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The Crucifixion

SATB a cappella

Robert Lehman

DO NOT COPY

Robert Lehman

Robert W. Lehman, conductor, organist, harpsichordist and composer, holds degrees in organ performance, conducting, church music, and an earned doctorate in liturgical musicology where his particular focus is the ecclesiastical music of the English Middle Ages beginning with chant and culminating in the complex polyphony of the late fifteenth-century Eton Choirbook.

He has served on the staff of several distinguished churches, including the Washington National Cathedral (of which he is a Fellow), the Princeton University Chapel, and Saint Bartholomew's Episcopal Church, New York City. For fourteen years he served as organist and choirmaster of historic Christ Church, New Haven, Connecticut where, under his leadership, the choir and music program gained an international reputation for excellence. He has appeared with major symphony orchestras and chamber ensembles as conductor and soloist, has recorded an extensive discography, and his work is heard regularly over NPR and the BBC. In 2008 he joined the staff of the Episcopal Church of St. Michael & St. George in St. Louis as Organist and Choirmaster.

Paraclete Press sheet music is available from www.paraclesheetmusic.com

For The Right Reverend Keith Whitmore

The Crucifixion

SATB a cappella

Anonymous

Robert Lehman (b. 1960)

Slowly and with great expression

p

Soprano At the cry _____ of the first bird, _____

Alto _____ *p* At the cry _____

Tenor _____

Bass _____

For rehearsal only

Slowly and with great expression

p

4

the first bird at the cry _____

of the first bird, at the cry _____

p At the cry, _____ the

p At the cry, _____ the cry, _____ the

4

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rit.

a tempo

mf

7
 of the first bird, the first bird They be -

of the first bird, the first bird They be -

8
 cry of the first bird, the first

cry of the first bird, the first

rit.

a tempo

mf

7
 gan to cru - fi, cru - ci - fy, cru - ci - fy

11
 gan to - ci - fy, to cru - ci - fy, cru - ci - fy

8
 The be - gan to cru - ci - fy, to cru - ci - fy, cru -

8
 The be - gan to cru - ci - fy, to cru - ci - fy, cru -

11
 gan to cru - ci - fy, to cru - ci - fy, cru -

14 **rit.** **a tempo**
mp

Thee, O Swan, O Swan! Nev - er, nev - er,
Thee, O Swan, O Swan! Nev - er, nev - er,
- ci - fy Thee, O Swan, O Swan! Nev - er, nev - er,
O Swan, O Swan! Nev - er, nev - er, -

18 **accel.**

nev - er shall la - ment
ah
ah
ah

18 **accel.**

rit.

a tempo

21

cease be - cause of that. It was

be - cause of that. It was

be - cause of that. was

be - cause that. It was

21

rit.

a tempo

mf

25

like the part - ing of day.

like the ing of day from night.

like the part - ing of day from night.

like the part - ing of day from night.

25

29 *f*

Ah, sore was the suff' - ring borne By the bo - dy of

Ah, sore was the suff' - ring borne by the bo - dy of Ma -

Ah, sore was the suff' - ring borne by the bo - dy

sore was the suff' - ring borne by the bo - dy of

This system contains the first four staves of music. The first three staves are vocal parts (Soprano, Alto, and Tenor) and the fourth is the piano accompaniment. The music is in 2/4 time, with a key signature of one flat. It begins with a fermata on the first measure, followed by a change to 4/4 time. The lyrics are: "Ah, sore was the suff' - ring borne By the bo - dy of". The piano part features a triplet of eighth notes in the right hand and a dotted quarter note in the left hand.

33 *accel.*

Ma - ry's Son, But so - rer still to Him, so - rer still to

Ma - ry's Son, But so - rer still to Him, so - rer still to

Ma - ry's Son, But so - rer, so - rer,

33 *accel.*

This system contains the next four staves of music. The first three staves are vocal parts and the fourth is the piano accompaniment. The music is in 2/4 time, with a key signature of one flat. It begins with a fermata on the first measure, followed by a change to 4/4 time. The lyrics are: "Ma - ry's Son, But so - rer still to Him, so - rer still to". The piano part features a triplet of eighth notes in the right hand and a dotted quarter note in the left hand. The system ends with a fermata on the final measure.

a tempo
ff

37

Him, so - rer still, — so - rer still to Him was the

Him, so - rer still, — so - rer still to Him

Him, so - rer still, — so - rer still to Him

so - - - rer, so - rer still to Him

37

a tempo
ff

40

grief, was the grief —

ff was the grief, was the grief —

ff was the grief, was the grief — Which for His sake Came up - on His

was the grief, was the grief — Came up - on His

40

rubato
mf

rubato
mf

44 *accel.*
p which for His sake, ——— which for His sake, — which for —
p which for His sake, ——— which for His sake, —
mp p Mo - ther, which for His — sake, which for His — sake, which for —
p Mo - ther, which for His — sake, which for His — sake,

44 *accel.*
mp p

49 *rit.* *Tempo 1*
p His sake Came up on His Mo - ther. At the cry —
 His Mo - ther.
 His sake Came up - on His Mo - ther.
 His Mo - ther.

49 *rit.* *Tempo 1*
p

53 *mp*

of the first bird They be - gan to cru - ci -

mp

They be-gan to

53 *mp*

rit. *pp*

57 - fy, to cru - ci - fy, cru ci - fy Thee, O Swan!

pp

cru - ci - fy, to cru - ci - fy Thee O Swan!

mp *pp*

They be-gan to cru - ci - fy Thee O Swan!

mp *pp*

They be - gan to cru - ci - fy Thee O Swan!

rit. *pp*

57