - deem - ed

cres - - cen - do al f

Sa - viour, Who by thy Cross and pre - cious Blood hast re - deem - ed

8

world, Who by thy Cross and pre - cious Blood hast re - deem - ed

cres - - cen - do al f

Sa - viour, Who by thy Cross and pre - cious Blood hast re - deem - ed

38

p

us, Save us, and help us, we hum - bly be - seech thee, O

p

us, Save us, and help us, we hum - bly be - seech thee, O

8

us, Save us, and help us, we hum - bly be - seech thee, O

p

us, Save us, and help us, we hum - bly be - seech thee, O

42

Lord, O Sa- viour of the world, Save us, and help us, we
Lord, O save us, Save us, and help us, we
Lord, O save us, Save us, and help us, we
Lord, O save us, Save us, and help us, we

sf *pp* **Rather slower** *p*

sf *pp* *p*

sf *pp* *p*

sf *pp* *p*

sf *pp* *p*

Rather slower *p*

46

hum - bly be-seech thee, O Lord, A - men.
hum - bly be-seech thee, O Lord, A - men, A - men.
hum - bly be-seech thee, O Lord, A - men, A - men.
hum - bly be-seech thee, O Lord, A - men.

sf *pp* *p*

sf *pp* *p*

sf *pp* *p*

sf *pp* *p*

Ped.

The choir and congregation sing

Trisagion 5

1st time *mp*, 2nd time *mf*

Music: David Ogden

Musical score for the first system of "Trisagion 5". The score is in 6/8 time and B-flat major. It features five parts: Descant, Congregation, Soprano/Alto, Tenor/Bass, and Organ. The lyrics for the first system are: "Ho - ly God, — Ho - ly and strong,". The Descant part begins with a repeat sign and a fermata. The Organ part provides harmonic support with chords and moving lines in both hands.

Musical score for the second system of "Trisagion 5". This system includes vocal parts (Soprano/Alto, Tenor/Bass) and the Organ. The lyrics are: "Ho - ly and im - mor - tal, Have mer - cy on us. us." and "Ho - ly and im - mor - tal, Have mer - cy on us. us." and "Ho - ly and im - mor - tal, Have mer - cy on us. us." The vocal parts have first and second endings. The Organ part continues with harmonic support. The system ends with a double bar line and repeat signs.

ROCKINGHAM

LM

Descant

5 Were the whole realm of na - ture mine, that were a

pre - sent far too small; love so a - maz - ing,

PASSIONTIDE

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "so di - vine, de - mands my soul, — my life, — my all." The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff, both with a key signature of one sharp. The music is in a common time signature (C). The score includes various musical notations such as notes, rests, and accidentals.

- 1 When I survey the wondrous cross
on which the Prince of glory died,
my richest gain I count but loss,
and pour contempt on all my pride.
- 2 Forbid it, Lord, that I should boast
save in the cross of Christ my God;
all the vain things that charm me most,
I sacrifice them to his blood.
- 3 See from his head, his hands, his feet,
sorrow and love flow mingled down;
did e'er such love and sorrow meet,
or thorns compose so rich a crown!
- 4 His dying crimson, like a robe,
spreads o'er his body on the tree:
then am I dead to all the globe,
and all the globe is dead to me.
- 5 Were the whole realm of nature mine,
that were a present far too small;
love so amazing, so divine,
demands my soul, my life, my all.

ISAAC WATTS (1674-1748)*

*Music: Melody Tunbridge from A Second Supplement to
Psalmody in Miniature, c.1780*

adapted by EDWARD MILLER (1731-1807)

last verse arrangement by GEORGE GUEST (1924-2002)

Trisagion 6

Voices preferably unaccompanied
1st time *mp*, 2nd time *ff*

Music: David Ogden

DESCANT 1&2

CONGREGATION

SOPRANO
ALTO

TENOR
BASS

ORGAN
optional

Ho - ly God, — Ho - ly and strong,

Ho - ly God, — Ho - ly and strong,

Ho - ly God, Ho - ly and strong,

4

1. 2.

Ho - ly and im - mor - tal, Have mer - cy on us. us.

Ho - ly and im - mor - tal, Have mer - cy on us. us.

Ho - ly and im - mor - tal, — have mer - cy on us. us.

Ho - ly and im - mor - tal, — have mer - cy on us. us.

Miserere Mei Deus

Gregorio Allegri

Choir I (SSATB)

Musical score for Choir I (SSATB) and Keyboard. The score is in 4/4 time and B-flat major. The lyrics are: Mi - se-re - re me - i, De - - - - - us, Mi - se-re - re me - i, De - - - - - us, Mi - se-re - re me - i, De - - - - - us, Mi - se-re - re me - i, De - - - - - us, Mi - se-re - re me - i, De - - - - - us.

Musical score for Choir II (S1, S2, A, T, B) and Keyboard. The score is in 6/8 time and B-flat major. The lyrics are: se - cun-dum mag - nam mi - - - se - ri - cor - - - di - se - cun-dum mag - nam mi - - - se - ri - cor - di - am, mi - se - cun-dum mag - nam mi - - - se - ri - cor - di - - -

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10

S1 cor - - - - - di-am tu - - - - - am

S2 mi - se - ri - cor - - - - - di-am tu - - - - - am

A am mi - se - ri - cor - diam tu - - - - - am

T se - ri - cor - diam tu - - - - - am

B am tu - - - - - am

Kb

Tenor

14

T Et sec-un-dum mul-ti-tud-in-em mis-er-at-i-on-um tu-a-rum: de-le in - i-quit - a - tem me - um

Choir II (SSAB)

80

S1 Cor mun-dum cre-a in me, De - - - - -

S2 Cor mun-dum cre-a in me, De - - - - -

A Cor mun-dum cre-a in me, De - - - - -

B Cor mun-dum cre-a in me, De - - - - -

Kb

84

S1

S2

A

B

us: et spi-ri-tum rec-tum in-no-va in vi-sce - ri-bus

us: et spi-ri-tum rec-tum in-no-va in vi-sce - ri-bus me -

us: et spi-ri-tum rec-tum in-no-va in vi-sce - ri-bus

us: et spi-ri-tum rec-tum in-no-va in vi-sce - ri-bus

Kb

88

S1

S2

A

B

me - - - - - is.

me - - - - - is.

me - - - - - is.

me - - - - - is.

Kb

93

Tenor

T

Ne pro-ji-ci-as me a fa-ci-e tu-a: et spi-rit-um sanc-tum tu-um ne au-fe-ras a me.

Choir I (SSATB)

95

S1 Red-de mi-hi lae-ti-ti-um sa-lu - ta - ris tu - - - - -

S2 Red-de mi-hi lae-ti-ti-um sa-lu - ta - ris tu - - - - -

A Red-de mi-hi lae-ti-ti-um sa-lu - ta - ris tu - - - - -

T Red-de mi-hi lae-ti-ti-um sa-lu - ta - ris tu - - - - -

B Red-de mi-hi lae-ti-ti-um sa-lu - ta - ris tu - - - - -

Kb

99

S1 i et spi-ri-tu prin-ci-pa - li con - fir-ma

S2 i et spi-ri-tu prin-ci-pa - li

A i et spi-ri-tu prin-ci-pa - li con - fir-ma me, con -

T i et spi-ri-tu prin-ci-pa - li con - fir-ma me, con - fir -

B i et spi-ri-tu prin-ci-pa - li con - fir-ma me, con - fir -

Kb

104

S1 me, con - fir - - - - ma me.

S2 con - fir - ma me, con - fir - - - - ma me.

A fir - ma me, con - - - fir - ma me.

T ma me.

B fir - ma me, con - fir - - - ma me.

Kb

139 *Tenor*

T

Sac-ri-fi-ci-um De-o spir-it-us con-tri-bu-la-tus: cor con-tri-tum et hu-mil-i-at-um, De-us, non de-spi-ci-es.

141 *Choir II (SSAB)*

S1 Ben - ig-ne fac, Do-mi-ne, in bo-na vo-lun-ta-te tu - a Si - - - -

S2 Ben - ig-ne fac, Do-mi-ne, in bo-na vo-lun-ta-te tu - - a Si - - - -

A Ben - ig-ne fac, Do-mi-ne, in bo-na vo-lun-ta-te tu - a Si - - - -

B Ben - ig-ne fac, Do-mi-ne, in bo-na vo-lun-ta-te tu - a Si - - - -

Kb

145

S1

S2

A

B

on: ut ae-di-fi-cen-tur mu - ri

on: ut ae-di-fi-cen-tur mu - ri Je -

on: ut ae-di-fi-cen-tur mu - ri

Kb

on: ut ae-di-fi-cen-tur mu - ri

150

S1

S2

A

B

Je - ru - - - - sa - lem

ru - - - - - sa - lem

Je - - - ru - - - sa - lem

Je - - - ru - - - sa - lem

Kb

Harmony for verse 2 of O sacred head surrounded

Johann Sebastian Bach

(1685-1750)

No.72 Choral

Soprano
Alto

Thy come - li - ness and vi - gour is wi - thered up and gone,
And in thy waste - ed fi - gure I see death draw - ing on.

Tenore
Basso

O a - gon - y and dy - ing! O love to sin - ners free! Je-

su, all grace sup - ply - ing, turn thou thy face on me.

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PASSION CHORALE

76 76 D

The first system of the Passion Chorale consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of eighth and sixteenth notes, followed by a half note. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#), and the time signature is 7/6.

The second system continues the melodic and harmonic development from the first system. The upper staff maintains the melodic line, and the lower staff provides the accompaniment. The notation includes various rhythmic values and rests.

The third system shows further melodic and harmonic progression. The upper staff continues the melodic line, and the lower staff provides the accompaniment. The notation includes various rhythmic values and rests.

The fourth system concludes the piece. The upper staff continues the melodic line, and the lower staff provides the accompaniment. The notation includes various rhythmic values and rests.

Music: Traditional secular melody

in Hans Leo Hassler's *Lustgarten neuer teutscher Gesäng*, 1601

harmonised by JOHANN SEBASTIAN BACH (1685–1750)

GOOD FRIDAY

- 1 O sacred head, surrounded
by crown of piercing thorn!
O bleeding head, so wounded,
so shamed and put to scorn!
Death's pallid hue comes o'er thee,
the glow of life decays;
yet angel-hosts adore thee,
and tremble as they gaze.
- 2 Thy comeliness and vigour
is withered up and gone,
and in thy wasted figure
I see death drawing on.
O agony and dying!
O love to sinners free!
Jesu, all grace supplying,
turn thou thy face on me.
- 3 In this thy bitter passion,
good Shepherd, think of me
with thy most sweet compassion,
unworthy though I be:
beneath thy cross abiding
for ever would I rest,
in thy dear love confiding,
and with thy presence blest.

PAUL GERHARDT (1607–1676)

from a 14th-century Latin hymn

translated by HENRY WILLIAMS BAKER (1821–1877)

The choir and congregation stand and sing

Trisagion 7

Music: David Ogden

1st time *f*, 2nd time *ff*

DESCANT 1 & 2

CONGREGATION

SOPRANO ALTO

TENOR BASS

ORGAN

Ho - ly God, Ho - ly and strong,

4

Ho - ly and im - mor - tal, Have mer - cy on us. us.

Ho - ly and im - mor - tal, Have mer - cy on us. us.

Ho - ly and im - mor - tal, Have mer - cy on us. us.

40. King of glory, King of peace

George Herbert
(1593-1632)

Jesu, meines Herzens Freud
J. S. Bach (1685-1750)
arranged by W. H. Harris
edited by Lionel Dakers

Andante con moto *p*

SOPRANO
ALTO

TENOR
BASS

ORGAN

King of glo-ry, — King of peace,

5

I will love — thee; And that love may — nev - er cease, I will — move thee.

King of glory, King of peace

9

mf cresc.

Thou hast grant-ed my re-quest, Thou hast heard me; Thou didst note my

mf cresc.

mf cresc.

13

dim. *p*

work-ing breast, Thou hast spared me, Thou, thou hast spared me.

dim. *p*

dim. *p*

Man.

17

Where-fore with my ut-most art

p sostenuto

20

I will sing thee, And the cream of all my heart

Musical notation for measures 20-22, including vocal line and piano accompaniment.

23

I will bring thee. Though my sins against me cried,

Musical notation for measures 23-25, including vocal line and piano accompaniment. Includes markings: Ped. and Man.

26

Thou didst clear me; And alone, when they replied,

Musical notation for measures 26-28, including vocal line and piano accompaniment. Includes markings: *mf* and *dim.*

King of glory, King of peace

29

Thou didst hear me, Thou, thou didst hear me. Seven whole days, not

Thou didst hear me.

p *rit.* *f* a tempo

mf *p* *rit.* *f* a tempo

Ped.

33

one in seven, I will praise thee; In my heart, though

36

not in heaven, I can raise thee. Small it is in

39

this — poor sort To en - rol — thee: E'en e - ter - ni -

42

-ty's too short To ex - tol — thee, — to — ex - tol thee. —

rall. *p* a tempo

46

Ped.

Hymn: My song is love unknown

LOVE UNKNOWN 66 66 44 44

Last Verse Descant

7. Here might I stay and sing: — no sto - ry so di - vine; —

— ne - ver was love, dear King, ne - ver was grief — like thine!

This is — my Friend in whose — sweet praise, I

all — my days could glad - ly spend.

- 1 My song is love unknown,
my Saviour's love to me,
love to the loveless shown,
that they might lovely be.
O who am I,
that for my sake
my Lord should take
frail flesh, and die?
- 2 He came from his blest throne,
salvation to bestow;
but men made strange, and none
the longed-for Christ would know.
But O, my Friend,
my Friend indeed,
who at my need
his life did spend.
- 3 Sometimes they strew his way,
and his sweet praises sing;
resounding all the day
hosannas to their King.
Then 'Crucify!'
is all their breath,
and for his death
they thirst and cry.
- 4 * Why, what hath my Lord done?
What makes this rage and spite?
He made the lame to run,
he gave the blind their sight.
Sweet injuries!
yet they at these
themselves displease,
and 'gainst him rise.
- 5 They rise, and needs will have
my dear Lord made away;
a murderer they save,
the Prince of Life they slay.
Yet cheerful he
to suffering goes,
that he his foes
from thence might free.
- 6 * In life, no house, no home
my Lord on earth might have;
in death, no friendly tomb
but what a stranger gave.
What may I say?
Heaven was his home;
but mine the tomb
wherein he lay.
- 7 Here might I stay and sing:
no story so divine;
never was love, dear King,
never was grief like thine!
This is my Friend,
in whose sweet praise
I all my days
could gladly spend.

Words: Samuel Crossman 1624–84

Music: John Ireland 1879–1962

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Descant: David Ogden

