

Crux Fidelis

for Good Friday

Timothy Gibbons
Lyrics by Edward Griffin

Reverently ♩ = 54

The musical score is divided into three systems, each containing staves for Baritone (B), Alto Flute (A. Fl.), Violin (Vln.), and Cello (Vc.).

System 1 (Measures 1-4): The Baritone part is mostly silent. The Alto Flute and Violin play melodic lines with triplets and accents. The Cello provides a bass line. Dynamics include *mp* and *p*. The Violin part includes a *pizz.* instruction.

System 2 (Measures 5-8): The Bassoon (B) part begins. The Alto Flute and Violin continue with more complex rhythmic patterns. The Cello part includes an *arco* instruction. Dynamics range from *mf* to *f* and *mp*.

System 3 (Measures 9-12): The Baritone part begins with a melodic line. The Alto Flute and Violin play with triplets and accents. The Cello part includes an *arco* instruction. Dynamics include *mf* and *pp*.

13 *f*

B. *3* Lis - ten to hear how in dy - ing death had been con - quered,

A. Fl. *mp* *3*

Vln. *mp*

Vc. *mp*

15

B. *3* our He - ro van-quished both sin and its off-spring death in one glo-rious pro-ces-sion;

A. Fl. *mp* *3*

Vln. *mp*

Vc. *p* *mp* *3*

17

B. *3* Mar-ching in tra-ge-dy marched in tri-umph of hea-ven-ly pow-er! ____

A. Fl. *mf* *3*

Vln. *mf* *3* *p*

Vc. *mf* *p*

20 *p*

B
Hear-ken and hush for now the sav-iour is bear-ing His cross: They led him a-way, a-las!, his wounds had con-

A. Fl.

Vln.

Vc.

23

B
sumed all his strength, so look-ing for help to bear His cross they en-count-ered a man named Si-mon

A. Fl.

Vln.

Vc.

26

B
just pas-sing through from out of the coun - try; — they seized and forced him that he might bear the cross from the

A. Fl.

Vln.

Vc.

29

B. *rear* and there fol - lowed throngs of be - wail - ing men - and wo - men la - ment - ing his suff - ring. —

A. Fl.

Vln.

Vc.

32

B. Turn - ing his head, then Je - sus said: "O, ye daugh - ters of

A. Fl.

Vln.

Vc.

poco accel. **Maestoso** ♩ = 60 *mf*

mp *mf*

38

B. Zi - on, weep for your - selves and for your chil - dren! Be - hold, for the days are

A. Fl.

Vln.

Vc.

42

B

com - ing in which they'll ut - ter: _____ 'Bles - sed are they who are bar - ren, _____

A. Fl.

Vln.

Vc.

fp *f*

mf

fp *f*

45

B

blest are the wombs that nev - er bore and the breasts that have nev - er giv - en to suck - ling!' Then they'll

A. Fl.

Vln.

Vc.

f

3

48

B

say to the mount - ains, 'O mount - ains fall on us! Hills, give ref - uge; cov'r and con - ceal us! _____ Be - cause if

A. Fl.

Vln.

Vc.

p

p

p

52

B. Bass clef, treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. Lyrics: "these things are done in green trees, what will be - come in the dry?"

A. Fl. Treble clef, key signature of three sharps, 2/4 time signature.

Vln. Treble clef, key signature of three sharps, 2/4 time signature.

Vc. Bass clef, key signature of three sharps, 2/4 time signature.

57

B. Bass clef, treble clef, key signature of one flat (Bb), 4/4, 5/4, 6/4, 5/4 time signatures.

A. Fl. Treble clef, key signature of one flat, 4/4, 5/4, 6/4, 5/4 time signatures. Dynamics: *p*.

Vln. Treble clef, key signature of one flat, 4/4, 5/4, 6/4, 5/4 time signatures. Dynamics: *mp pizz.*, *arco*, *p*.

Vc. Bass clef, key signature of one flat, 4/4, 5/4, 6/4, 5/4 time signatures. Dynamics: *mp*, *mp*.

61

B. Bass clef, treble clef, key signature of one flat, 5/4, 4/4 time signatures. Lyrics: "With Him two oth - er mal - e - fac - tors were led to the place called Skull and they"

A. Fl. Treble clef, key signature of one flat, 5/4, 4/4 time signatures.

Vln. Treble clef, key signature of one flat, 5/4, 4/4 time signatures. Dynamics: *mp*.

Vc. Bass clef, key signature of one flat, 5/4, 4/4 time signatures.

63

B

set his cross down flat and they laid him there - on; His wrists they held stretched from east to west, and the

A. Fl.

Vln.

Vc.

ff

66

B

na-ils were placed to drive through the wrist bones to the wood for the feet, through the ank-les. —

A. Fl.

Vln.

Vc.

subito p

69

B

Mal-lets held high, they fell and drove in the na - ils, — and His teeth did gnash, — and he groaned!

A. Fl.

Vln.

Vc.

pp

74

B

A. Fl.

Vln.

Vc.

mp *mf* *subito p*

His bod-y writhed with each blow, but He

79

B

A. Fl.

Vln.

Vc.

could-n't clench eith-er fist for bone and mus-cle dis-mem-b'ered by nails thus hin-dered it. O! for

82

B

A. Fl.

Vln.

Vc.

grue-some suff-'ring and death He en-dured.

mp

86

B

A. Fl.

Vln.

Vc.

mp

f

Yet

Exuberantly ♩ = 64

89

B

A. Fl.

Vln.

Vc.

this is his vic - t'ry in giv - ing ever - y - thing no - thing is lost!

91

B

A. Fl.

Vln.

Vc.

By sac - ri - fice all is re - stored, for - ev - er re - deem - ing from sin! Now

93

B. *mf* this is the mo-ment sin is mor-tal-ly wound-ed and brought down! —

A. Fl. *mf*

Vln. *mf*

Vc. *mf*

Victoriously ♩ = 60

96

B. *mf* to its knees, and Sa - tan's head will be crushed³ by this heel! So lend us your ears to hear the song of the

A. Fl. *mf* *Low*

Vln. *mf*

Vc. *mp*

99

B. *mf* sav-iour; in death he ris-es and lifts the scar-let burd-en of souls!! Now they heave with

A. Fl. *mf*

Vln. *mf*

Vc. *mf*

104 *p*

B
pul-leys and ropes to lift the in-no-cent damned on the cross, as gra-vi-ty pulls his bones a- gainst³all the

A. Fl.

Vln. *p*

Vc. *p*

107

B
nails and the time seemed drag-ging a-long the min-utes hours in-to days so they seemed. What

A. Fl.

Vln.

Vc.

111 *rit. e rubato*

B
pain as the cross was hoist-ed up and the wood, hav-ing found its slot in the ground,

A. Fl. *p*

Vln. *p*

Vc.

114

B

3

fell in - to place and the cru - ³ci - fix stood.

A. Fl.

114

3

Vln.

114

3

Vc.

3

p