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THE BENDED TREE

by

Graeme Shields

A thesis submitted to the Graduate College
in partial fulfillment of the requirements
for the Degree of Master of Music
School of Music
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THE BENDED TREE

Graeme Shields, M.M.

Western Michigan University, 2017

The Bended Tree is a multi-movement, 40-minute cantata for chorus, organ, piano, flute, oboe, clarinet, trumpet, violin, and percussion. It explores timbral, textural, and harmonic development within loosely a symmetrical form divided in the center by 30 seconds of silence. The text for the cantata stems from a series of Lutheran hymns and Biblical passages, set to original music.

In the interest of facilitating flexibility for performances, the movements are written so that they can be performed individually, in any subset, or in the piece's entirety. The instrumentation is also variable: the core ensemble is comprised of chorus, piano, and organ while the other instruments are treated as supplementary, utilized to intensify the preexisting events articulated by the core ensemble.

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Instrumentation

SATB Chorus
Flute
Oboe
Clarinet
Trumpet
Violin
Piano
Organ

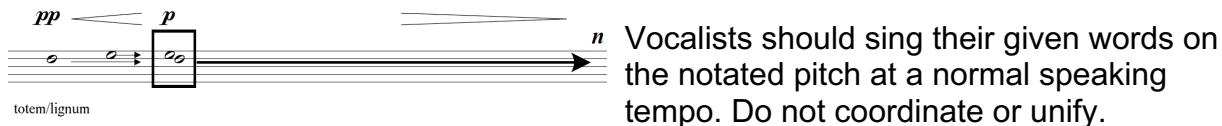
Percussion:
Floor Tom
Bass Drum
Glockenspiel
Mark Tree
Triangle
Tambourine

Performance Notes

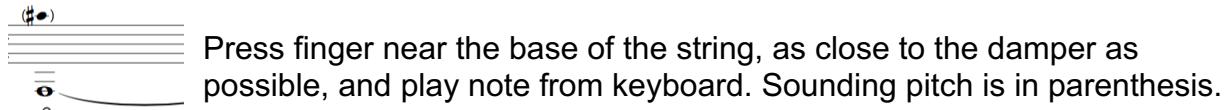
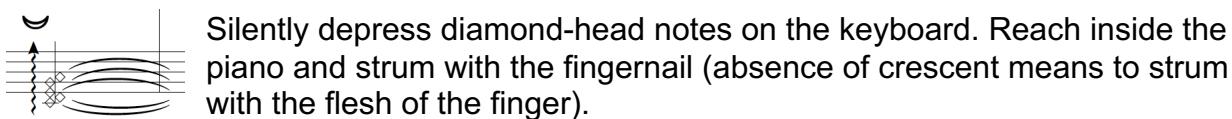
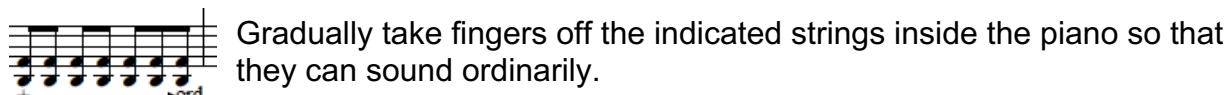
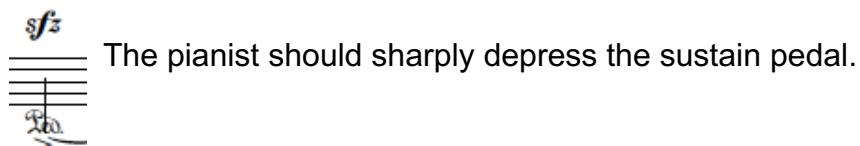
Voice

The vocal parts often include 'x' note heads accompanied by consonants. This means to articulate the given consonant without striving for any particular pitch. The placement of the 'x' note head is variable, dependent on the surrounding material in order to help the performer perceive fluidity.

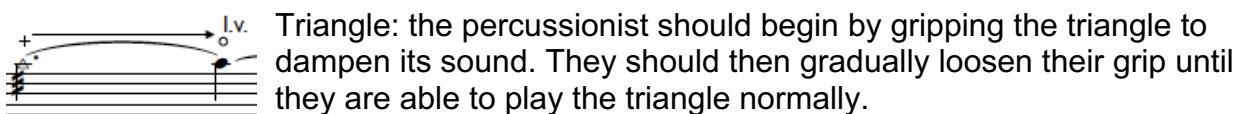
There is an absence of word extensions in the score. This is to avoid confusion between a melisma (indicated in the score with a slur over the notes iterated by one syllable) and gradually moving between vowels (indicated in the score with an arrow between vowel sounds).



Piano



Percussion



Program Notes

The Bended Tree began as a simple project consisting of hymn arrangements, but as the work began to evolve, I saw potential in form and expression. The cantata's pitch content became integral to melodic and harmonic development. The cyclical concept of life and death spoke to me, and I wanted to create a structure that reflected this idea, even if it wasn't to be immediately perceived by the listener. The result was a pitch map that consisted of cycles of pitches alternating between a perfect fifth and a minor second, essentially producing a [0,1,4,5,8,9] pitch class. What remained important, however, was the process of how to progress through the pitch cycles, made clear in the pitch map, and the relationships between cycles. Although there is variation from this pitch map throughout the work, a majority of the pitch material is heavily influenced by this cyclic system, helping to unify the different hymns to make the final product more homogenous.

In regards to form, I was initially interested in blatant symmetry pervading the organization and presentation of the hymns, but found other ways to impose symmetry on the piece. The music accompanying each reading, for example, is organized by register, timbre, and rhythm. Beginning on some of the highest sounds achievable within the ensemble, the material gradually moves downward and the rhythms begin to compress as the work nears the crucifixion. Following this turning point, the process reverses itself, ending in a similar way that it began. Because these readings are separated by hymns, the process is not immediately obvious but displays a clear and simple trajectory.

Compacted Text

First Branch: *Sing, My Tongue*

- | | | | |
|---|---|---|--|
| 1 | <p><i>Sing, my tongue, the battle;
Tell the triumph far and wide;
Tell aloud the story of the
Crucified;</i></p> <p><i>Tell how Christ the world's
redeemer,
Vanquished death the day he
died</i></p> <p><i>Sing my tongue the triumph
Sing far and wide.</i></p> | 3 | <p><i>Thirty years among us
Jesus went to Nazareth,
Destined, did his work and
Met His death;</i></p> <p><i>Like a lamb he humbly yielded
On the cross his dying breath</i></p> <p><i>Thirty years among us
Jesus met His death.</i></p> |
| 2 | <p><i>God in mercy saw us
Sunk in shame and misery,
Felled to death in Eden
Where we claimed the tree;</i></p> <p><i>Then another tree was chosen,
Which the world from death
would free.
God in mercy saw us
Sunk in misery.</i></p> | 4 | <p><i>Bend your bough of glory,
To the Father and the Son,
To the Spirit honour
Evermore be done</i></p> <p><i>Be for all the noblest tree
While the timeless ages run.</i></p> <p><i>Glory to the Father
And to the Son</i></p> |

Venantius Honorius Fortunatus, 530-609; tr. John Mason Neale, 1818-1866, alt.
Graeme Shields, 1992-, alt.

First Reading

On the first day of Unleavened Bread, the disciples came to Jesus, saying, “Where do you want us to make the preparations for you to eat the Passover?” He said, “Go into the city to a certain man, and say to him, ‘The Teacher says, My time is near; I will keep the Passover at your house with my disciples.’” So the disciples did as Jesus had directed them, and they prepared the Passover meal.

Matthew 26:17-19

Now before the festival of the Passover, Jesus knew that his hour had come to depart from this world and go to the Father. Having loved his own who were in the world, he loved them to the end.

John 13:1

When it was evening, he took his place with the twelve; and while they were eating, he said, “Truly I tell you, one of you will betray me.” And they became greatly distressed and began to say to him one after another, “Surely not I, Lord?” Judas, who betrayed him, said, “Surely not I, Rabbi?” He replied, “You have said so.”

Matthew 26:20-22, 25

While they were eating, Jesus took a loaf of bread, and after blessing it he broke it, gave it to the disciples, and said, “Take, eat; this is my body.” Then he took a cup, and after giving thanks he gave it to them, saying, “Drink from it, all of you; for this is my blood of the covenant, which is poured out for many for the forgiveness of sins. I tell you, I will never again drink of this fruit of the vine until that day when I drink it new with you in my Father’s kingdom.”

Matthew 26:26-29

Second Branch: O Living Bread

- 1 *O Living Bread from heaven, how well you feed your guest!
The gifts that you have given have filled my heart with rest.
O wondrous food of blessing! O cup that heals our woes!
My heart, this gift possessing, in thankful song o'erflows!*
- 2 *My Savior, you have led me within your holiest place,
And here yourself have fed me with treasures of your grace;
For you have freely given what earth could never buy,
The bread of life from heaven, that now I shall not die.*
- 3 *You gave me all I wanted; this food can death destroy.
And you have freely granted the cup of endless joy.
My Lord, I do not merit the favor you have shown,
And all my soul and spirit bow down before your throne.*
- 4 *Oh, grant me then, well-strengthened with heav'nly food, while here
My course on earth is lengthened, to serve you, free from fear;
And bring me home to praise you where none can peace destroy,
Where I will ever raise you glad songs in endless joy.*

Johann Rist, 1607-1667; tr. Catherine Winkworth 1827-1878

Second Reading

“Little children, I am with you only a little longer. You will look for me; and as I said to the Jews so now I say to you, ‘Where I am going, you cannot come.’ I give you a new commandment, that you love one another. Just as I have loved you, you also should love one another. By this everyone will know that you are my disciples, if you have love for one another.”

John 13:31-35

Second Reading (cont.)

Then Jesus went with them to a place called Gethsemane; and he said to his disciples, "Sit here while I go over there and pray." He took with him Peter and the two sons of Zebedee, and began to be grieved and agitated. Then he said to them, "I am deeply grieved, even to death; remain here, and stay awake with me." And going a little farther, he threw himself on the ground and prayed, "My Father, if it is possible, let this cup pass from me; yet not what I want but what you want." Then he came to the disciples and found them sleeping; and he said to Peter, "So, could you not stay awake with me one hour? Stay awake and pray that you may not come into the time of trial; the spirit indeed is willing, but the flesh is weak." Again he went away for the second time and prayed, "My Father, if this cannot pass unless I drink it, your will be done." Again he came and found them sleeping, for their eyes were heavy. So leaving them again, he went away and prayed for the third time, saying the same words.

Then he came to the disciples and said to them, "Are you still sleeping and taking your rest? See, the hour is at hand, and the Son of Man is betrayed into the hands of sinners. Get up, let us be going. See, my betrayer is at hand."

Matthew 26:36-46

Third Branch: *Stay with Me*

*Stay with me
Remain here with me
Watch and pray*

Matthew 26:38-41

Third Reading

While he was still speaking, Judas, one of the twelve, arrived; with him was a large crowd with swords and clubs, from the chief priests and the elders of the people. At that hour Jesus said to the crowds, “Have you come out with swords and clubs to arrest me as though I were a bandit? Day after day I sat in the temple teaching, and you did not arrest me. But all this has taken place, so that the scriptures of the prophets may be fulfilled.” Then all the disciples deserted him and fled.

Matthew 26:47-48, 55-56

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.

John 19:17-18

Fourth Branch: *Take Up Your Cross* • Fourth Reading

- 1 *“Take up your cross”, the Savior said.
If you would my disciple be
Take up your cross with willing heart
And humbly follow after me.*

Then Jesus said, “Father forgive them; for they do not know what they are doing.” And they cast lots to divide his clothing.

Luke 23:34

- 2 *Take up your cross let not its weight
fill your weak spirit with alarm
His strength shall bear your spirit up
And brace your heart and nerve your arm.*

Fourth Branch: *Take Up Your Cross* • Fourth Reading (cont.)

Pilate also had an inscription written and put on the cross. It read, “Jesus of Nazareth, the King of the Jews.”

John 19:19

- 3 *Take up your cross and follow Christ,
nor think till death to lay it down;
for those who humbly bear the cross
one day will wear the glorious crown.*

When Jesus knew that all was now finished, he said, “I am thirsty.” So they put a sponge full of the wine on a branch of hyssop and held it to his mouth. When Jesus had received his wine, he said, “It is finished.”

John 19:28-30

- 4 *Take up your cross, nor heed the shame
nor let your foolish heart rebel;
for you the Lord endured the cross
to save your soul from death and hell.*

Then he bowed his head and gave up his spirit.

John 19:30

Charles W. Everest, 1824-2877

Fifth Branch: *What Wondrous Love Is This*

- 1 *What wondrous love is this, oh my soul, oh my soul!
What wondrous love is this, oh my soul!
What wondrous love is this that caused the Lord of bliss
To bear the dreadful curse for my soul, for my soul,
To bear the dreadful curse for my soul?*

Fifth Branch: *What Wondrous Love Is This* (cont.)

2 *And when from death I'm free, I'll sing on...*

And when from death I'm free, I'll sing God's love for me,

And through eternity I'll sing on...

North American folk hymn, 19th cent., alt.

Fifth Reading

Now when the centurion, who stood facing him, saw that in this way he breathed his last, he said, "Truly this man was God's Son!"

Mark 15:39

Who has believed what we have heard? And to whom has the arm of the Lord been revealed? For he grew up before him like a young plant, and like a root out of dry ground; he had no form or majesty that we should look at him, nothing in his appearance that we should desire him. All we like sheep have gone astray; we have all turned to our own way, and the Lord has laid on him the iniquity of us all.

Isaiah 53:1-2, 6

Sixth Branch: *The Bended Tree*

*Pandus bratus
Totum lignum*

*The bended tree
It does not groan or crack*

Totum lignum

Graeme Shields, 1992-

Sixth Reading

Since it was the day of Preparation, the Jews did not want the bodies left on the cross during the Sabbath, especially because that Sabbath was a day of great solemnity. So they asked Pilate to have the legs of the crucified men broken and the bodies removed. The soldiers came and broke the legs of the first and of the other who had been crucified with him.

But when they came to Jesus and saw that he was already dead, they did not break his legs. Instead, one of the soldiers pierced his side with a spear, and at once blood and water came out... These things occurred so that the scripture might be fulfilled, "None of his bones shall be broken." And again another passage of scripture says, "They will look on the one whom they have pierced."

John 19:31-37

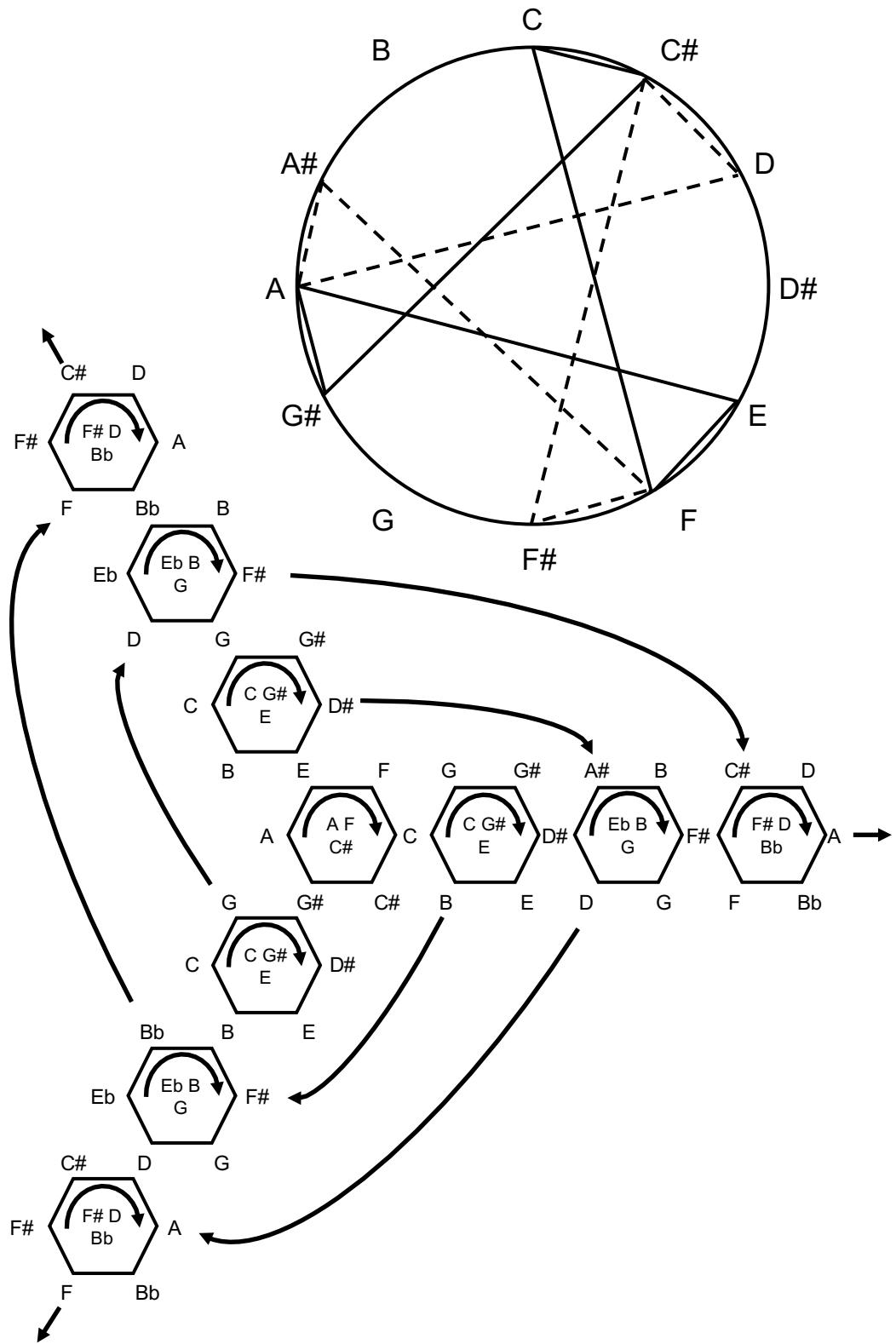
Christ Jesus, who, though he was in the form of God, did not regard equality with God as something to be exploited, but emptied himself, taking the form of a slave, being born in human likeness. And being found in human form, he humbled himself and became obedient to the point of death – even death on a cross.

Philippians 2:6-8

"For God so loved the world that he gave his one and only Son, that whoever believes in him shall not perish but have eternal life."

John 3:16

Pitch Content Map



The Bended Tree

Prelude

Study Score

Soprano

Alto

Tenor

Bass

Flute

Oboe

Clarinet in B♭

Trumpet in C

Violin

Piano

Organ

Percussion 1

Percussion 2

Sw: 8' Flutes, Strings
Gr: 8' Reeds, Sw to Gr
Ped: Sw to Ped, 16' Bourdon

p

cresc.

Pno. 

 Org. 

9




Steady $\text{♩} = \text{c. } 100-108$

Ob. 

 C Tpt. 

 Pno. 

 Org. 

16

mf

mf

mf

f Gr. {



Fl. *mf*

Ob. *mp*

B♭ Cl. *mf*

C Tpt. *mp*

Org.

Perc 2 triangle

Ob. rit. *ff*

C Tpt. *ff*

Vln. *f* *ff*

Org. *f* *ff*

Perc 2 bass drum *mp* *f*

Arduous $\text{♩} = \text{c. } 68\text{--}72$

Pno.

41

Org.

Sw: { p [closed] f

41

Perc. 1

p glockenspiel

41

Perc 2

p bass drum f

41

First Branch: Sing My Tongue

7

S A T B Ob. B♭ Cl. Pno. Perc. 2

n

mp > > *f* > *fp*

Ss ss ss Mm Smm

n

mp > > *f* > *fp*

Ss ss ss Mm Smm

n

mp > > *f* > *fp*

Ss ss ss Mm Smm

n

mp > > *f* > *fp*

Ss ss ss Mm Smm

p

p subito

f >

p subito

S *f* *mf*
 A *f* *mf*
 T *f* *mf*
 B *f* *mf*

 Fl. *mf* *f*
 Ob. *mf* *f*
 B♭ Cl. *mf*

 C Tpt. with mute *mf*

 Vln.

 Pno. *f* *p subito*
 Perc. 2 *f* *p subito*

The musical score consists of two systems of music. System 1 (measures 19-20) features vocal parts (Soprano, Alto, Tenor, Bass) and woodwind parts (Flute, Oboe, Bassoon). The vocal parts play eighth-note patterns with dynamic markings *f* and *mf*. The woodwinds play sixteenth-note patterns. System 2 (measures 21-22) features brass and string instruments. The brass (Trumpet, Trombone) play eighth-note patterns with *mf* and *f* dynamics. The strings (Violin) play eighth-note patterns with rests. The piano part in System 2 starts with a forte dynamic *f* followed by a piano dynamic *p subito*, with a transition to *ord.* (ordinary) dynamics. Percussion 2 provides rhythmic support with eighth-note patterns.

Soprano (S) starts at measure 25 with dynamic **p subito**, followed by **f**. The vocal line consists of eighth and sixteenth notes. The lyrics are: "Ss (sing!) Sing my tongue the bat - tle far and wide". The vocal part ends with a fermata over the bar line.

Alto (A) begins at the same time with dynamic **p subito**, followed by **f**. The lyrics continue: "Ss (sing!) Sing my tongue the bat - tle Tell the tri - umph far and wide".

Tenor (T) joins in at measure 25 with dynamic **p subito**, followed by **f**. The lyrics are: "Ss (sing!) Sing my tongue the bat - tle far and wide".

Bass (B) enters at measure 25 with dynamic **p subito**, followed by **f**. The lyrics are: "Ss (sing!) Sing my tongue the bat - tle Tell the tri - umph far and wide".

Flute (Fl.) has a short melodic line starting with **mf < f**.

Oboe (Ob.) follows with a similar melodic line starting with **mf < f**.

Bassoon (B♭ Cl.) has a short melodic line starting with **p < f** and "no mute".

Clarinet (C Tpt.) has a short melodic line starting with **mp < f**.

Piano (Pno.) starts at measure 25 with a dynamic **p** and "ord.". It features a rhythmic pattern of eighth and sixteenth notes.

Organ (Org.) starts at measure 25 with a dynamic **f**. It has a sustained note with a grace note above it.

Percussion 1 (Perc. 1) starts at measure 25 with a dynamic **p**, followed by **f**. It includes a dynamic marking **I.V.**.

Percussion 2 (Perc. 2) starts at measure 25 with a dynamic **f**, followed by **p**, and ends with a dynamic **f**.

Sw: 8' 4' Strings
 Gr: 8', 16' Reeds and Trompettes
 Ped: Sw to Ped, 16' Bourdon

31

Soprano (S) vocal line:

Tell a - loud the sto - ry of the cru - ci - fied. the world's re-dee - mer

Alto (A) vocal line:

Tell a - loud the sto - ry of the cru - ci - fied. Tell how Christ the world's re-dee - mer

Tenor (T) vocal line:

Tell a - loud the sto - ry of the cru - ci - fied.

Bass (B) vocal line:

Tell a - loud the sto - ry of the cru - ci - fied.

Flute (Fl.)

Oboe (Ob.)

B♭ Clarinet (B♭ Cl.)

Piano (Pno.)

Organ (Org.)

Percussion 1 (Perc. 1)

Percussion 2 (Perc. 2)

S *f*
 van - quished death the day he died.
p subito
 Sing my tongue the tri - umph sing far and

A *f*
 the day he died
p subito
 Sing my tongue the tri - umph sing far and

T *f*
 the day he died
p subito
 Sing my tongue the tri - umph sing far and

B *p*
 Sing my tongue the tri - umph sing far and

Fl. *f*
 37

C Tpt. *f*
 37

Vln. *mf* <*f*
 37

Pno. *f* *p*
 37

Org. *f* Gr {
 37

Perc. 1 tambourine
f *fp* *f*
 37

Perc. 2 floor tom bass drum
sfp *p*
 37

S *wide.* *saw us (s)*
 A *wide.* *saw us (s)*
 T *wide.* *God in mer - cy saw us*
 B *wide.* *God in mer - cy saw us*
 Pno.
 Org.
 Perc. 2 *l.v.* *floor tom* *mf*

49
 S: *m!* *E-den (n)* *fp* *t!*
 A: *m!* *E-den (n)* *fp* *t!*
 T: *Sunk in shame and mi - ser-y* *Felled to death in E - den* *where we claimed the tree*
 B: *Sunk in shame and mi - ser-y* *Felled to death in E - den* *where we claimed the tree*
 Fl.
 B♭ Cl.
 Org.
 Perc. 2: *f* *mf*

S *fp*
 A *fp*
 T nasal
 B nasal
 Pno.
 Org.
 Perc. 2 *mf* *floor tom*

Soprano: saw us (s)
 Alto: saw us (s)
 Tenor: God in mer - cy saw us sunk in mi - ser - y (ee)
 Bass: God in mer - cy saw us sunk in mi - ser - y (ee)

67

S A T B Pno. Org. Perc. 2

mf

Sng Mm Tng

mf

Sng Mm Tng

mf

Sng Mm Tng

mf

Sng Mm Tng

mf

ord.

bass drum

p *f*

Soprano (S) - Treble clef, 2 measures of 5/8, then 9/8, then 6/8. Dynamics: *mp*, *p*. Lyric: "Thir - ty years a - mong us".

Alto (A) - Treble clef, 2 measures of 5/8, then 9/8, then 6/8. Dynamics: *mp*, *p*. Lyric: "Thir - ty years a - mong us".

Tenor (T) - Treble clef, 8/8. Dynamics: *mp*. Lyric: "Thir - ty years a - mong us". Then "Je - sus went to".

Bass (B) - Bass clef, 2 measures of 5/8, then 9/8, then 6/8. Dynamics: *mp*. Lyric: "Thir - ty years a - mong us". Then "Je - sus went to".

Piano (Pno.) - Treble and Bass staves. Dynamics: *mp*. Playing eighth-note chords.

Percussion 2 (Perc. 2) - 2 measures of 5/8, then 9/8, then 6/8. Dynamics: *mp*, *p*, *mp*.

Soprano (S) - Treble clef, 2/4 time. Dynamics: *mp*, *p*, *mp*. Lyric: "Des - tined did his work and Met".

Alto (A) - Treble clef, 2/4 time. Dynamics: *mp*, *p*, *mp*. Lyric: "Des - tined did his work and Met".

Tenor (T) - Treble clef, 2/4 time. Dynamics: *p*, *mp*. Lyric: "Na - za - reth". Then "Des - tined did his work and Met".

Bass (B) - Bass clef, 2/4 time. Dynamics: *p*, *mp*. Lyric: "Na - za - reth". Then "Des - tined did his work and Met".

Piano (Pno.) - Treble and Bass staves. Dynamics: *mf*. Playing eighth-note chords.

Percussion 2 (Perc. 2) - 2 measures of 5/8, then 9/8, then 6/8. Dynamics: *p*, *mp*.

98

S dy - ing breath Thir - ty years a - mong us Je - sus met His death.

A dy - ing breath Thir - ty years a - mong us Je - sus met His death.

T *mf* haa Thir - ty years a - mong us Je - sus met His death.

B *mf* haa Thir - ty years a - mong us Je - sus met His death.

Pno. 98

Org. 98

Perc. 2 98

The musical score consists of five staves. The top four staves represent the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). They all sing the same lyrics in unison. The lyrics are: "dy - ing breath Thir - ty years a - mong us Je - sus met His death." The bass part includes dynamic markings *mf* and *mp*. The fifth staff is for the piano (Pno.) and organ (Org.), which play eighth-note patterns. The percussion part (Perc. 2) also plays eighth-note patterns. The score is in common time, with various key changes indicated by key signatures and sharps/flats. Measure numbers 98 are marked above the staves.

Fl. *f* *mp*

Ob.

B♭ Cl. *f* *mp*

C Tpt. *f* *mp* *f* *mp*

Vln. *mp* *mf*

Pno. *f* *p*

Org. *f* *p*

glockenspiel

Perc. 1 *f* *mp* *p* *mp*

Perc. 2 *f*

Fl. *mf* < *f*
 Ob. *f* *mp* *f*
 B♭ Cl.
 C Tpt. *f*
 Vln. *mf* *f*
 Pno. *f* *p subito*
 Org. *f*
 Perc. 1 *fp* < *mp*
 Perc. 2 *mp* *f* *p subito*

glockenspiel
bass drum I.v. *floor tom* *bass drum*

Soprano (S) part: 120 BPM, 3/8 time, dynamic f. Vocal line: Bend your boughs of glo - ry to the Fa - ther and the Son.

Alto (A) part: 120 BPM, 3/8 time, dynamic f. Vocal line: Bend your boughs of glo - ry to the Fa - ther and the Son.

Tenor (T) part: 120 BPM, 3/8 time, dynamic f. Vocal line: Bend your boughs of glo - ry to the Fa - ther and the Son.

Bass (B) part: 120 BPM, 3/8 time, dynamic f. Vocal line: Bend your boughs of glo - ry to the Fa - ther and the Son.

Oboe (Ob.) part: 120 BPM, 3/8 time, dynamic f. Measure 4: dynamic p.

Bassoon (B♭ Cl.) part: 120 BPM, 3/8 time, dynamic f. Measure 4: dynamic p.

C Trumpet (C Tpt.) part: 120 BPM, 3/8 time, dynamic f. Measure 4: dynamic p.

Violin (Vln.) part: 120 BPM, 3/8 time, dynamic f. Measure 4: dynamic p.

Piano (Pno.) part: 120 BPM, 3/8 time, dynamic f. Measure 4: dynamic p subito. Measures 5-6: piano chords.

Organ (Org.) part: 120 BPM, 3/8 time, dynamic f. Measures 5-6: organ chords.

Percussion 2 (Perc. 2) part: 120 BPM, 3/8 time, dynamic f. Measures 5-6: eighth-note patterns with dynamic p subito.

S *mf*
 To the Spi - rit ho - nor E - ver - more be done. Be for all the no - blest tree
 A *mf*
 To the Spi - rit ho - nor E - ver - more be done. Be for all the no - blest tree
 T 8
 To the Spi - rit ho - nor E - ver - more be done.
 B 8
 To the Spi - rit ho - nor E - ver - more be done.
 Ob. *f*
 B♭ Cl. *f*
 C Tpt. *f*
 Vln. *f*
 Pno. 125
 Org. 125
 Perc. 2 125
l.v.

131

Soprano (S) vocal line with lyrics: "while the time - less a - ges run", dynamic **f**. Alto (A) vocal line with lyrics: "the time - less a - ges run!", dynamic **mf**. Tenor (T) vocal line with lyrics: "the a - ges run", dynamic **f**. Bass (B) vocal line with lyrics: "the a - ges run!", dynamic **mf**.

Flute (Fl.) rests. Oboe (Ob.) rests. Bassoon (B♭ Cl.) rests. Clarinet (C Tpt.) rests. Violin (Vln.) rests. Piano (Pno.) rests. Organ (Org.) rests.

Percussion 1 (Perc. 1) plays triangle, dynamic **mp**. Percussion 2 (Perc. 2) plays floor tom and bass drum, dynamic **f**.

136

S G - l o - r y t o t h e F a - t h e r and to the Son

A G - l o - r y t o t h e F a - t h e r and to the Son

T 8 G - l o - r y t o t h e F a - t h e r and to the Son

B G - l o - r y t o t h e F a - t h e r and to the Son

Fl. f

Ob. f

B♭ Cl. f

C Tpt. f

Vln.

Pno.

Org. f

Perc. 1

Perc. 2 mf < f mf < f

141

S (nn) sharp exhale > h!
A (nn) sharp exhale > h!
T (nn) sharp exhale > h!
B (nn) sharp exhale > h!

Fl. f

Pno. 141 sfz l.v.

Org. 141

Perc. 1 tambourine 141 floor tom l.v.

Perc. 2 f

First Reading

Patient ♀ = 72

NARRATOR: On the first day of Unleavened Bread, the disciples came to Jesus, saying, "Where do you want us to make the preparations for you to eat the Passover?" He said, "Go into the city to a certain man, and say to him, 'The Teacher says, My time is near; I will keep the Passover at your house with my disciples.'" So the disciples did as Jesus had directed them, and they prepared the **Passover meal**.



NARRATOR: Now before the festival of the Passover, Jesus knew that his hour had come to depart from this world and go to the Father. Having loved his own who were in the world, he loved them to the end.

9

Vln. *n* *p*

Pno. *loved his own

Perc. 1 glockenspiel

NARRATOR: When it was evening, he took his place **with the twelve**; and while they were eating, he said, "Truly I tell you, one of you will betray me." And they became greatly distressed and began to say to him one after another, "Surely not I, Lord?" Judas, who betrayed him, said, "Surely not I, Rabbi?" He replied, "You have said so."

14

Fl.

Vln.

Pno.

Perc. 1

*with the twelve

14.8

8va

**You have said so.

I.v.

NARRATOR: While they were eating, Jesus took a loaf of bread, and after blessing it he broke it, gave it to the **disciples**, and said, "Take, eat; this is my body." Then he took a cup, and after giving thanks he gave it to them, saying, "Drink from it, all of you; for this is my **blood of the covenant**..."

21

Fl.

Bb Cl.

Pno.

**blood of the covenant

*disciples

NARRATOR: "...which is poured out for many for the forgiveness of sins. I tell you, I will **never again** drink of this fruit of the vine until that day when I drink it new with you in my Father's kingdom."

28

Bb Cl.

Pno.

**never again

Second Branch: O Living Bread

Tranquil $\text{♩} = 74-78$

Soprano *solo* p
 Oh li-v ing bread of hea-ven how well you feed your gues!

Alto *solo* p
 Sw: 8' Strings
 Gr: 8' Flutes
 Ped: Gr to Ped, 16' Bourdon
 The gifts that you have

Organ *solo* p
 Gr: { p

S mp
 Oh won-drous food! Oh

A given have filled my heart with rest

T *solo* mp
 Oh won-drous food of bless - ing! Oh

Vln.

Pno. $pp < mp$
 8^{va}

Org.

14

Soprano (S) vocal line with lyrics: "cup that fills our woes! My heart, this gift possess - - - ing in thank-ful song". Dynamics: *mf*, *f*, *mp*.

Tenor (T) vocal line: "cup that fills our woes!"

Violin (Vln.) vocal line: "cup that fills our woes!"

Piano (Pno.) dynamic *mf*. Measure 14 ends with a piano dynamic *p* and a fermata over three measures.

Organ (Org.) dynamic *Gr. +8 Strings*. Measures 14-15 show organ chords and bass line.

Percussion 1 (Perc. 1) dynamic *p*. Measures 14-15 show sustained notes and bass line.

Indication "l.v." (Last Verse) appears above the piano staff.

slight rit.-----, a tempo

Soprano (S) starts at measure 22, singing "o'er - flows!" with a grace note. The piano accompaniment begins at measure 22 with a treble clef, 3/4 time, and $\frac{1}{16}$ note duration. The vocal line continues with "My Sa - vior you have led me with -". The piano part includes dynamic markings (tutti) mp and (tutti) mp . The bassoon (B) joins in at measure 22 with a bass clef and 3/4 time. The organ (Org.) and percussion (Perc. 1) enter at measure 22. Percussion 1 uses a "mark tree" technique. Measures 22-25 show the vocal line continuing with "My Sa - vior you have led me with -". Measures 26-27 show the vocal line continuing with "My Sa - vior you have led me with -". Measures 28-31 show the vocal line continuing with "and here your-self have fed me with trea - sures of your". The piano accompaniment changes to 4/4 time. Measures 32-35 show the vocal line continuing with "in your ho - liest place, and here your-self have fed me with (eh) (eh)". The piano accompaniment changes back to 3/4 time.

(tutti)
mp

Soprano (S) vocal line:

For you have free - ly gi - ven what earth could ne - ver buy The bread of life from

Alto (A) vocal line:

grace; For you have free - ly gi - ven what earth could ne - ver buy The bread

Tenor (T) vocal line:

⁸ (ay)

Bass (B) vocal line:

⁸ (ay)

Piano (Pno.) accompaniment:

l.v.

39

S hea - ven that now I shall not die.

A heav'n that now I shall not die.

T hea - ven that now not die.

B I shall not die. (ay) ————— I

Pno. Gr: + Nazard

Org. mark tree

Perc. 1

46

Soprano (S) lyrics: wan - ted this food can death de - stroy can death de - stroy de - stroy **p**

Alto (A) lyrics: can death de - stroy de - stroy

Tenor (T) lyrics: →(ah) →(oo) → oh dc - stroy **p**

Bass (B) lyrics: →(ah) →(oo) → oh And you have free - ly **mp**

Oboe (Ob.) lyrics: →(ah) →(oo) → oh **mp**

Bassoon (Bb Cl.) lyrics: →(ah) →(oo) → oh **mp**

Organ (Org.) lyrics: →(ah) →(oo) → oh

53

Soprano (S) Alto (A) Tenor (T) Bass (B) Oboe (Ob.) Bassoon (Bb Cl.) Organ (Org.)

the cup of end - less joy

solo

My Lord I do not me - rit the

p spoken

gran-ted the cup cup of end-less of end - less joy end - less joy

p spoken

gran-ted the cup cup of end-less of end - less joy end - less joy

mf

mf

mf

f

mf

Sw: { [closed]

60

Solo *mp*

S A T B Org.

(tutti)

Oh, grant me then, well-

fa-vor you have shown and all my soul and spi-rit bow down be - fore your throne.

pp mf n

end - less joy bown down be - fore your throne.

pp mf n

end - less joy bow down be - fore your throne. [Gr - Nazard]

mp

70

S B Pno. Org.

strength-ened with heav 'nly food, while here solo *mp*

My course on earth is length-ened to serve you free from fear *p*

3

77

Soprano (S) *mp*
And bring me home where none can peace de - stroy Where
Tenor (T) *mp*
And bring me home to praise you where none can peace de - stroy
Violin (Vln.) *pp* *mp*
(8va) *mf*
Piano (Pno.)
Organ (Org.)

rit.

Soprano (S)
I will e - ver raise you glad songs in end-less
Alto (A) *pp* whispering
Tenor (T) *pp* whispering
Bass (B) *pp* whispering
Piano (Pno.)

Second Reading

Patient ♩ = 72

NARRATOR: "Little children, I am with you only a little longer. You will look for me; and as I said to the Jews so now I say to you, 'Where I am going, you cannot come.' I give you a new commandment, that you **love one another**. Just as I have loved you, you also should love one another. By this everyone will know that you are my disciples, if you have love for one another."

Flute
Clarinet in B♭
Piano

p

p l.v. l.v. l.v. l.v.

love one another

b2



NARRATOR: Then Jesus went with them to a place called Gethsemane; and he said to his disciples, "**Sit here** while I go over there and pray." He took with him Peter and the two sons of Zebedee, and began to be grieved and agitated. Then he said to them, "I am deeply grieved, even to death; remain here, and stay awake with me." And going a little farther, he **threw himself** on the ground and prayed,

Ob.
B♭ Cl.
C Tpt.
Vln.
Pno.

p

Mute

mp *threw himself

p

Sit here l.v.

NARRATOR: "My Father, if it is possible, let this cup pass from me; yet not what I want but what you want." Then he came to the disciples and found them sleeping; and he said to Peter, "**So, could you not stay awake** with me one hour? Stay awake and pray that you may not come into the time of trial; the spirit indeed is willing, but the flesh is weak." Again he went away for the second time and prayed, "**My Father....**

16

Ob.

B♭ Cl.

C Tpt.

Vln.

Pno.

****So you could not stay awake****

****My Father...****



NARRATOR: "...if this cannot pass unless I drink it, your will be done." Again he came and found them sleeping, for their eyes were heavy. So leaving them again, he went away and prayed for the third time, saying the same words. Then he came to the disciples and said to them, "Are you still sleeping and taking your rest? See, the hour is at hand, and the Son of Man is betrayed into the hands of sinners. Get up, let us be going. See, my betrayer is at hand."

molto rit.

24

Pno.

mf

pp

Third Branch: Stay With Me

Tranquil $\text{♩} = 74-78$

Soprano: Stay with me, wa - tch and pray, Watch and pray

Alto: Stay, wa - tch and pray, Watch and pray

Tenor: Stay with me

Bass: -

unison mp

S: pray, Stay → (ee), Stay with me

A: pray, Stay → (ee), Stay with me

divisi mp

T: Stay with me, Stay with me, Stay with

B: Stay

nasal

Pno. (Piano): -

16

S re - main here with me wa - tch and pray Stay with me re - main here with me

A re - main here with me - watch and pray Stay with me re - main here with me

T 8 me with me pray Stay with me with

B 8 watch pray

→ (ee)



21

S wa - tch and pray Stay with me Stay with me watch and

A → (ay) Stay with me Stay with me watch and pray

T 8 wa - - - - - wa - tch and Stay Stay → (ee)

B pray Stay → (ee)

Pno. *p*

29

S pray

T solo *mp*

T 8 watch and pray.

B solo *mp*

B Watch and pray

Pno. 29 *p*

≡

Pno. 38

Third Reading

Patient $\text{♩} = 72$

NARRATOR: While he was still speaking, Judas, one of the twelve, arrived; with him was a large crowd with swords and clubs, from the chief priests and the elders of the people. ***At that hour** Jesus said to the crowds, "Have you come out with swords and clubs to arrest me as though I were a bandit? Day after day I sat in the temple teaching, and you did not arrest me..."

Oboe

without mute

***At that hour**

mp

Gr: 8' Strings, Reeds
Ped: Gr to Ped, 16' Flutes and Reeds

Organ

Gr { mp

3 5 ff



NARRATOR: "...But all this has taken place, so that the scriptures of the prophets may be fulfilled." Then all the disciples deserted him and fled.

Ob.

mf

C Tpt.

mf

***fled**

Org.

7

NARRATOR: 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.

Musical score for orchestra, page 107. The score consists of four systems of music. The first three systems are grouped by a brace and have dynamics **p**. The fourth system begins with a dynamic **p** and includes the marking ***Golgotha**. The score concludes with the instruction **molto rit.**

Ob. II
C Tpt. II
Org. II

***Golgotha**

p

molto rit.

Fourth Branch: Take Up the Cross

• Fourth Reading

Agitated $\text{♩} = 112-116$

mf

Tenor Bass Piano Organ Percussion 2

"Take up the cross",
mf
"Take up the cross",
f

Gr: 8' Reeds
Ped: 16' Principal, Gr to Ped

p

floor tom

mp $\overline{\textsf{sfz}}$ $\overline{\textsf{sfz}}$ $\overline{\textsf{sfz}}$ $\overline{\textsf{sfz}}$ $\overline{\textsf{sfz}}$



7

T the Sav - ior said "if you would my di - sci-ple be take up your cross with wi-lling heart and hum-bly

B the Sav - ior said "if you would my di - sci-ple be take up your cross with wi-lling heart and hum-bly

Org.

7



NARRATOR: Then Jesus said, "Father forgive them; for they do not know what they are doing." And they cast lots to divide his clothing.

13

T fo - llow af - ter me

B fo - llow af - ter me

Pno.

13

Org.

13

(first time only)

Perc. 2

play accent when NARRATOR is finished

13

p *sffz* *sffz*

mp

S 20 Take up the cross let not its weight fill your weak spi -

A *mp* Take up the cross let not its weight fill

Pno.

Org. *mp*

Perc. 2 20 *sfpz* *sfpz* *sfpz* *sfpz* *sfpz* *sfpz*



S 26 rit with a-larm his strength shall bear your spi-rit up and brace your heart and nerve your

A your weak spi-rit with a-larm his strength shall bear your spi-rit up and brace your heart and

Org.

sfpz *sfpz* *sfpz* *sfpz* *sfpz* *sfpz*

NARRATOR: When Jesus knew that all was now finished, he said, "I am thirsty." So they put a sponge full of the wine on a branch of hyssop and held it to his mouth. When Jesus had received his wine, he said, "It is finished."

31

S
A
Pno.
Org.
Perc. 2

arm

(first time only)

play accent when
NARRATOR is finished

p

ffz

ffz

37

S

A

T

B

Pno.

Org.

Perc. 2

Take up the cross, and follow Christ

Take up the cross and fo - llow Christ

Take up the cross and fo - llow Christ

Take up the cross and fo - llow Christ

f

37

37

37

sfp

sfp

sfp

sfp

sfp

sfp

42

S nor think till death to lay it down for those who hum - bly bear the cross one day will wear the glo-rious

A nor think till death to lay it down for those who hum - bly bear the cross one day will wear the glo-rious

T nor think till death to lay it down for those who hum - bly bear the cross one day will wear the glo-rious

B nor think till death to lay it down for those who hum - bly bear the cross one day will wear the glo-rious

Org.

NARRATOR: When Jesus knew that all was now finished, he said, "I am thirsty." So they put a sponge full of the wine on a branch of hyssop and held it to his mouth. When Jesus had received his wine, he said, "It is finished."

48

S crown

A crown

T 8 crown

B crown

Pno. *f*

48 (first time only) Gr. + 4' Reeds

Org.

Perc. 2 play accent when
NARRATOR is finished

f

S Take up your cross, nor heed the shame nor let your fool - ish heart re-bel for you the

A Take up your cross, nor heed the shame nor let your fool - ish heart re-bel for you the

T Take up your cross nor heed the shame nor let your fool - ish heart re-bel for you the

B Take up your cross nor heed the shame nor let your fool - ish heart re-bel for you the

Fl.

Ob.

B♭ Cl.

C Tpt.

Vln.

Pno. *ff*

Org.

Perc. 2 *sfpz* *sfpz* *sfpz* *sfpz* *sfpz*

nasal

S Lord en - dured the cross to save your soul from death and hell. nasal

A Lord en - dured the cross to save your soul from death and hell. nasal

T 8 Lord en - dured the cross to save your soul from death and hell. nasal

B Lord en - dured the cross to save your soul from death and hell.

Fl. flz. ff

Ob. flz. ff

B♭ Cl. flz. ff

C Tpt. flz. ff

Vln. ff

Pno. ff

Org. ff

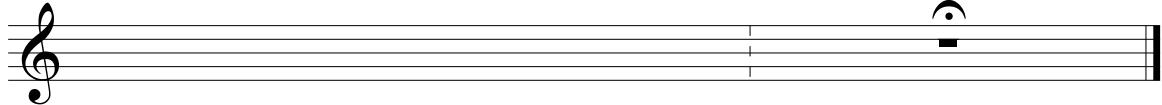
Glk. triangle f ff

Perc. 2 f ff

Tutti Silence

NARRATOR: Then he bowed his head and gave up his spirit.

Tutti



≈30"

Fifth Branch: Wondrous Love

Freely ♩ = 54-58

Piano

Percussion 1

mark tree



Ethereal, Delicate ♩ = 62-66

Fl. B♭ Cl. Vln. Pno. Perc. 1

Fl. 8
B♭ Cl.
Vln.
Pno.
Perc. 1

glockenspiel

rit.

Fl.

B♭ Cl.

Vln.

Pno.

Perc. 1

13

$\geq p$

$\geq p$

pp

p

pp

$8va$

a tempo

18

Soprano (S) - *mp*
Alto (A) - *mp*
Tenor (T) - *mp*
Bass (B) - *mp*
Flute (Fl.) - *p*
Oboe (Ob.) - *p*
B♭ Clarinet (B♭ Cl.) - *p*
Violin (Vln.) - *mp*, *mf*
Piano (Pno.) - *(8va)*, *l.v.*
Organ (Org.) - *Sw:* { *p*
Percussion 1 (Perc. 1) - *p*, *mf*, *mark tree*, *l.v.*

Oh what won - drous
Sw: 4', 2' Flutes
Ped: Sw to Ped, 8', 16' Flutes

18

18

18

18

18

18

18

18

Soprano (S) starts with a melodic line, followed by Alto (A), Tenor (T), Bass (B), Bassoon Clarinet (B♭ Cl.), Violin (Vln.), Piano (Pno.), Organ (Org.), and Percussion 1 (Perc. 1). The vocal parts sing "love" three times, followed by a solo section for the soprano starting at measure 24. The piano accompaniment features a sustained bass note and eighth-note chords. The organ part includes a dynamic marking *mp* and a instruction "[closed]". The percussion part ends with a dynamic marking *mf* and a box labeled "glockenspiel".

Measure 24: Solo *mf*
 love What won-drous love is this oh my soul oh my soul
 love love love
 love

Measure 25: *mp*
mf *mp*
 l.v.

Measure 26: *mf*
mp [closed]

glockenspiel
mf

S *what won-drous love is this oh my soul*
 A
 T *What won-drous love is this that caused the Lord of*
 B *Oh*
 Fl.
 Ob.
 B♭ Cl.
 C Tpt.
 Vln.
 Pno.
 Org.
 Perc. 1 *glockenspiel*

31

38 *mf*
 T: bliss to bear the dread - ful curse for my soul for my soul to bear the dread - ful curse for my
 B: to bear the dread - ful curse for my soul for my soul to bear the
 Fl.: *mf* *p* *mf*
 Ob.:
 B♭ Cl.:
 C Tpt.:
 Vln.:
 Pno.:
 Org.:
 Perc. 1: *bass drum* *mf* l.v.
 Perc. 2: *pp* *p*

51

Soprano (S) vocal line:

f

when from death I'm free I'll sing on and when from death I'm free I'll sing God's love for

Alto (A) vocal line:

f

when from death I'm free I'll sing on and when from death I'm free I'll sing God's love for

Tenor (T) vocal line:

f

and when from death I'm free I'll sing God's love for

Bass (B) vocal line:

f

and when from death I'm free I'll sing God's love for

Piano (Pno.) accompaniment:

51

Accompaniment consists of eighth-note chords in the right hand and sustained bass notes in the left hand.



molto rit.

Solo

58

S me And through e - tern - i - ty I'll sing on I'll sing on And through e - tern - i - ty I'll sing

A me And through e - tern - i - ty I'll sing on I'll sing on And through e - tern - i - ty

T 8 me And through e - tern - i - ty I'll sing on I'll sing on And through e - tern - i - ty

B me And through e - tern - i - ty I'll sing on I'll sing on And through e - tern - i - ty

Pno.

a tempo

66

S on.

A *pp whisper* e - ter - ni - ty

T *pp whisper* e - ter - ni - ty

B *pp whisper* e - ter - ni - ty

Pno. lay head and forearms on keyboard. Defeated. l.v.

Org. Sw: 8' 4' Flutes, Strings
Gr: 8', 4' Reeds, Trompettes, Sw to Gr
Ped: 16' Flutes

Ped: +8' 16' Principal Gr to Ped

C Tpt. ff

Org. f

76

rit.

Soprano (S) voice part:

f *mf* *mp* *n*
I'll sing on

Alto (A) voice part:

mf *mp* *n*
I'll sing on

Tenor (T) voice part:

p *n*
I'll sing on

Bass (B) voice part:

mp *n*
I'll sing on

Flute (Fl.) part:

p *n*
≈7"

Oboe (Ob.) part:

f *mf* *mp* *n*
≈7"

Bassoon (B♭ Cl.) part:

mp *n*
≈7"

C Trumpet (C Tpt.) part:

n *n*
≈7"

Violin (Vln.) part:

mf *mp* *n*
≈7"

Organ (Org.) part:

p *n*
≈7"

Percussion 1 (Perc. 1) part:

triangle *n*
≈7"

Fifth Reading

Patient $\text{♩} = 72$

NARRATOR: Now when the centurion, who stood facing him, saw that in this way he breathed his last, he said, "Truly this man was God's Son!"

NARRATOR: Who has believed what we have heard? And to whom has the arm of the Lord been revealed? **For he grew** up before him like a young plant...

Oboe

Trumpet in C

Piano

Organ

Bassoon

Gr: Flutes 8'
Ped: Gr to Ped, 16' Flutes

p

*For he grew mp

mp

mp

NARRATOR: ...and like a root out of dry ground; he had no form or majesty that we should look at him, nothing in his appearance that we should desire him. All we like sheep have gone astray; we have all turned to **our own way**, and the Lord has laid on him the iniquity of us all.

Ob.

C Tpt.

Pno.

Org.

mf

*our own way

Sixth Branch: The Bended Tree

Peacefully; move at a pace that is
comfortable for the ensemble to coordinate

1

divisi ***p*** do not coordinate or unify
normal speaking speed

Soprano

Alto

pandus/bratus

divisi ***p***

pandus/bratus

Piano

p

Organ

(2)

S

A

T *pandus/bratus*

B *pandus/bratus*

Pno.

Org.

(3)

Soprano (S) vocal line with dynamic *n*.

Alto (A) vocal line with dynamic *n*.

Tenor (T) vocal line with dynamics *mp* and *p*. A square box encloses a note.

Bass (B) vocal line with dynamic *n*.

Piano part.

Organ part (Org.):

- [closed]
- [open]

Dynamics and performance instructions include *pp*, *p*, *n*, *mp*, and *p*.

(4)

Soprano (S) *p*: Sustained note followed by a melodic line with dynamic *n* *solo* *mp*.

Alto (A) *p*: Sustained note followed by a melodic line with dynamic *n*.

Tenor (T) *p*: Sustained note followed by a melodic line with dynamic *n*.

Bass (B) *p*: Sustained note followed by a melodic line with dynamic *n*.

Piano (Pno.): Two staves. First staff: Sustained note *p*. Second staff: Melodic line.

Organ (Org.): Sustained notes. Dynamic *[closed]*.

Percussion 1 (Perc. 1): Staff 1: Sustained notes. Staff 2: Melodic line starting at measure 18, dynamic *mp*, with markings "mark tree" and "l.v.".

(5)

(6) **rit.**

slow rate of words; separate arrive at a chosen vowel in the word and hold.

Soprano (S): (tutti) *mf* (totem/lignum) (rit.) slow rate of words; separate arrive at a chosen vowel in the word and hold.

Alto (A): *mf* (totem/lignum) (rit.) slow rate of words; separate arrive at a chosen vowel in the word and hold.

Piano (Pno.): (rit.) strum (l.v.) [closed]

Organ (Org.): *mf* (rit.) slow rate of words; separate arrive at a chosen vowel in the word and hold.

Bassoon (Bass): (rit.) slow rate of words; separate arrive at a chosen vowel in the word and hold.

a tempo
 n
 S
 A
 T
 8 totum/lignum
 B
 totem/lignum
 Pno.
 Org.
 [closed]
 Perc. 1

7
 rit.
 slow rate of words; separate
 arrive at a chosen vowel in the word and hold.
 solo *mp*
 The ben-ded tree
n
 arrive at a chosen vowel in the word and hold.
^{8va}
 mark tree l.v.
mp

Soprano (S) vocal line with dynamic markings *pp*, *p*, and *n*.
 Alto (A) vocal line with dynamic markings *pp*, *p*, and *n*.
 Bass (T) vocal line with dynamic marking *totem/lignum*.
 Piano (Pno.) dynamic marking *mf*.
 Organ (Org.) dynamic marking *mf*, and instruction [closed].
 The lyrics "the ben-ded tree" are written below the bass staff.
 The piano part includes a melodic line with slurs and a bass line.
 The organ part includes a melodic line with slurs and a bass line.



Genial, Warm $\text{♩} = \text{c. } 92\text{-}94$
mp

Soprano (S) vocal line with dynamic marking *mp*.
 Alto (A) vocal line with dynamic marking *Mm* and instruction (tutti).
 Bass (B) vocal line with dynamic marking *Mm*.
 The lyrics "ah" are written at the end of each vocal line.
 The piano part provides harmonic support with sustained notes and chords.

S

The ben-ded tree the ben - ded tree It does not groan (nn)

A

The ben - ded tree the the ben - tree It tree groan (nn) It does not

T

8 The ben-ded tree → (eh) the tree It does not goran (nn)

B

The tree tree tree →(uh) groan (nn)



S

It does not groan (nn) (nn) (nn)

A

groan (nn) (nn) (nn) (nn) or

T

8 It does not groan (nn) (nn)

B

or (nn)



S

or cra - ck or crack the ben - ded tree does not groan or cra - ck

A

crack the tree does not groan or cra - ck

T

8 or cra - ck the tree does not groan or cra - ck

B

or cra - ck tree does not groan or cra - ck

82

Soprano (S) vocal line with dynamic markings **p**, **n**, **mp**, and a fermata symbol. The vocal part includes sustained notes and slurs.

Alto (A) vocal line with dynamic markings **n**, **mp**, and a fermata symbol. The vocal part includes sustained notes and slurs.

Tenor (T) vocal line with dynamic markings **n**, **mp**, and a fermata symbol. The vocal part includes sustained notes and slurs.

Bass (B) vocal line with dynamic markings **solo p**, **mf**, **p**, and a fermata symbol. The vocal part includes sustained notes and slurs. The lyrics "but it weeps." are written below the staff.

Organ (Org.) bass line with sustained notes and a fermata symbol.

Approximate duration: $\approx 5''$

88

S. *pp* *p* *n*

A. *pp* *p* *n*
totem/lignum

Fl. *pp* *p* *n*
totem/lignum

Vln. *mf* *n*

Pno. *mf* l.v.

Org. *mf* [—] [closed]

Perc. 1 *p* *pp*

This musical score page contains seven staves, each with a different instrument or section. The instruments are: Soprano (S.), Alto (A.), Flute (Fl.), Violin (Vln.), Piano (Pno.), Organ (Org.), and Percussion 1 (Perc. 1). The score is set in common time with a key signature of one flat. The vocal parts (Soprano, Alto) have soprano clefs, the Flute has a soprano clef, the Violin has a violin clef, the Piano has a bass clef, the Organ has a bass clef, and the Percussion part has a soprano clef. The vocal parts begin with a rest followed by a single note. The Flute and Alto parts have two notes, with the first being a grace note. The Violin part has two eighth-note pairs. The Piano part has a sustained note with a wavy line above it. The Organ part has a sustained note with a wavy line below it. The Percussion part has three grace notes. Dynamic markings include *pp*, *p*, *n*, *mf*, and *l.v.*. Specific instructions like "totem/lignum" and "[closed]" are also present. Measure numbers are indicated by vertical dashed lines between the staves.

rit.
slow rate of
words; separate
arrive at a chosen vowel
in the word and hold.

9

Soprano (S) starts with *mf* dynamics. Alto (A) and Flute (Fl.) enter with *totem/lignum* markings. Violin (Vln.) has a sustained note. Piano (Pno.) and Organ (Org.) play eighth-note patterns. Percussion 1 (Perc. 1) plays a single note at *p* dynamic. The score concludes with a sustained note.

rit.
slow rate of words; separate arrive at a chosen vowel in the word and hold.

9

Soprano (S)
Alto (A)
Flute (Fl.)
Violin (Vln.)
Piano (Pno.)
Organ (Org.)
Percussion 1 (Perc. 1)

mf
totem/lignum
mf
totem/lignum
mf

n
n
n
n
n
8va
l.v.
[—]
[closed]

p

Sixth Reading

Patient ♩ = 72

NARRATOR: Since it was the day of Preparation, the Jews did not want the bodies left on the cross during the Sabbath, especially because that Sabbath was a day of great solemnity. So they asked Pilate to have the legs of the crucified men broken and the **bodies removed**. The soldiers came and broke the legs of the first and of the other who had been crucified with him. But when they came to Jesus and saw that he was already dead, they did not break his legs.

Flute

Clarinet in B♭

Piano

*bodies removed

p

p

p



NARRATOR: Instead, one of the soldiers pierced his side with a spear, and at once **blood and water** came out... These things occurred so that the scripture might be fulfilled, "None of his bones shall be broken." And again another passage of scripture says, "They will look on the one whom they have pierced."

Fl.

B♭ Cl.

Vln.

Pno.

Perc. 1

glockenspiel *blood and water

i.v.

p

NARRATOR: Christ Jesus, who, though he was in the form of God, did not regard equality with God as something to be exploited, but **emptied himself**, taking the form of a slave, being born in human likeness. And being found in human form, he humbled himself and became obedient to the point of death – even death on a cross.

16

Vln.

Pno.

Perc.1

*emptied himself

*death on a cross

l.v.

l.v.

16.8

17

18



NARRATOR: For God so loved the world that he gave his one and only Son, that whoever believes in him shall not perish but have **eternal life**.

24

Vln.

Pno.

Perc.1

*eternal life

24.8

25