

ON THE PASSION OF CHRIST

THE LAST SUPPER — THE BETRAYAL — THE CRUCIFIXION

Cantata for Mixed Voices with Soprano, Tenor and Baritone Solos
Suitable for Lent and Holy Week

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1. THE LAST SUPPER

Moderato

ORGAN

mf *rit.*

Man.

f *a tempo* *mf*

SOPRANO *p*

ALTO

* Now when the e - ven was

TENOR *p*

BASS *p*

p *p* *p* *p*

Ped.

* St. Matthew.

Approximate time of performance: 30 minutes.

Made in U. S. A

Parts for String Orchestra or Quartet available.

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come, he sat down with the twelve. And as they did eat, he

This system contains the first two systems of music. The top system features a vocal line with lyrics and a piano accompaniment. The second system continues the piano accompaniment.

said,

BARITONE SOLO *mf*

Ver-i-ly I say un-to you, that one of you shall be-

This system contains the third and fourth systems of music. The third system features a vocal line for the Baritone Solo with lyrics and a piano accompaniment. The fourth system continues the piano accompaniment.

SOPRANO *mf*

ALTO

TENOR

BASS *mf*

And they were ex-ceed-ing sor-row- tray me. —

This system contains the fifth and sixth systems of music. The fifth system features four vocal lines (Soprano, Alto, Tenor, Bass) with lyrics and a piano accompaniment. The sixth system continues the piano accompaniment.

2. THE BETRAYAL

Adagio pesante c. ♩ = 76

Piano introduction in G minor, 2/4 time. The music is marked *p* (piano). The right hand features a melodic line with a long note in the first measure, while the left hand plays a steady eighth-note accompaniment.

TENOR SOLO

Tenor solo and piano accompaniment. The tenor part begins with a rest, followed by a melodic line marked *mf* (mezzo-forte). The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. A triplet of eighth notes is marked with a '3' above it.

* When

Vocal line with lyrics: "Je - sus had spo-ken these words, he went forth with his dis-ci-ples — in-to the". The melody is marked with a triplet of eighth notes. The piano accompaniment continues with a steady eighth-note accompaniment.

Vocal line with lyrics: "gar-den of Geth - sem-a - ne." The melody is marked with a triplet of eighth notes. The piano accompaniment features a melodic line in the right hand and a steady eighth-note accompaniment in the left hand, marked with *p* and *mf*.

* St. Matthew and St. John.

SOPRANO *pp* **

ALTO * Ah, ho-ly Je - sus, how hast Thou of - fend - ed,

TENOR

BASS *pp*

p

That man to judge Thee hath in hate pre - tend - ed? By foes de -

p

pp

rid - ed, by Thine own re - ject - ed, O most af -

pp

rit. *p*

rit.

* Rev. Johann Heermann, c. 1630
Trans. by Robert Bridges, 1899

** Herzliebster Jesu (Johann Crüger, 1640)

3. THE CRUCIFIXION

Moderato

Piano accompaniment for the first system, featuring a treble and bass clef. The music consists of triplet eighth notes in both hands, with a forte (*f*) dynamic marking.

SOPRANO *f*

ALTO * And the sol-diers led - him a -

TENOR *f*

BASS *f*

Vocal staves for Soprano, Alto, Tenor, and Bass. The lyrics are: "And the soldiers led him away into the Praetorium". The piano accompaniment below features triplet markings and a dynamic range from *mf* to *f*.

way in-to the Prae - tor - i -

Vocal staves for Soprano and Alto. The lyrics are: "way into the Praetorium". The piano accompaniment below features triplet markings.

* St. Mark.

Lento
p
 um; And they clothed him with

Lento
mf *f* *p*

Man.

pp
 pur-ple, and plat - ted a crown of thorns, - and put it - a - bout his

pp

accel. e cresc. *mf* *f* *Maestoso* *ff*

head, And be - gan to sal - ute him, Hail, King of the

mf *f* *ff*

accel. e cresc. *Maestoso*