

1 Peter 2: 24

*Jesus bore our sins in His body on the tree,
so that we might die to sin and live for righteousness.
By His wounds we have been healed.*

Jesus Died Upon the Tree is an anthem for Holy Week that may also be appropriate for Ash Wednesday, the fourth Sunday in Eastertide and communion services throughout the year. Suggested corresponding lectionary readings include Psalm 23, John 10: 1-10, Acts 2: 42-47 and 1 Peter 2: 19-25. One basic homiletical theme is the cup of salvation flowing from the blood of the Good Shepherd, Jesus Christ, on the cross at Calvary.

This hauntingly beautiful anthem has been arranged by Patrick M. Liebergen from a 19th-century American canon. The 16-measure introduction may be played by keyboard, or by flute or clarinet. If several woodwind instruments are available, they may play in canon as indicated by the asterisks, ad libitum, until the director cues the entrance of the singers and keyboard. They may also double the voices, one instrument per part, during the vocal canon section (mm. 28-55). This anthem may also be performed by a cappella choir and woodwind(s).

Patrick M. Liebergen is Director of Choral Activities at the University of Wisconsin (Stout). With music degrees from St. Norbert College in DePere, Wisconsin, the University of Wisconsin (Madison), and the University of Colorado (Boulder), he frequently appears throughout the country as an adjudicator and clinician. Dr. Liebergen has received choral composition awards from the Twin Cities Church Musicians' Association and the Wisconsin Choral Directors' Association, and his works are widely published and performed.

JESUS DIED UPON THE TREE

for S.A.T.B. voices, accompanied or a cappella,
with opt. narrator and flute or clarinet solo or ensemble*

Words by
PATRICK M. LIEBERGEN

TRADITIONAL AMERICAN MELODY
Arranged by **PATRICK M. LIEBERGEN**

Smoothly and expressively (♩ = ca. 88)

** FLUTE or
CLARINET
(opt.)

mp
(Mm. 1-16 may be played on the keyboard)

5 **

9 **

mf

10

dim.

17 NARRATOR (Opt.): Jesus died upon the tree

mp unis.

15 SOPRANO

ALTO

TENOR

BASS

15

17

mp

* Also available in an edition for 2-part or 3-part any combination voices, No. 18901.

Parts for flute and clarinet may be found on pages 11 and 12, respectively.

** Flute plays one octave higher. Mm. 1-16 may be played by a solo instrument or by 2-4 instruments in canon, entering as indicated by the asterisks and continuing ad libitum until the director cues the entrance of the singers and keyboard at m. 17.

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when the precious cup was poured. Crown of thorns He wore for me when they pierced Him with the sword. Sent from God to set me free; they proclaimed Him King adored. On the cross

19 *mf* Oo _____ *mf* Oo _____

19 *mf*

at Calvary, love was given from my Lord.

23 (♩ = ♩) *dim. e poco rit.* *mp a tempo*
 Oo _____ *dim. e poco rit.* *mp*

(♩ = ♩) *poco rit.* *a tempo* *mp*
 23 (♩ = ♩) *dim. e poco rit.* *a tempo* *mp*

26

28 BASS mp

Je - sus died up -

mp

29

on the tree when the pre - cious cup was poured.

(tacet)

32

ALTO mp

Je - sus died up - on the tree when the pre - cious

Crown of thorns He wore for me when they pierced Him

35

SOPRANO

36

(ALTO)

cup was poured. Crown of thorns He wore for me

TENOR

mp

Je - sus died up - on the tree

(BASS)

with the sword. Sent from God to set me free;

35

36

38

mf

Je - sus died up -

when they pierced Him with the sword. Sent from God to

when the pre - cious cup was poured. Crown of thorns He

they - pro - claimed Him - King a - dored. On the cross at

38

mf

41

on the tree when the pre - cious cup was poured.
 set me free; they pro - claimed Him King a - dored.
 wore for me when they pierced Him with the sword.
 Cal - va - ry, love was giv - en from my Lord.

(tacet)

41

41

44

Crown of thorns He wore for me when they pierced Him -
 On the cross at Cal - va - ry, love was giv - en -
 Sent from God to set me free; they pro - claimed Him -

(FLUTE or CLARINET)

44

mf

47

with the sword. Sent from God to set me free;
from my Lord.
King a-dored. On the cross at Cal-va-ry,

50

52 *mp*

they pro-claimed Him King a-dored. On the cross at
(tacet)
(tacet)
love was giv-en from my Lord.
52 * *mp*

* When played on organ, do not roll the chords, mm. 52-59.

53 (SOPRANO)

Cal - va - ry, love — was giv - en — from my Lord.

56

60

SOPRANO

mp unis.

ALTO

Oo — Oo —

TENOR

mp unis.

BASS

60

63 *mf*

63 *mf*

66 *dim. e molto rit.* *pp*

molto rit. *p* *pp*

66 *dim. e molto rit.* *pp*

JESUS DIED UPON THE TREE

FLUTE

TRADITIONAL AMERICAN MELODY
Arranged by PATRICK M. LIEBERGEN

Smoothly and expressively (♩ = ca. 88)

The musical score consists of ten staves of music. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is marked 'Smoothly and expressively' with a quarter note equal to approximately 88 beats per minute. The score includes various dynamics such as *mp*, *mf*, *dim.*, *p*, and *pp*, as well as tempo markings like *a tempo* and *poco rit.*. There are several measures with repeat signs and first/second endings. A large red watermark 'PREVIEW ONLY' is overlaid diagonally across the score.

* Mm. 1-16 may be played by a solo instrument or by 2-4 instruments in canon, entering as indicated by the asterisks and continuing ad libitum until the director cues the entrance of the singers and keyboard at m. 17.

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JESUS DIED UPON THE TREE

B \flat CLARINET

TRADITIONAL AMERICAN MELODY
Arranged by PATRICK M. LIEBERGEN

Smoothly and expressively ($\text{♩} = \text{ca. } 88$)

The musical score is written for B-flat Clarinet in 4/4 time. It begins with a dynamic marking of *mp* and a tempo instruction of "Smoothly and expressively ($\text{♩} = \text{ca. } 88$)". The score consists of ten staves of music. The first staff starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody is written on a single staff. The score includes various dynamic markings such as *mp*, *mf*, *dim.*, *p*, and *pp*. There are also tempo markings like *a tempo* and *poco rit.*. The score features several measures with asterisks (*), indicating where the instrument can enter in a canon. Measure numbers 5, 9, 10, 15, 17, 24, 28, 30, 36, 44, 46, 51, 52, 56, and 60 are marked. The score ends with a *molto rit.* marking and a final dynamic of *pp*.

* Mm. 1-16 may be played by a solo instrument or by 2-4 instruments in canon, entering as indicated by the asterisks and continuing ad libitum until the director cues the entrance of the singers and keyboard at m. 17.

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