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### The Passion of Our Lord Jesus Christ according to the Evangelist Matthew

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THE UNIVERSITY OF RICHMOND  
DEPARTMENT OF MUSIC

presents

The Passion of Our Lord Jesus Christ  
according to the Evangelist Matthew  
By Johann Sebastian Bach

Dramatis Personae

Evangelist	James Erb
Jesus	Willard Pierce, '66
Judas	Timothy Montgomery, '68
Peter	Robert Butler, '66
The Maids	Jean Reynolds, '66
	Margaret Cridlin, '67
The High Priest	Kenneth Webb, '67
Pilate	Gene Wade, '61
Pilate's Wife	Ann Pomeroy, '67
Disciples, Crowds, etc.	The University Choir

Aria Soloists

Soprano	Jody Sanford, '68
Soprano	Lindsey Peters, '68
Alto	Catharine Pendleton, Instructor in Music
Tenor	Robert Crute, '67
Bass	Gene Wade, '61
Continuo harpsichord	Suzanne Kidd, '58 Instructor in Music
Continuo organ	Betty Puckett, '67

Chorus for the Chorales

The Westhampton College Glee Club    The University Men's Glee Club

Orchestra of Members of the Richmond Symphony,  
Faculty, Students, and Friends  
of the University

Conductor	James Erb, Associate Professor of Music
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Cannon Memorial Chapel  
Sunday, February 13, 1966  
2:30 P. M.

## PROGRAM NOTE

The St. Matthew Passion is a musical setting of the twenty-sixth and twenty-seventh chapters of the Gospel according to Matthew. Bach wrote it for performance on Good Friday, 1729. In addition to the biblical text, Bach interpolates solo and choral movements whose function is to comment upon the action described by the writer of the Gospel. These interpolations are of two types:

The first appears as the aria, a form borrowed from opera, or as a choral movement with or without a soloist. The texts of these pieces were written for the 1729 performance by the Leipzig poetaster C. F. Henrici, under the pen-name of Picander. The solo voice, male or female, represents in Picander's libretto the daughter of Zion; the chorus represents the Faithful -- except, of course, where they appear as participants in the action of the story: disciples, priests and elders, the bloodthirsty crowd, and the like.

The second type of interpolated movement, interrupting the story from time to time, is the traditional hymn-tune, or chorale, a body of music well known to German Lutherans of Bach's time. Whether Bach meant them to be sung by the congregation during the Passion is not clear; but it is clear that they at least symbolize a congregational response to events just described. In the present performance, therefore, the audience is invited to participate in the singing of the chorales, which will be found printed in the body of the text.

The recitatives of the scriptural portion of the Passion have all been newly translated for this occasion, in an attempt to leave undisturbed the extraordinary rhythmic flow of Bach's musical prose. If in the process the familiar King James phraseology has had to be relinquished, it is because it seemed best to place musical coherence above familiarity. The translation used in the chorales, arias, and choruses is for the most part that by Robert Shaw.

THE PASSION OF OUR LORD JESUS CHRIST  
according to the Evangelist Matthew

PART ONE.

Chorus (Prologue):

Come, ye daughters, share  
my wailing. See ye! (Whom?)  
The Bridegroom see. See him!  
(How?) A lamb is he.

See it! (What?) His patience  
mild.

Look! (Ah where?) Upon our  
guilt.

Look on him, for love untold  
he himself the Cross is bearing.

Come, ye daughters . . .

Chorale (concurrent):

O Lamb of God most holy,  
The bitter Cross thou hast  
taken.

At all times meek and lowly,  
Though by thy children for-  
saken.

The sins of man thou'rt  
bearing,  
Else were we left despairing.

On us have mercy, O Jesus.

Gospel:

Now Jesus, having finished with all these sayings, said unto his  
disciples:

Ye know that after two days comes the Passover; and the Son  
of Man shall fall to the hands of sinners, that he be crucified  
for them.

Chorale: (Seated)

Fl. Ob. V.  
S.  
A.  
T.  
B.  
Cont. Org. 1. 2.

Ah, dear-est Je - sus, How hast Thou of - fend - ed, That such a bit - ter - judge - ment has been  
hand - ed? Where is Thy guilt, in what the great trans - gres - sion For Thy con - fes - sion?

The musical score is for a four-part vocal setting (Soprano, Alto, Tenor, Bass) with organ accompaniment. It features a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Ah, dear-est Je - sus, How hast Thou of - fend - ed, That such a bit - ter - judge - ment has been hand - ed? Where is Thy guilt, in what the great trans - gres - sion For Thy con - fes - sion?"

Gospel:

Now, the priests and scribes of holy scripture had come together, and the elders also came, into the house where lived the High Priest, whose name was Caiaphas; and sought a plan by which Jesus might best be taken and put to death. But they considered:

Not upon the Feast, lest from it an uproar riseth among the people.

Now when Jesus came up to Bethany, to visit with Simon the Leper, did a woman come, who carried a vase with most precious ointment; and poured it on his head, as he was eating there. And when the disciples saw it, they did ask in great indignation:

To what purpose is this wasted? For this ointment might have better far been sold, and the poor and the needy nourished.

And Jesus took note of this, and said unto them:

Why rebuke the woman so? It is a good thing that she hath done. Ye know that always the poor are with you. But I shall not be always with you. For she, in pouring ointment thus upon my body, hath made a sign to prepare me for the grave. Truly I say to you, wherever this Gospel henceforth shall be declared unto all the world, shall also be told in this good woman's memory what she did for me.

Recitative (Alto):

O dearest Savior, thou! While thy disciples wrongly quarrel that this good woman sought thy body to anoint, for burial to prepare thee; so, let me, too, attend thee now. See in my eyes full tearful flowing an ointment on thy head bestowing.

Aria (Alto):

Grief and pain  
Rend my sinful heart in twain.  
Softly dropping, may my weeping  
Bear an incense sweet and rare,  
Dearest Jesus, for thy keeping.

Gospel:

Now among the twelve disciples was one named Judas Iscariot, who sought out the high priests and said:

How much will ye give me, if I to you betray him?

And they offered him thirty silver pieces. And from that time sought he opportunity that he might betray him. Now on the first of Days of Unleavened bread came the disciples to Jesus, and said unto him:

Where wilt thou, Master, that the feast of the Passover be prepared thee?

He said:

In the city ye know a man; go and say to him: the Master sends to tell thee: my time is at hand. I would Passover eat with you, now, and my disciples.

The disciples hearkened, and did as Jesus had them appointed, and prepared to eat the Passover. And when evening came, he sat down to eat with his disciples. And as they ate, he told them:

Truly, I say to you: It is one of you who shall betray me. And they grew exceeding sad, and they began, each one of them, asking questions and saying to him:

Lord, is it I?

Chorale: (Standing)

The musical score is written for Oboe (ob. v.), Violoncello (Va.), and Continuo Organ (Cont. Org. 1. 2.). The lyrics are: 'Tis I, my sin-re-pent-ing, My hands and feet consent-ing, Should take the bonds of Hell. The scourge and thongs which bound Thee, And all the wrongs a-round Thee, Are mer-it-of-my sin-ful soul.

Gospel:

He answered and said to them:

A man whose hand e'en now in the dish was dipping shall e'er long betray Me. The Son of Man is about to go, as of Him it hath been written: But woe to the other, by whom e'en the Son of Man shall be betrayed; for that man 'twere better, better far for that man if he had not been born.

Then inquired of him Judas, who him betrayed, and said:  
Is it I, Lord?

He said to him:  
Thou sayest.

And as they were eating, did Jesus take bread, blessing it, and broke, and gave to all of them, saying:

Take ye, eat ye: it is my flesh.

And he took the cup, and blessing it, he gave it them, and said: Drink ye all from this cup; this is my blood, which I shall freely give in a new Testament for many for remission of their sins. I say to you, I will from this day on no more partake of this fruit from out the vineyard, until that day when I shall drink it new with you there within my Father's realm.

Recitative (Soprano):

Although my heart with tears o'erflow  
That Jesus now must from us go  
Yet doth his Testament my soul rejoice.

His flesh and blood, O sacrifice!  
 A treasure given into my hands.  
 As he to us on earth was loving ever,  
 Nor harm nor pain did ever,  
 So loves he still his own, unending.

Aria (Soprano):

Lord, to thee my heart is given;  
 Sink therein, dwell thou in me.  
 So will I in thee find haven;  
 Though to thee this world be small,  
 Thou shalt be my all in all,  
 More than earth and heaven be.

Gospel:

And when they had sung a hymn of praise together, to the Mount of Olives they journeyed. Then said Jesus unto them:

This very night ye shall be offended because of me. For in scripture is written; Behold, I will strike the shepherd, and the sheep of his pasture shall be driven from him. But when I again am risen, then will I go before you in Galilea.

Peter then did reply to this, and said to him:

Though all men be offended because of thee, yet will I, Lord, be never offended.

Jesus said to him:

Truly I say to thee, this very night, ere yet the cock croweth, shalt thou have three times denied me.

Peter said to him:

Lord, e'en though I should die with thee, yet will I never deny thee.

And likewise also said all the others.

Chorale: (Standing)

Ob.v.

S.  
A.  
T.  
B.

I'll stand here close be - side Thee, Do not Thou me for - sake. And when Thy ling - ring -  
 Non will I ev - er leave Thee, Ev'n when Thy heart shall break.

Cont. Org. 1.2.

pale - ness By thorns of death is pressed, In - to my - arms I'll - take Thee, And hold Thee to my breast.

Gospel:

Then they came all together into a garden known as Gethsemane,  
and Jesus said unto them:

Sit here and watch, while I in yonder shadows am praying,  
And took with him Peter and both the sons of Zebediah, and began  
with sorrow to be troubled. Then said Jesus unto them:

Ah, my soul is full of woe, e'en unto death. Tarry here and  
watch yet with me.

Recitative (Tenor):

Ah, grief! What trembling fills  
his tortured breast!

How sinks his heart! How pale  
his face oppressed!

Before the judge he must appear,  
There is no help, no comfort near.

Such agony doth Hell awaken:  
He must for others' guilt be taken.

Ah, if my love thy stay could be,  
My Savior; could calm thy fear or  
share it,  
Could make it less, or help to  
bear it,  
How gladly would I watch with thee!

Aria (Tenor):

I would be with my Jesus watching.

E'en my death  
Ransom finds in his last breath,  
His sorrow maketh sure my gladness.

Chorale (concurrent):

Ah, what has brought on  
thee this tribulation!

'Tis my own sinning, naught  
of thy transgression!

'Tis I, Lord Jesus, all the  
anguish own here,  
Which you atone here.

Chorus (concurrent):

So slumber, all my sins,  
and stay!

The griefs that he for us  
endureth,  
How bitter, yet how sweet  
are they.

Gospel:

And he left them watching; and falling down upon his face, in prayer  
he spoke, and said:

My Father, I pray thee to let this cup now pass from me; yet  
not as I will, but e'en as thou wilt.



And he came to his disciples, and found them sleeping, and said to Peter:

Could ye then not even for one hour keep your vigil? Watch now, and pray ye, that temptation not come upon you. Yea, though the soul is willing, the flesh is weak.

A second time he went forth, praying thus, and said:

My Father, if it must be that this dread cup not be spared me, unless I do drink -- let thy will then be done.

### Chorale: (Seated)

The musical score is for a chorale in G major, 4/4 time. It features a vocal line (Soprano and Alto) and a piano accompaniment (Trombone and Bass). The lyrics are: "What God hath willed will always be, His will is best, most surely. An ever present help is He, If faith be fixed, surely. Our help in need, all good, all wise, Rebukes with kindness ever. Who trusts in God, on Him relies, Will be forsaken never." The score includes parts for Fl. Ob. V., Va., and Cont. Org. 1. 2.

### Gospel:

And he came and found them once more sleeping, because their eyes were heavy with sleep. And he left them and went off once again; and praying as he had before, he made again the same supplication. Then came he to his disciples, and said unto them:

Ah! Yet once again are ye sleeping! Look ye, the hour now is come, and the Son of Man into sinners' hands ye shall ere long see betrayed. Then arise, let us be going. See now, the betrayer doth appear.

And as he yet spoke, saw they Judas, who was one of the twelve disciples; and with him was a great array of men with swords and weapons, whom the priests and elders had sent to take him forth. And the betrayer had beforehand arranged for a signal, and had said: That man whom I shall kiss is he; him take ye. And straightway came he to Jesus and said:

All hail to thee, o Master!  
And kissed him withal. Jesus then said unto him:  
My friend, wherefore art thou come here?  
And thereupon they came, and laying their hands upon Jesus, they  
took him forth.

Aria (Duet, Soprano and Alto):  
Alas, my Jesus now is taken.  
Moon and stars have for grief  
the night forsaken,  
Since my Jesus has been taken.  
They draw him on; ah, they have  
bound him.

Chorus (concurrent):  
Loose him! Halt ye! Let him  
go!  
Loose him! Halt ye! Let him  
go!  
Have lightning and thunder  
from Heaven all vanished?  
Then open, ye fiery abysses  
infernals!  
Defile them, devour them, de-  
stroy them, dispel them.  
Strike swiftly to brand  
The false-hearted traitor,  
The murderous band!

\* \* \*  
Intermission  
\* \* \*

## PART TWO.

Aria (Alto):  
Ah, now is my Savior gone!  
  
Must it be so? Can I behold it?  
Ah, my Lamb in tiger's talons!  
Ah, where is my Savior gone?

Chorus (concurrent):  
Whither has thy dear one  
departed,  
O thou fairest one among  
women?  
  
Whither has thy friend turned  
away?  
  
For we would go with thee to  
seek him.

## Gospel:

Now they who had laid their hands on Jesus straightway did lead him unto the High Priest Caiaphas, within whose house the scribes and elders were gathered all together. Peter also followed after him afar off, until he came to the High Priest's palace; and he went in, and sat there among the soldiers, in hope of seeing how all should be ended. And then the priests and all of the elders there, and the council, sought how they might false witness bring

on Jesus, that he might be put to death; yet found they nothing.  
And the High Priest turned to Jesus, and spoke unto him thus:

I adjure thee, in the name of the Living God, that thou must  
tell us if thou be Messiah, God's Anointed.

Jesus said to him:

Thou sayest. Yet I say to you, hereafter when ye see him, ye  
shall see in that time the Son of Man sit on the Right Hand of  
Power, returning in the clouds of the Heavens.

And the High Priest tore his garments all asunder, and said:  
He hath God reviled! What witnesses need we further? Look  
ye, ye heard his vile blaspheming clearly in his answer; what  
think ye now?

The council of elders answered:

Of death this man is guilty!

And then they fell on him and spat on him, and struck him with  
their fists. Others among them struck him squarely in his face,  
and shouted:

Now tell us, Messiah, by whom thou art struck.

Chorale: (Standing)

Fl. Ob. V.  
S  
A  
T  
B  
Va.  
Cont. Org. 1. 2.

Who was it so did strike Thee, My Lord, and who re-  
quite Thee This fierce and cru - el - blow? For Thou wert no - of - fend - er - As -  
we to sin - sur - rend - er. No e - vil didst - Thou - ev - er know.

The musical score is written for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, with parts for Flute/Oboe/Violin (Fl. Ob. V.), Viola (Va.), and Continuo Organ (Cont. Org. 1. 2.). The lyrics are: "Who was it so did strike Thee, My Lord, and who re- quite Thee This fierce and cru - el - blow? For Thou wert no - of - fend - er - As - we to sin - sur - rend - er. No e - vil didst - Thou - ev - er know."

Gospel:

Peter sat in the palace court without; and a maid came up to him  
there, and said:

And thou, also, hast been with Jesus the Galilean.  
 But Peter before them at once denied it, and said:  
 I know not what thou sayest.  
 And again at the palace doorway, he was seen by another maid,  
 who said to them that stood there with him:  
 This man also was with Jesus the Nazarene.  
 He denied it a second time, and swore an oath:  
 I know nothing of this man!  
 And in a little while came others who had been standing beside him,  
 and said unto Peter:  
 Surely, thou also art a disciple; for all thy speech doth betray  
 thee.  
 But he denied again, with cursing and with swearing:  
 I tell you, I know him not!  
 And at that moment crew the cock. Then Peter brought to mind the  
 words of Jesus, how Jesus had told him: ere yet the cock crow  
 again shalt thou have three times denied me. And he went out and  
 wept bitterly.

Aria (Alto):

Have mercy, Lord, my God, regard my bitter weeping.  
 Look on me: heart and eyes both weep to thee.

Chorale: (Standing)

The musical score is for a chorale in G major, 4/4 time. It features vocal parts (Soprano, Alto, Tenor, Bass) and instrumental accompaniment (Flute/Oboe and Continuo Organ). The lyrics are: "Have I also from Thee parted? Still I will re - turn - a - gain. Life a - new is in - me started By Thy Son's de - spair and pain. I may not my guilt ef - face, But Thy mer - cy and Thy grace Are far great - er - than my fail - ing, And the sin with - in me dwell - ing." The score is divided into three systems, with measures 6 and 12 marked at the beginning of the second and third systems respectively.

Gospel:

Now when the morning came did all the high priests meet and hold a council with the elders to seek for a warrant that he be put to death. And, binding him, they led him away, and gave him at last to the Roman governor, known as Pontius Pilate. Now Judas Iscariot, the same who had betrayed him, when he saw Jesus condemned, repented of himself; and brought back again all the thirty silver pieces unto the high priests and elders there, and said:

An evil deed have I done, for I have righteous blood betrayed unto you.

They answered:

And what is that to us? To that must thou see.

And he cast the silver pieces in the temple, and turned away, and fled; and went out and hanged himself. And they took council once again, and with the silver bought a field, where the wandering folk might be buried. Wherefore the same field has been called by the name of the Blood-Field, yea, even unto this day. Jesus before Pilate now was standing; and the governor questioned him, and said:

Art thou the King of Jewry?

Jesus answered unto him:

Thou sayest.

To his accusation, which the priests and elders to Pilate brought, he answered not a word. Then Pilate said unto him:

Hearst thou not, what things they charge against thee?

And to Pilate he gave no answer at all, e'en so that even Pilate then was moved to wonderment.

Chorale: (Seated)

Fl. Ob. v.  
S. A. T. B.  
Cont. Org. 1. 2.

En-trust thy ways un-to Him And fall thy heart's dis-tress. By Him the clouds are or-der'd, The  
His wis-dom and His bid-ding Do high-est Heav'n con-fess.

winds a-rise and blow. He best can choose the path-way Where-on thy feet should go.

The musical score is for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and organ. It is in G major and 4/4 time. The lyrics are: "En-trust thy ways un-to Him And fall thy heart's dis-tress. By Him the clouds are or-der'd, The His wis-dom and His bid-ding Do high-est Heav'n con-fess. winds a-rise and blow. He best can choose the path-way Where-on thy feet should go." The organ part is marked "Cont. Org. 1. 2." and includes a Flute/Oboe part marked "Fl. Ob. v.".

Gospel:

On the Feast Day the governor had long been accustomed to give back to the people a man from prison -- any they wanted. Now at that time, among the various prisoners was a most notorious man,

whose name was Barabbas. And when they had come together, did the governor ask them:

Whom will ye that I release unto you now? Barabbas, or this Jesus, of whom 'tis claimed, he is the Messiah?  
(For he knew full well that the priests for envy had brought Jesus to him.) And as he sat in judgment there, from his wife a message came, which said unto him:

Do, I implore thee, nothing to this righteous person, for I have suffered much this day in a dream because of him. Yet did the priests and elders by intriguing persuade the people gathered there that it was Barabbas they should free, and that Jesus should perish. And the governor addressed the people and said unto them:

Which of these two men ye see before you today should have his freedom?

They answered:

Barabbas!

And Pilate said unto them:

And what shall I do then with Jesus, of whom they say, he is Messiah?

Again they shouted:

Have him crucified!

The governor asked them:

But what evil thing hath he done?

Recitative (Soprano):

He is for all men good alone:  
The blinded have been given to see,  
The lame to walk aright;  
He speaks to us his Father's word,  
He drives the devils forth;  
The sorrowing of their grief are free;  
He takes all sinners to his own;  
Than this, my Jesus naught hath done.

Aria (Soprano):

In love my Savior now is dying.  
Of sin and guilt he knoweth naught.  
That the everlasting torment  
On that day of judgment wrought  
Not on my poor soul be lying.

Gospel:

But crying out all the more, they shouted:  
Have him crucified!

When Pilate therefore had seen that his words were powerless, and that now more than ever a tumult rose, he took water, and washed his hands before them all, and said:

Of the blood of this righteous man I am not guilty; this must

ye do.

Then did all the people answer him, and said:

His blood be on us and on our children!

And Pilate then set Barabbas free; but he ordered Jesus scourged, and then gave him over to them that they might crucify him.

### Gospel:

The guards of the governor came, and they took Jesus to the hall of judgment, and gathered around him all the soldier band; and stripped off his clothes, and brought a scarlet robe to put upon him there -- and plaited him a crown of thorns, and put it upon his head, and a reed they placed in his right hand; and then they bowed the knee to him, and mocked at him there, all saying:

We hail thee, King of the Jews!

And spat upon his face, and took up the reed, and struck him upon his head.

### Chorale: (Standing)

FL. Ob. V.  
S. A. 1. { O Head, so sore-ly wound-ed, De-filed and put to-scorn } O Head, a-dorned and  
{ O sa-cred Head, sur-round-ed By mock-ing crown-of thorn }

Va.  
T. B. Cont. Org. 1. 2.

10 hon-ored, So love-ly fair-to see, But now so low de-grad-ed, I greet and trea-sure Thee.

### Gospel:

And after they had mocked him thus, they took off from him the scarlet robe, and put him again in his own robe; and then they led him forth that he be crucified. And then at length when they were come to a place called Golgotha, that is to say, the Place of Skulls, they did give him drink made of vinegar mingled with gall. And when he tasted it, yet he would not drink it. And up on the cross above his head they had written out the cause of his crucifixion, namely: this is Jesus, the King of Jewry. There were also two thieves who with him were crucified, one on the right hand, and one on the left hand. And all who were passing by reviled at

him there, and wagging their heads they mocked him, and shouted:  
Thou who destroyest the temple of God, and buildest it again  
in three days, save thyself! Be thou the Son of God, come  
down to us from off the cross!

And likewise also did the chief priests mock at him there, with the  
scribes and elders deriding him and saying:

Savior was he of others, but for himself not a savior! If he be  
King of Israel, then let him now come from off the cross, and  
we will then believe him. He in God has trusted, let his God  
then deliver him now, if he will, for this man hath said: I am  
Son of God.

And e'en the thieves who had been crucified there with him railed  
at him with the others.

Recitative (Alto):

Ah, Golgotha, unholy Golgotha!

The Lord of Glory see in shameful  
desecration:

The blest Redeemer of the race

Hangs as a curse upon the cross.

The Lord who heaven and earth created

By earth is now reviled and hated.

The sinless suffers condemnation.

So doth it weigh upon my soul.

Ah, Golgotha, unholy Golgotha!

Aria (Alto):

Look ye, Jesus waiting stands,

Stretching forth sustaining hands,

Come!

Come!

Come!

In him compassion seek forgiveness,

Seek salvation, seek ye!

In his compassion.

Live ye, die ye, find your rest,

Weary souls, by guilt oppressed!

Rest ye!

In his compassion.

Chorus (concurrent):

Ah, Where?

Ah, Where?

Ah, Where?

Where?

Where?

Gospel:

Now from the sixth hour onward through the land a darkness came,  
spreading o'er all the earth, until about the ninth hour. And when  
the ninth hour came did Jesus cry aloud, and said:

Eli, Eli, lama asabthani?

That is: My God, my God, wherefore hast thou me forsaken? Now,  
some of them that stood there watching, when they had heard him  
thus, turned and said:

He calleth for Elijah.



And straightway one of them departed, and brought a sponge, and this did he fill with vinegar, and put it up upon a reed and gave him to drink. The others spoke among them:

Wait, wait, and see now if Elijah cometh down to save him. And again did Jesus cry out aloud, and was gone.

Chorale: (Seated)

Fl. Ob. V. Va.  
S.  
A.  
T.  
B.  
Cont. Org. 1. 2.

When comes my hour of part - ing, Then part Thou not from me. } When anx-ious fears shall  
When shades of death are dark - ning, Thy steps my guide shall be. }

rend me, And close my heart en-chain, Oh, then do Thou be-friend me Through Thine own grief and pain.

Gospel:

And now behold! The veil of the temple was rended in twain, down from the top unto the ground. And the earth did begin to quake, and the rocks burst asunder; and the graves were opened again, and there rose many saints, and the holy ones that were sleeping: and came from out their tombs after Jesus' resurrection, and to the holy city did come, and appeared to many. Now, when the captain, and the others with him, who were there watching Jesus, did behold how the earth quaked and those things that were done, they fearfully said among them:

Truly, this was the Son of God.

At eventide there came a wealthy man from Arimathea, by name Joseph (a disciple had he also been); he went up to Pilate, and asked his leave to take the body. Wherefore Pilate ordered that it be given to him.

Recitative (Bass):

At even, hour of cooling rest  
Was Adam's fall made manifest.  
At even, too, they took the Savior down.  
At even did the dove return:  
A bit of olive leaf she bore.  
O fairest time, O evening hour!  
Our peace with God is evermore assured,  
For Jesus hath His cross endured.

His body comes to rest.  
Ah, thou disciple! Thou must ask:  
Go, and beseech thee Jesus' body broken.  
O holy thought, O precious heavenly token!

Aria (Bass):

Come, my heart, and make thee clean,  
That my Jesus I may bury.  
Enter thou, whom I adore  
Evermore  
Here in sweetest rest to tarry.  
World, away! Let Jesus in.

Gospel:

The body Joseph took, and wrapped it in cloth of freshest linen,  
and brought it into his own new-made tomb, which he had had prepared out of solid rock for him, and after he rolled a mighty stone up before the entrance, he went away.

Recitative:

Bass: Now has the Lord been laid to rest.  
Chorus: My Jesus, sweet goodnight.  
Tenor: Thy pain is o'er, which all our sin on thee hath pressed.  
Chorus: My Jesus . . .  
Alto: O thou most holy body! See, how I come in penitence to  
mourn thee. Thus did my fall thy agony betide.  
Chorus: My Jesus . . .  
Soprano: While life shall last I will this wonder ever thank:  
That thus my soul was worthy in thy sight.  
Chorus: My Jesus . . .

Chorus (Epilogue):

Here bide we still with tears and weeping  
And call to thee in death now blest:  
Rest thou softly, softly rest.  
Rest, thou weary body sleeping,  
Rest thou softly, rest thou well.  
See in grave and stone a grace  
For the anxious, the despairing:  
Heaven's pillow, comfort bearing,  
And the soul's sweet resting place  
(Rest thou softly, softly rest.)  
Come, my joy! Slumber doth mine eyes embrace.  
Here bide we still . . .

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## PERSONNEL

### The University Choir

#### First Chorus

<u>Sopranos</u>	<u>Altos</u>	<u>Tenors</u>	<u>Basses</u>
Edie Paulette	Jane Barlett	Bob Crute	Skip Jenkins
Lindsey Peters	Anne Gordon Cooke	Richard Davis	Dick Paulette
Anne Pomeroy	Nancy Cox	Steve Koch	Thom Robertson
Jean Reynolds	Betsy Dillard	Bob Saunders	Marty Shotzberger
Lauranne Stiff	Colette Fields		Gene Snow
Vaughan Watson	Eileen Ford		Ken Webb
	Ann Pearson		Bill Wilds
	Pat Whitfield		
	Brenda Wilkerson		

#### Second Chorus

<u>Sopranos</u>	<u>Altos</u>	<u>Tenors</u>	<u>Basses</u>
Carol Copley	Cheryl Bily	Charles Hill	Bob Butler
Margaret Cridlin	Betty Brookes	Rick Arnold	Bob Grizzard
Jeanette Elgert	Lynn Griffith	Tim Mont-	Melvin Little
Eileen Mahoney	Mary Ann James	gomery	David Robbins
Margaret Phelps	Jane Norman	Joe Northen	John Robbins
Jody Sanford	Carolyn Tietze		Liston Rudd
Mary Bo Willis	Carolyn Urquhart		Dick Smith
	Betsy Welsh		

### THE WESTHAMPTON COLLEGE GLEE CLUB

<u>Sopranos</u>	<u>Altos</u>
B. J. Acker	Beverly Blaustein
Jane Arrington	Beverly Cook
Diane Behrens	Susan Donaldson
Susan Binder	Jean Gleason
Susan Blake	Laura Hanbury
Gail Boyd	Lynn Hoffman
Donna Gant	Donna Marie Joy
Judy Jacobs	Alice Justice
Vickie Miller	Barbara Klunder
Betty Obenshain	Linda Mays
Ann Spivey	Margaret Northen
Martha Vaughn	Marcie Raveling
Susan Williams	Robbie Shreve
	Jo Walton
	Cheryl Whitney
	Maude Williams

UNIVERSITY MEN'S GLEE CLUB

Tenors

Buz Blue  
Bill Cale  
Mike Ferguson  
Rick Harper  
Phil Janes  
Joe Newton  
John Savage  
John Turner

Basses

Jeff Altman  
Charles Bowles  
Jack Boyles  
David Cates  
Fred Combs  
Gordon Converse  
George Cunningham  
Geoffrey Gabbard  
John Hathaway  
Skip Hill  
Jim Jontz  
Sam Perry  
Robbie Purvis  
Mike Saavedra-Sanchez  
Bill Stark

ORCHESTRA I:

Violins

Frederick Neumann, concertmaster  
Nicholas Neumann  
Thomas Bridge  
Mary Ann Rennolds

Viola

Aleo Sica

Violoncello

Betty Allan

Contrabass

Peter Bahler

Flutes

Lynn Griffith  
Linda Bricker

Oboes

John O'Bannon  
Pieter Uityvlucht

ORCHESTRA II:

Violins

Karola Hustis, concertmistress  
Alan Sica  
Carol Nichols  
Ann Ball

Violas

Ruth Erb  
Zilphia Halloran

Violoncello

Victor Parcell

Contrabass

John King

Flutes

Judy Eastman  
Robert Barker

Oboes

Royal Singleton  
Judy Miles