

# THE SMALL PASSION

poems by Richard Crashaw

music by Daniel Pinkham

## 1.

All hail, fair Tree,  
Whose Fruit we be.  
What song shall raise  
Thy seemly praise.  
Who brought'st to light  
Life out of death, Day out of night.

## 2.

Victorious Sign  
That now dost shine,  
Transcrib'd above  
Into the land of light and love;  
O let us twine  
Our roots with thine,  
That we may rise  
Upon thy wings, and reach the skies.

## 3.

Christ when he died  
Deceiv'd the Cross;  
And on death's side  
Threw all the loss.  
The captive world awak't, and found  
The prisoners loose, the Jailer bound.

## 4.

O dear and sweet Dispute  
'Twixt death's and Love's far different Fruit!  
Different as far  
As antidotes and poisons are.  
By that first fatal Tree  
Both life and liberty  
Were sold and slain;  
By this they both look up, and live again.

## 5.

O strange mysterious strife  
Of open Death and hidden Life!  
When on the cross my king did bleed,  
Life seem'd to die, Death died indeed.

O sad, sweet Tree!  
 Woeful and joyful we  
 Both weep and sing in shade of thee.  
 When the dear Nails did lock  
 And graft into thy gracious Stock  
 The hope; the health,  
 The worth; the wealth  
 Of all the ransom'd World, thou hadst the power  
 (In that propitious Hour)  
 To poise each precious limb,  
 And prove how light the World was, when it weigh'd with Him.  
 Wide mayst thou spread  
 Thine Arms; And with thy bright and blissful head  
 O'erlook all Libanus. Thy lofty crown  
 The king himself is; Thou his humble Throne.  
 Where yielding and yet conquering he  
 Prov'd a new path of patient Victory,  
 When wond'ring death by death was slain,  
 And our Captivity his Captive ta'en.

O save us then  
 Merciful King of men!  
 Since thou wouldest needs be thus  
 A Savior, and at such a rate, for us;  
 Save us, o save us, lord.  
 We now will own no shorter wish, nor name a narrower word.  
 Thy blood bids us be bold.  
 Thy Wounds give us fair hold.  
 Thy Sorrows chide our shame.  
 Thy Cross, thy Nature, and thy name  
 Advance our claim  
 And cry with one accord  
 Save them, o save them, lord.

Richard Crashaw

The poems are the seven Antiphons from the Hours for The Office of the Holy Cross,  
 published in Paris in 1652 in the collection, Carmen Deo Nostro.

Richard Crashaw was born in either 1612 or 1613 into a Puritan, anti-Catholic family. His father was a preacher at the Temple Church. By 1645, however, disenchanted by Cromwell and the militant Puritans, he had become a Roman Catholic and an exile living in Paris. The following year he moved to Rome and secured a position with Cardinal Pallotta. In 1649 Crashaw moved to Loretto. He died there on 21 August. Some reported he had been poisoned.

The text and the biographical note should appear in the program.

Commissioned by Pilgrim Congregational Church,  
Duluth, Minnesota,  
Art Bumgardner, Music Director.

World premiere Palm Sunday, 1989, the composer  
conducting

# THE SMALL PASSION

*for Mixed Chorus and Organ*

Poems by Richard Crashaw

Music by Daniel Pinkham

*Daniel Pinkham*

1. All hail, fair Tree.

$\text{♩} = 96$

Soprano

Alto

Tenor

Bass

Organ

Man.

6

4

All hail, fair Tree.

All hail, fair Tree.

All hail, fair Tree.

All hail, fair Tree.

Whose\_ Fruit we be.

What\_ song

Whose\_ Fruit we be.

What song

Whose\_ Fruit we be.

What song

Whose\_ Fruit we be.

11

shall raise \_ Thy - seem - ly praise.

shall raise \_ Thy seem - ly praise.

shall raise Thy seem - ly \_ praise.

What song shall raise Thy seem - ly praise.

Ped. ad libitum

13

Who brought'st \_ to light Life out of death, —

Who brought'st \_ to light Life out of death, —

Who brought'st \_ to light Life out of death, —

Who brought'st \_ to light Life out of death, —

8

16

Day out of night.

Day out of night.

Day out of night.

Day out of night.

Man.

20

Ped.

## 2. Victorious Sign

9

$\text{♩} = 48$

Unison

$\text{♩} \text{ dolce}$

Vic-

Man.

to - - - rious Sign that now dost shine,

Tran- scrib'd a- bove In- to the land of light and

love;

This is a handwritten musical score for a four-part composition. The score consists of four staves, each with a different vocal range indicated by a clef: soprano (G-clef), alto (C-clef), tenor (F-clef), and bass (B-clef). The tempo is marked as  $\text{♩} = 48$ . The key signature changes throughout the piece, with sections in G major, F major, and C major. The music is written in common time, with some measures in 12/8 time. The vocal parts are labeled 'Unison' and 'Vic-' at the top. The lyrics are integrated into the music, appearing below the staff lines. The first section of lyrics is 'to - - - rious Sign that now dost shine,' followed by 'Tran- scrib'd a- bove In- to the land of light and'. The final section of lyrics is 'love;'. The score is written on lined paper, and the handwriting is clear and legible.

10

9

Handwritten musical score for three voices (Soprano, Alto, Bass) in 9/8 time. The vocal parts are in soprano, alto, and bass clef respectively. The piano accompaniment is in common time. Measure 10 starts with a forte dynamic. Measure 11 begins with a piano dynamic. Measure 12 starts with a forte dynamic.

15

16

17

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53

54

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57

58

59

60

61

11

Handwritten musical score for three voices (Soprano, Alto, Bass) in 9/8 time. The vocal parts are in soprano, alto, and bass clef respectively. The piano accompaniment is in common time. The lyrics "let us twine Our roots with thine," are written below the vocal parts.

13

Handwritten musical score for three voices (Soprano, Alto, Bass) in 9/8 time. The vocal parts are in soprano, alto, and bass clef respectively. The piano accompaniment is in common time. The lyrics "That we may rise Up- on thy wings, and" are written below the vocal parts.

15

11

Handwritten musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of five systems of music. The first four systems each have four measures, with lyrics "reach the" repeated three times. The fifth system has four measures, ending with a double bar line. The piano part includes dynamic markings like forte and piano, and fingerings like 1, 2, 3, 4.

17

Handwritten musical score for voice and piano, continuing from page 15. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of five systems of music. The first four systems each have four measures, with lyrics "skies." repeated three times. The fifth system has four measures, ending with a double bar line. The piano part includes dynamic markings like forte and piano, and fingerings like 1, 2, 3, 4.

## 3. Christ when he died

12

$\text{♩} = 69$

Man.

Ped.

Fine

6

Christ when he died De - ceiv'd the Cross;

10

And on death's side Threw all the loss.

14

13

The cap - tive world a - wak't,

The cap - tive world a - wak't

The cap - tive world a - wak't,

The cap - tive world a - wak't

17

and found The pris-on-ers loose, the Jail - er bound.

and found the pris-on-ers loose, the Jail - er bound. Da Capo  
al Fine

and found the pris-on-ers loose, the Jail - er bound.

and found the pris-on-ers loose, the Jail - er bound.

## 4. O dear and sweet dispute

14

*p* = 64

O dear and sweet dispute 'Twixt death's and Love's far dif-fer-ent Fruit!

O dear and sweet dispute 'Twixt death's and Love's far dif-fer-ent Fruit!

O dear and sweet dispute 'Twixt death's and Love's far dif-fer-ent Fruit!

O dear and sweet dispute 'Twixt death's and Love's far dif-fer-ent Fruit!

Man.

5

Dif-fer-ent as far As an-*ti*-dotes and poi-sons are. By that first fa-tal

Dif-fer-ent as far As an-*ti*-dotes and poi-sons are. By that first fa-tal

Dif-fer-ent as far as An-*ti*-dotes and poi-sons are. By that first fa-tal

Dif-fer-ent as far As an-*ti*-dotes and poi-sons are. By that first fa-tal

9

ritenuto

Meno mosso

15

Tree Both life and lib-er-ty were sold and slain; By this they

Tree Both life and lib-er-ty were sold and slain. By this they

Tree Both life and lib-er-ty were sold and slain. By this they

Tree Both life and lib-er-ty were sold and slain. By this they

12

all look up, and live\_ a- gain.

Ped.

## 5. O strange mysterious strife

16

*p*

16

*p*

O strange mys- te- ri- ous strife of

O strange mys- te- ri- ous strife of

O strange mys- te- ri- ous strife of

*p*

*pp*

Ped.

5 *mp*

O - pen Death and hid - den

*mp*

O - pen Death and hid - den

*mp*

O - pen Death and hid - den

*mp*

O - pen Death and hid - den

*p*

8  
 Life! When on the cross my king did bleed,  
 Life! When on the cross my king did bleed,  
 Life! When on the cross my king did bleed,  
 Life! When on the cross my king did bleed,  
 Life! When on the cross my king did bleed,

11  
 Man. Meno mosso  
 Life seem'd to die, Death died in - deed.  
 Life seem'd to die, Death died in - deed.  
 Life seem'd to die, Death died in - deed.  
 Life seem'd to die, Death died in - deed.

Ped.

## 6. O sad, sweet Tree!

18

*p*

♩ = 60

7

O sad, sweet Tree! Woe - ful and joy - ful we

O sad, sweet Tree! Woe - ful and joy - ful we

O sad, sweet Tree! Woe - ful and joy - ful we

O sad, sweet Tree! Woe - ful and joy - ful we

*p*

4

both weep and sing in shade of thee. When the dear Nails did lock And

both weep and sing in shade of thee. When the dear Nails did lock And

both weep and sing in shade of thee.

both weep and sing in shade of thee.

*p*

both weep and sing in shade of thee.

both weep and sing in shade of thee.

7

graft in-to thy gracie Stock The hope; the health, The worth, the

graft in-to thy gracie Stock The hope; the health, The worth the

The hope; the health, The worth, the

The hope; the health, The worth the

wealth Of all the ran-som'd World, thou hadst the pow'r (In pp)

wealth Of all the ran-som'd World, thou hadst the pow'r (In pp)

wealth Of all the ran-som'd World, thou hadst the pow'r (In pp)

11

that pro-pi-tious Hour) To poise each pre - cious limb, And  
 that pro-pi-tious Hour) To poise each pre - cious limb, And  
 that pro-pi- Hour) To poise each pre - cious limb, And  
 that pro-pi-tious Hour) To poise each pre - cious limb, And

14

prove how light the World was, when it weigh'd with Him.  
 prove how light the World was, when it weigh'd with Him.  
 prove how light the World was, when it weigh'd with Him.  
 prove how light the World was, when it weigh'd with Him.

16

21

Wide mayst thou spread Thine Arms; And with thy bright and bliss-ful

Wide mayst thou spread Thine Arms; And with thy bright and bliss-ful

Wide mayst thou spread Thine Arms; And with thy bright and bliss-ful

Wide mayst thou spread Thine Arms; And with thy bright and bliss-ful

18

head O'er - look all Lib -a- nus. Thy loft-y crown the king him-

head O'er - look all Lib -a- nus. Thy loft-y crown the king him-

head O'er - look all Lib -a- nus. Thy loft-y crown the king him-

head O'er - look all Lib -a- nus. Thy loft-y crown the king him-

Ped.

22

20

self is; Thou his hum-ble Throne. Where yield-ing and yet  
 self is; Thou his hum-ble Throne. Where yield-ing and yet  
 self is; Thou his hum-ble Throne. Where yield-ing and yet  
 self is; Thou his hum-ble Throne. Where yield-ing and yet

Man.

23

con-quering (ng) he Prov'd a new path of pa - tient  
 con-quering (ng) he Prov'd a new path of pa - tient  
 con-quering (ng) he Prov'd a new path of pa - tient  
 con-quering (ng) he Prov'd a new path of pa - tient

25

Vic - to - ry, When won -d'ring death by death was slain, And

Vic - to - ry, When won -d'ring death by death was slain, And

Vic - to - ry, When won -d'ring death by death was slain, And

Vic - to ry, When won -d'ring death by death was slain, And

our Cap - tiv - i - ty his Cap - tive ta'en.

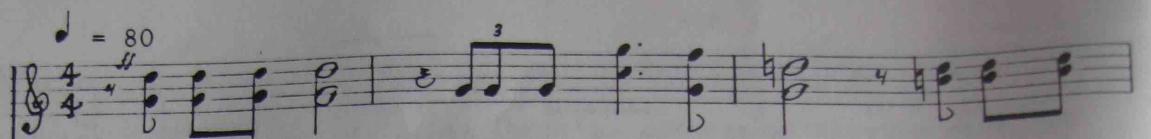
our Cap - tiv - i - ty his Cap - tive ta'en.

our Cap - tiv - i - ty his Cap - tive ta'en.

our Cap - tiv - i - ty his Cap - tive ta'en.

## 7. O save us then

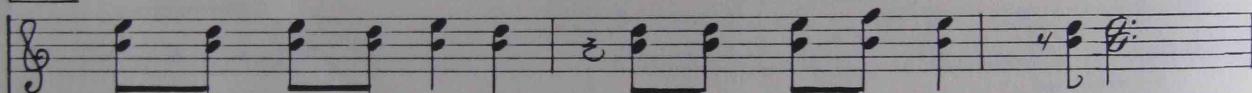
24



O save us then Mer-ci-ful King of men! Since thou wouldest

Continuation of the musical score. The vocal parts continue their melody, and the piano provides harmonic support with sustained notes and bass lines.

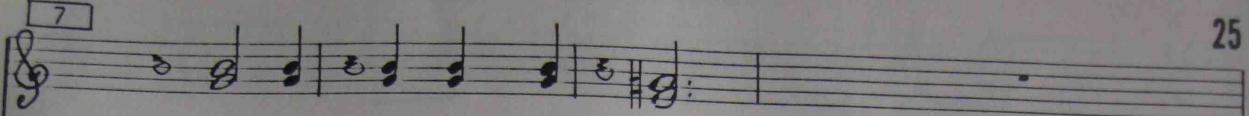
4



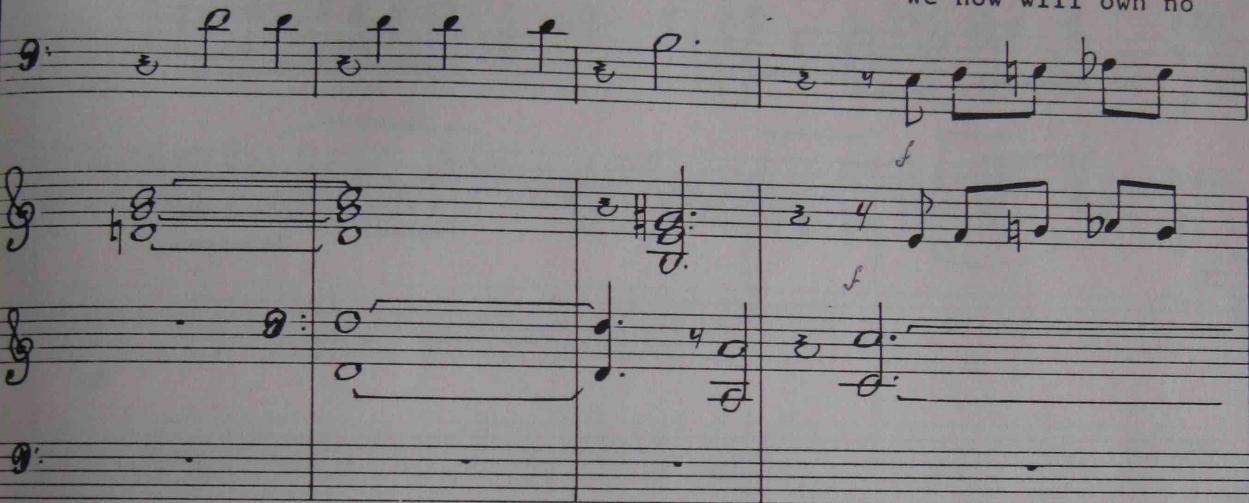
needs be thus a Sa-vior, and at such a rate, for us;

Continuation of the musical score. The vocal parts continue their melody, and the piano provides harmonic support with sustained notes and bass lines.

25

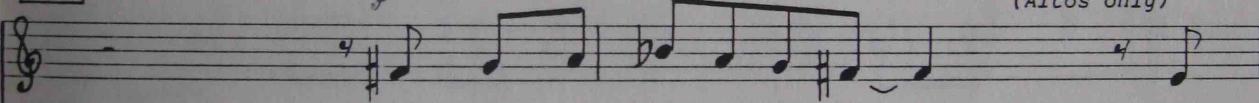
1st  
save us, o save us, lord.

We now will own no



11

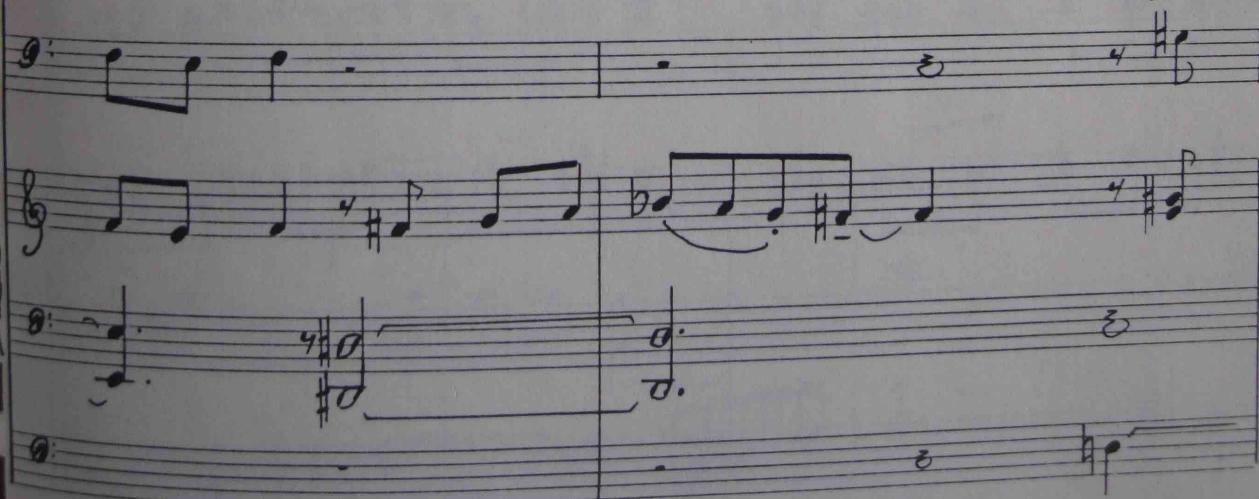
(Altos only)



short-er wish, nor name a nar-row-er word. \_\_\_\_\_

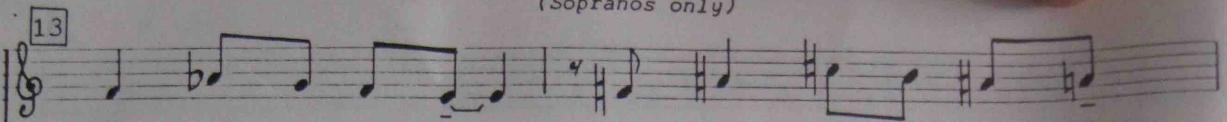
Thy

(Basses only)



26

(Sopranos only)

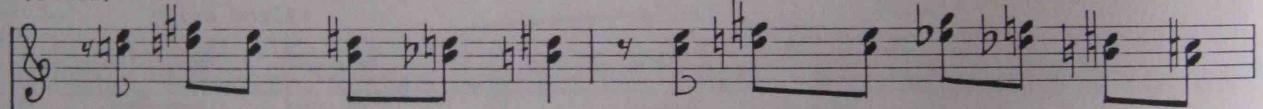


blood bids us be bold. Thy Wounds give us fair hold.

(Tenors only)

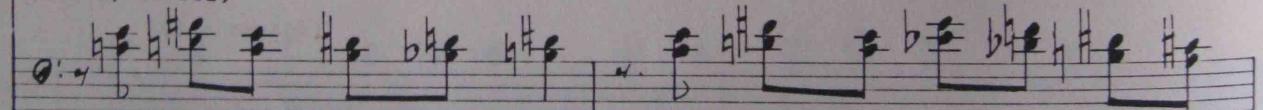
A musical score for tenor voices. The first measure shows a sixteenth-note pattern followed by a single eighth note. The second measure shows a sixteenth-note pattern followed by a single eighth note. The key signature changes from one sharp to two sharps.

15 (Tutti, divisi)



Thy Sor-rows chide our shame. Thy Cross, thy Na-ture and thy

(Tutti, divisi)



A musical score for all voices. The first measure shows a sixteenth-note pattern followed by a single eighth note. The second measure shows a sixteenth-note pattern followed by a single eighth note. The key signature changes from one sharp to two sharps.

17

21

name Ad - vance our claim And cry with one ac-cord, Save

19

them, o save them, lord.

Cambridge,  
20 viii 88

gliss.

