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**"Stabat Mater" for alto solo, mixed chorus, brass quartet,  
piano, organ, timpani. [Original composition]**

**Nagy, Alexander Joseph, Ph.D.**

**City University of New York, 1992**

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*A*

# STABAT MATER

by

ALEXANDER J. NAGY

*for*

ALTO SOLO

MIXED CHORUS BRASS QUARTET

PIANO ORGAN TIMPANI

**A composition submitted to the Graduate Faculty in Music in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.**

1992

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Alexander J. Nagy

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This composition has been read and accepted for the Graduate Faculty in Music in satisfaction of the dissertation requirement for the degree requirement of Doctor of Philosophy.

30 January 1992  
Date

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Date

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**ABSTRACT****Stabat Mater**

for Alto Solo, Mixed Chorus, Brass Quartet, Piano, Organ and Timpani

by

Alexander J. Nagy

Advisor: Professor Robert Starer

The text is based on the English translation of the oldest existing religious poem in the Hungarian language entitled *Ó magyar Mária Siralom (Stabat Mater)*, which dates from the XVth century. The text was originally written by the French monk Geoffroi de Breteuil (XIIth century) and translated into Hungarian by an anonymous monk. The English translation has been prepared by Christopher Shepard, Letitia Rhodes and Alexander J. Nagy.

## ACKNOWLEDGMENTS

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## Orchestration

Alto Solo  
Mixed Chorus  
2 Trumpets in Bb  
2 Tenor Trombones  
Timpani (4)  
1 31"  
2 28"  
1 25"  
Piano  
Organ

**Score is in C**

## Stabat Mater

**Chorus:** Boundless wretchedness,  
 Troubled, weary with sorrows,  
 You are tortured with grief.

**Solo:** Separated from my Son,  
 My life, my great joy,  
 From my only Son.

**Chorus:** Separated from your Son,  
 Your life, your great joy.

**Solo:** My Son, remarkably sweet,  
 Divinely blessed joy.

**Chorus:** Weeping mother,  
 Look at her,  
 From sorrow,  
 Deliver her.

**Solo:** My eyes float with tears,  
 As I ache from pain.

**Chorus:** The shedding of Your blood,  
 The ending of my life.  
 Blessed King of Kings,  
 Incarnate Light of the world.  
 Bitterly tormented Him,  
 Nailed Him to the cross.

**Solo:** Oh, my only Son,  
 Sweeter than my life.

**Chorus:** Sweeter than my life.

**Solo:** Drained of Your beauty,  
 Your blood flows away.  
 Lament, lament, my sorrow!

**Chorus:** Lament, lament, my sorrow!  
 Overcome by great sorrow,  
 In my heart eternally.

**Solo:** Death, take my,  
 Let my Son live.  
 Let my son live,  
 The world to fear Him.

## II.

- Chorus: Oh, noble utterings of Simeon the prophet,  
Fulfilled, fulfilled.  
Fulfilled and accomplished  
The prophecy of sorrow.
- Solo: I feel now the torture,  
Promised long ago.
- Chorus: Prophesied.  
You alone, Lord,  
Are my Saviour.  
You alone are Lord.  
Torment of the Lord,  
Torment of the Son.  
Crucify the Lord,  
Crucify the Son.  
What evil wickedness!
- Solo &  
Chorus: They have committed savage crimes!
- Chorus: They have committed savage crimes  
Against our Lord.  
On His head a crown of thorns,  
Beat Him, bound Him, nailed Him to the Cross.  
Guilty, guilty,  
Crucify, crucify.
- Solo: Deliver my Son,  
I beg you.  
Let me die instead,  
Or on the bloody tree,  
Let me die with my Lord.
- Chorus: Delivered.\*
- Solo &  
Chorus: Wronged and alone He died.\*

\* Lines added by the author.

The text is based on the English translation of the oldest existing religious poem in the Hungarian language entitled *Ó magyar Mária Siralom (Stabat Mater)*, which dates from the XVth century. The text was originally written by the French monk Geoffroi de Breteuil (XIIth century) and translated into Hungarian by an anonymous monk. The English translation has been prepared by Christopher Shepard, Letitia Rhodes and Alexander J. Nagy.

## Ómagyar Mária-Siralom

- Chorus:** Valék siralom tudatlan,  
Siralomtól süppedek,  
Bútól azok epedek.
- Solo:** Választ világomtól,  
Zsidó fiacskámtól,  
Édes örömtől.
- Chorus:** Édes örömtől,  
Zsidó fiacskámtól,  
Választól.
- Solo:** Ó én édes uracskám,  
Egyetlen egy fiacskám.
- Chorus:** Siró anyát tekintsed,  
Bújából kinyújsad.
- Solo:** Szemem könytől árad,  
Én keblem bütől fárad.
- Chorus:** Te véred hullása,  
Én keblem alélása.  
Világ világa,  
Virágnak virága.  
Keservesen kinzatól,  
Vas szegekkel veretel.
- Solo:** Ó én nekem édes fiam,  
Édes mint a méz.
- Chorus:** Édesebb a méznél, édes.
- Solo:** Szegényül szépséged,  
Véred ürül vízként.  
Siralmam fohászokodásom!
- Chorus:** Siralmam fohászokodásom!  
Terjed kívül,  
Én keblemnek,  
Belső búja.  
Mi soha nem hül.
- Solo:** Végy halál engemet,  
Egyetlenem éljen.  
Maradjon uracskám,  
Kit világ féljen.

## II.

Chorus: Ó igaz Simeonnak,  
Minden szava, ére.  
Beteljesedett Simeonnak szava.

Solo: Én érzem e bú tört,  
Mit hajdan ígére.

Chorus: Igére.  
Elválnám tölled,  
De ne volna hogy így kinzatól,  
Fiam halálra.  
Zsidó mit tesz, törvénytelen!

Solo &  
Chorus: Mert fiam büntelen!

Chorus: Fogva húzogatva,  
Öklelve, kötve, ölöd.  
Ölöd, ölöd,  
Kegyelem, kegyelem.

Solo: Kegyelmezzetek fiamnak,  
Ne legyen kegyelem magamnak!  
Avagy halál kinjával,  
Anyát édes fiával  
Egyetemben öljétek!

Solo &  
Chorus: Meghalván, feltámadott.\*

\* Line added by the author.

# Stabat Mater

*Allegro*  
♩ = 108

Alexander J. Nagy

Alto Solo

Sop.

Alto

Tenor

Bass

*p* lowest possible pitches

Ab

Trumpet I

Trumpet II

Trombone I

Trombone II

Timpani

Piano

Organ

Musical score for a piano piece, page 7. The score consists of five systems of staves. The first system has four staves. The second system has four staves with some notes and dynamics like "dim" and "mf". The third system has a single staff with a complex rhythmic pattern and a "dim" dynamic. The fourth system has two staves with a rhythmic pattern and a "mf" dynamic. The fifth system has two staves with a rhythmic pattern and a "mf" dynamic. A dashed line is present between the fourth and fifth systems.

11

A system of five musical staves. The top staff is a treble clef, and the bottom staff is a bass clef. All staves contain whole rests for the duration of the system.

A system of five musical staves. The top staff has a treble clef. The second and third staves are connected by a brace. The bottom staff has a bass clef. The system contains melodic lines in the upper staves and a bass line in the bottom staff. Dynamics markings include *f* (forte) in the second and third staves.

A single musical staff with a bass clef. It features a continuous pattern of sixteenth notes, starting with a *f* (forte) dynamic marking.

A system of two musical staves connected by a brace, representing piano accompaniment. Both staves feature sixteenth-note patterns. A dashed line is drawn across the system, and a *f* (forte) dynamic marking is present.

A system of five musical staves. The top staff is a treble clef, and the bottom staff is a bass clef. All staves contain whole rests for the duration of the system.

16

*p*

Ab

*p*

Ab

*p*

Ab

Ab

*mf*

*mp*

*p*

*mf*

*mp*

*p*

*mf*

*mp*

*p*

*mp*

*p*

*mp*

*p*

This musical score consists of four systems of staves. The first system (measures 18-19) features a treble clef staff with a melodic line and a bass clef staff with a simple accompaniment. A dashed line labeled '8+' is positioned above the treble staff. The second system (measures 20-21) is a grand staff with two treble clefs and two bass clefs. It includes dynamic markings such as *mf*, *mf*, *mf*, *mf*, *mf*, and *mf*, and a hairpin crescendo. The third system (measures 22-23) continues the grand staff with dynamic markings *mf*, *mf*, *mf*, and *mf*. The fourth system (measures 24-25) shows the grand staff with dynamic markings *mf*, *mf*, *mf*, and *mf*, and a hairpin crescendo. The number '21' is written at the beginning of the fourth system.

Musical score for piano and voice, page 11. The score is divided into five systems. The first system shows a piano introduction with a tempo marking of  $J = J$ . The second system introduces the vocal line with a dynamic marking of  $mf$ . The third system continues the piano accompaniment. The fourth system features a piano solo section with a dynamic marking of  $8^{\circ}$ . The fifth system shows the vocal line and piano accompaniment.

The score is written for piano and voice. It consists of five systems of music. The first system is a piano introduction with a tempo marking of  $J = J$ . The second system introduces the vocal line with a dynamic marking of  $mf$ . The third system continues the piano accompaniment. The fourth system features a piano solo section with a dynamic marking of  $8^{\circ}$ . The fifth system shows the vocal line and piano accompaniment.

**A**

28

*p* Bound - less - wret - ched - ness - Trou - bled wea - ry with

*p* Bound - less - wret - ched - ness - Trou - bled wea - ry with

*p* Bound - less - wret - ched - ness - Trou - bled wea - ry with

*p* Bound - less - wret - ched - ness - Trou - bled wea - ry with

*pp*

33 *Ad libitum più mosso*

Sep-a-ra-ted from my son, my - life - my great joy

*PPP*

sor-row You are tor-tured with grief. *PPP*

sor-row You are tor-tured with grief. *PPP*

sor-row You are tor-tured with grief. *PPP*

sor-row You are tor-tured with grief.

*p*

34 *a tempo*

from my on-ly son

*mf* Sep-a-ra-ted from your son your life your great joy

*mf* Sep-a-ra-ted from your son your life your great joy

*mf* Sep-a-ra-ted from your son your life your great joy

Sep-a-ra-ted from your son your life your great joy

*p*

*p*

*p*

*p*

This musical score is for a choir, featuring four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The lyrics are: "Your son your great joy". The score is written in a common time signature (C) and a key signature of one flat (Bb). The piano accompaniment consists of two staves, with the right hand playing a simple harmonic accompaniment and the left hand providing a steady bass line. The vocal parts enter in the second measure of the first system. The lyrics are placed below the vocal staves, with the words "Your", "son", "your", "great", and "joy" appearing in the first, second, third, fourth, and fifth measures respectively. The score ends with a double bar line and a fermata over the final note.

**B** *mf*

my son re - mark - a - bly sweet di - vine - ly blessed joy

*pp*

*p*

*p*

*p*

*più mosso* *Meno mosso*

my eyes - float with tears as

Weep-ing mother, look at her, from sor-row de-li-ver her Ah

Weep-ing mother, look at her, from sor-row de-li-ver her Ah

Weep-ing mother, look at her, from sor-row de-li-ver her Ah

Weep-ing mother, look at her, from sor-row de-li-ver her Ah

Organ *pp*

**C** *più mosso*

Ah - achefrom pain

Ah - the shed-ding of your blood the end-ing of my

Ah - the shed-ding of your blood the end-ing of my

Ah - the shed-ding of your blood the end-ing of my

Ah - the shed-ding of your blood the end-ing of my

Ah - the shed-ding of your blood the end-ing of my

Tpt I *fz pp*

Tpt II *fz pp*





66 *f* **E** *a tempo* ♩ = 63

Oh — my on-ly son — sweet-er than

*pp*

*f* Nailed — Him to the cross, cross, Ah — Ah —

*f* Nailed — Him to the cross, cross, Ah — Ah —

*f* Nailed — Him to the cross, Ah — Ah —

*f* Nailed — Him to the cross, Ah — Ah —

70

my life Drained of your beauty — your blood flows a —  
— sweet-er than my life. my life — Ah —  
— sweet-er than my life. my life — Ah —  
Life — Ah —  
Life — Ah —

*con sord.* *senza sord.*  
*con sord.* *senza sord.*  
*con sord.* *senza sord.*  
*con sord.* *senza sord.*

*p* *pizz.* *p* *p*



**F**

80 *f* *più mosso*

La - ment — my sor-row

sor - row

sor - row

sor - row

sor - row

ov - er come by great - sor-row

ov - er come by great - sor-row

*p*

*mf*

*f*





Allegro ♩ = 120

so

live Let— myson live, the world to fear Him —

live fear him Ah

live fear him Ah

live Son to fear him Ah

live Son to fear him Ah

*pp*

*pp*

*pp*

*pp*

*f*

*f*

A musical score for piano, consisting of five systems of staves. The first system includes a grand staff with two treble clefs and two bass clefs, with a brace on the right. The second system is a grand staff with two treble clefs and two bass clefs, also with a brace on the right. The third system is a single staff with a treble clef. The fourth and fifth systems are grand staves with two treble clefs and two bass clefs, with braces on the right. The score contains various musical notations including notes, rests, and dynamic markings such as *f* and *s*. A dashed line is present at the top of the page.

101

The musical score on page 27, measures 101-104, is organized into five systems of staves. The first system (measures 101-104) consists of four staves, all of which contain rests. The second system (measures 101-104) consists of four staves. The top two staves contain vocal lines with various note values and rests. The bottom two staves contain instrumental lines, with a forte (*f*) dynamic marking appearing in the first measure of the bottom staff. The third system (measures 101-104) consists of two staves for piano accompaniment, featuring a rhythmic pattern of eighth notes. The fourth system (measures 101-104) also consists of two staves for piano accompaniment, continuing the rhythmic pattern. The fifth system (measures 101-104) consists of two staves, with a dotted line below the bottom staff, indicating a continuation or a specific performance instruction.

108

Musical score for measures 108-111, measures 1-4 of a system. It consists of four staves: two treble clefs and two bass clefs. The music is mostly rests, with some notes appearing in the second and fourth measures.

Musical score for measures 112-115, measures 5-8 of a system. It consists of four staves. Measures 5 and 6 feature piano (*p*) dynamics with notes in the treble and bass clefs. Measures 7 and 8 are mostly rests.

Tune drums to :

Musical score for measures 116-119, measures 9-12 of a system. It consists of four staves. Measure 9 has a piano (*p*) dynamic. Measure 10 has a fortissimo (*ff*) dynamic. Measures 11 and 12 continue with complex rhythmic patterns in the piano part.

8...

This musical score consists of five systems of staves. The first system (measures 108-111) features four staves: two treble clefs and two bass clefs. The second system (measures 112-115) features four staves: two treble clefs and two bass clefs. The third system (measures 116-117) features a single bass clef staff. The fourth system (measures 118-121) features four staves: two treble clefs and two bass clefs. The fifth system (measures 122-123) features four staves: two treble clefs and two bass clefs. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *mf*. A fermata is present over the final measure of the fifth system.

113

The musical score consists of two systems of staves. The first system includes four staves for a string quartet (Violin I, Violin II, Viola, Cello) and two staves for the piano (Right and Left Hand). The second system continues the piano and string parts. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The string quartet provides harmonic support with sustained notes and rhythmic patterns. The score is marked with a forte dynamic (*f*) and includes a first ending bracket with a repeat sign and a first ending mark (8<sup>a</sup>).

*Ad libitum*

S *f* Mer-cy Save— Him ⇒

A *f* Save— Him Mer-cy ⇒

T *f* Guil - ty Cru-ci - ty ⇒

B *f* Cru-ci - ty Guil - ty ⇒

Chorus should choose random pitches and sing them loudly in approximately the rhythm indicated. The measure should be repeated until measure 133. The effect should be that of a roaring crowd.

- Sopranos and Altos should slide down a semitone.

130

123

← B  
 T  
 A  
 ← S

Chorus continues repeating until measure 133, as before.

S ⇒

133

A

T

Chorus continues repeating until measure 133, as before.

B ⇒

Musical score for measures 128-133. The score is written for voice and piano. It consists of five systems of staves. The first system (measures 128-131) includes vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), and piano accompaniment. The second system (measures 132-133) continues the vocal and piano parts. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand. A fermata is placed over the final measure (133) of the piano part.

130 **I**

Oh no-ble ut-ter-ings of Si-me-on the pro-phet ful-filled, ful-filled.

Oh no-ble ut-ter-ings of Si-me-on the pro-phet ful-filled, ful-filled.

Oh no-ble ut-ter-ings of Si-me-on the pro-phet ful-filled, ful-filled.

Oh no-ble ut-ter-ings of Si-me-on the pro-phet ful-filled, ful-filled.

(8)

136

ful-filled, O no-ble ut-terings of Si-me-on the pro-phet ful-filled, ful-filled, ful-

ful-filled, O no-ble ut-terings of Si-me-on the pro-phet ful-filled, ful-filled, ful-

ful-filled, Oh no-ble ut-terings of Si-me-on the pro-phet ful-filled, ful-filled, ful-

ful-filled, Oh no-ble ut-terings of Si-me-on the pro-phet ful-filled, ful-filled, ful-

The score consists of four vocal staves and a piano accompaniment section. The vocal staves are arranged in two pairs. The lyrics are: "ful-filled, O no-ble ut-terings of Si-me-on the pro-phet ful-filled, ful-filled, ful-". The piano accompaniment is written in grand staff notation (treble and bass clefs) and includes a dynamic marking of *pp* (pianissimo).

Adagio

J

141 ♩ = 56

The musical score consists of several systems. The first system features a vocal line with lyrics: "I feel now the tor-ture". The second system contains three vocal staves with lyrics: "filled and ac-comp-lished—the pro-phe-sy of sor-row— Oh". The third system contains three vocal staves with lyrics: "filled and ac-comp-lished—the pro-phe-sy of sor-row— Oh" and "I feel now the tor-ture". The fourth system contains three vocal staves with lyrics: "filled and ac-comp-lished—the pro-phe-sy of sor-row— Oh" and "I feel now the tor-ture". Below the vocal staves are two systems of piano accompaniment, each with a grand staff (treble and bass clefs). The piano part includes dynamic markings such as *mf*, *p*, and *bp*. The score includes various musical notations such as triplets, slurs, and fermatas.



**L** *accor.* -----

148 *p* *cresc.* -----


*p* *cresc.*

*cresc. e accel.*

154 *f*

Tor - ment of the Son, Tor - ment of the Lord, Cru - ci - fy the Son, Cru - ci - fy the Lord.

Tor - ment of the Son, Tor - ment of the Lord, Cru - ci - fy the Son, Cru - ci - fy the Lord.

Tor - ment of the Son, Tor - ment of the Lord, Cru - ci - fy the Son, Cru - ci - fy the Lord.

Tor - ment of the Son, Tor - ment of the Lord, Cru - ci - fy the Son, Cru - ci - fy the Lord.

*f*

*cresc. e accel.* -----

180 *ff* Loudly spoken

Tor - ment of the Son. Tor - ment of the Lord. Cru - ci - fy the Son. Cru - ci - fy the Lord.

Tor - ment of the Son. Tor - ment of the Lord. Cru - ci - fy the Son. Cru - ci - fy the Lord.

Tor - ment of the Son. Tor - ment of the Lord. Cru - ci - fy the Son. Cru - ci - fy the Lord.

Tor - ment of the Son. Tor - ment of the Lord. Cru - ci - fy the Son. Cru - ci - fy the Lord.

*mf* *cresc.*

*mf* *cresc.*





188 *f*  
On His head a crown of thorns, beat Him, bound Him, nailed Him to the cross!  
*f*  
On His head a crown of thorns, beat Him, bound Him, nailed Him to the cross!  
*f*  
On His head a crown of thorns, beat Him, bound Him, nailed Him to the cross!  
On His head a crown of thorns, beat Him, bound Him, nailed Him to the cross!

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are printed below the vocal staff. The piano accompaniment is written on two staves (treble and bass clefs) and includes a separate bass line. The music is in 4/4 time and features a steady, rhythmic accompaniment with a melodic line in the vocal part.



175

The musical score consists of several systems. The first system features four vocal staves. The top staff has lyrics: "cru-ci - fy, cru-ci - fy, cru-ci - fy, cru-ci - fy, cru-ci - fy". The second and third staves have lyrics: "cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy." The bottom staff of this system has lyrics: "guil - ty, guil ty, guil - ty, guil ty, cru ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru ci - fy, cru - ci -".

The second system contains instrumental parts for strings and piano. The piano part includes a melodic line with a forte (*f*) dynamic marking. The string parts provide harmonic support.

The third system continues the instrumental accompaniment, featuring a piano part with a melodic line and string parts.

The fourth system shows the piano part with a melodic line and string parts, maintaining the forte (*f*) dynamic.

The fifth system shows the piano part with a melodic line and string parts.

The sixth system shows the piano part with a melodic line and string parts.

**P**

170 *ff* *agitato*

De - li - ver my son I beg you —

*mf*  
cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy

*mf*  
cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy

*mf*  
fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci - fy, cru - ci -

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

181

let me die in - stead or on the blood - y tree

crucify, crucify, crucify, crucify, crucify, cruci - fy, crucify, crucify, crucify, crucify, crucify

crucify, crucify, crucify, crucify, crucify, cruci - fy, crucify, crucify, crucify, crucify, crucify

fy, crucify, crucify, crucify, crucify, crucify, crucify cruci - fy, crucify, crucify, crucify, crucify, cruci -

185

let me die with my Lord

De - li - vered

cru - ci - fy, cru - ci - fy, cru - ci - fy De - li - vered

cru - ci - fy, cru - ci - fy, cru - ci - fy De - li - vered

fy, cru - ci - fy, cru - ci - fy, cru - ci - fy De - li - vered

*f*

*pp*

*f*

*pp*

**Q** *ad libitum* ♩ = 40

188

*pp* wronged and a lone he died.

*pp* wronged and a lone he died.

*pp* wronged and a lone he died.

*pp* wronged and a lone he died.

G.F.

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