

# 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*

*p*

*mf*

3

SOPRANO *p*

ALTO

TENOR

BASS *p*

\* Now when the e - ven was

*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 has a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand.

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 baritone solo with lyrics and a piano accompaniment. The fourth system continues the baritone solo and piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand.

SOPRANO *mf*

ALTO

TENOR

BASS *mf*

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

This system contains the fifth, sixth, seventh, and eighth 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 vocal lines and piano accompaniment. The seventh system continues the vocal lines and piano accompaniment. The eighth system continues the vocal lines and piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand.

## 2. THE BETRAYAL

Adagio pesante c. ♩ = 76

Piano introduction in G minor, 3/4 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 continues with a steady eighth-note accompaniment, marked *p* (piano) and *mf* (mezzo-forte).

\* St. Matthew and St. John.

SOPRANO *pp* \*\*

ALTO

TENOR

BASS *pp*

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

*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

TENOR

BASS *f*

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

*mf* *f*

Vocal staves for Soprano, Alto, Tenor, and Bass, and piano accompaniment. The vocal parts enter with the lyrics "And the soldiers led him a -". The piano accompaniment features triplet markings and dynamic markings of *mf* and *f*.

way in-to the Prae - tor - i -

Vocal staves for Soprano, Alto, Tenor, and Bass, and piano accompaniment. The vocal parts continue with the lyrics "way in-to the Prae-tor-i-". The piano accompaniment features triplet markings.

\* St. Mark.

Lento

um; And they clothed him with

*p*

Lento

*p*

Man.

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

*pp*

*pp*

Maestoso

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

*mf* *f* *ff*

*mf* *f* *ff*

Maestoso

*mf* *f* *ff*