

To Wg Cdr PWJ and  
in memoriam HP  
My Love, the Crucified

G.R Woodward,  
John 20:25+29

R. Busiakiewicz (27.2.12)

Freely ♩ = c.80 accel.

♩ = c.120

Sopranos and Altos

Organ

Energico ♩ = c.75

2

S  
A

My love the cru - ci - fied, hath sprung to life this

(strict tempo)

*mp*

7

S  
A

mor - row!

*p*

Quasi Maestoso

♩ = c.65 *mf*

rit.

10

S  
A

Ni si \_\_\_\_\_ vi-de-ro in ma-ni-bus

*p*

14

S  
A

ei - us fi xu - ram \_\_\_\_\_ cla - vo - rum, non cre - dam. \_\_\_\_\_

*f*

17

S  
A

rit. = c.80 *accel.*

*mf* legato e libero *cresc.*

18

S  
A

♩ = c.120

*ff*

Energico

19  $\text{♩} = c.75$

S A *f*

Death's flood hath lost its chill, since Je - sus crossed the

(strict tempo) *mp*

23 *rit.* **A Tempo**  $\text{♩} = c.75$  *mp*

S A

ri - ver!\_ Qui - a vi - di - sti me

*pp*

25 *p*

S A

cre - di - di - sti: Be - a - ti, qui non vi - de - runt et cre - di - de -

Quasi Maestoso

29

rit.

♩ = c.65

*mf*

S  
A

Had Christ \_\_\_\_\_ that once was

Musical score for measures 29-32. The vocal line (Soprano and Alto) begins with a rest, followed by the lyrics "Had Christ \_\_\_\_\_ that once was". The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and sustained chords in the left hand. Dynamics include *mp*, *f*, and *mp*. The tempo is marked *Quasi Maestoso* with a metronome marking of ♩ = c.65. The time signature is 2/4.

33

*ff*

S  
A

slain, ne'er rest \_\_\_\_\_ his three day pri - son, \_\_\_\_\_

Musical score for measures 33-36. The vocal line continues with the lyrics "slain, ne'er rest \_\_\_\_\_ his three day pri - son, \_\_\_\_\_". The piano accompaniment consists of sustained chords in both hands. Dynamics include *ff*. The time signature is 4/4.

Broad and flowing

37

♩ = c.55 *mf*

S  
A

our faith \_\_\_\_\_ had been in vain: \_\_\_\_\_ at now is Christ a-

Musical score for measures 37-40. The vocal line continues with the lyrics "our faith \_\_\_\_\_ had been in vain: \_\_\_\_\_ at now is Christ a-". The piano accompaniment features a broad and flowing texture with sixteenth-note runs in the right hand and sustained chords in the left hand. Dynamics include *mf*. The time signature is 4/4.

*ff*

*Can: Qui a vi-di - sti me,-*

40 *ff* *mf Dec:*

S  
A

ri- sen! Our faith had been in vain,

43 *mp* *Dec.* *ff*

S  
A

But now is Christ *Can: cre* - di - di - sti: sen!

45 *rit.* *Faster* *♩ = 80* *Tutti*

S  
A

*dim.* *pp*

ti,

47 *mf*  
S A  
qui non vi - de - runt, et cre - di - de - runt.

Piano accompaniment for measures 47-50. The right hand features sustained chords with a melodic line in the upper register. The left hand provides harmonic support with chords and moving lines. The key signature is three flats (B-flat major/C minor) and the time signature is 4/4.

50 *mp*  
S A  
a - ti, be - a - ti, be -

Piano accompaniment for measures 50-52. The right hand has a melodic line with some grace notes. The left hand features a rhythmic pattern of eighth notes. Dynamics include *p* and *resc*. The key signature is three flats and the time signature is 4/4.

52 *ff* *mf*  
S A  
a - ti, be - a - ti, be - a - ti.

Piano accompaniment for measures 52-55. The right hand has a melodic line with some grace notes. The left hand features a rhythmic pattern of eighth notes. Dynamics include *f* and *mp*. The key signature is three flats and the time signature is 4/4.