

# Go to Dark Gethsemane

SATB with opt. Congregation

Words by  
James Montgomery, 1825, alt.

Arranged by Victor C. Johnson

Tune: REDHEAD

by Richard Redhead, 1853

① Somberly  $\text{♩} = \text{ca. } 80$

Piano introduction in 4/4 time, key of B-flat major. The music is marked *p* (piano). It features a somber melody in the right hand and a supporting bass line in the left hand. The piece begins with a whole note chord in the right hand and a half note chord in the left hand, followed by a series of chords and moving lines.

5 ② SA (+opt. Congregation to end)

*mp*

Vocal entry for Soprano (S) and Alto (A). The Soprano part begins with a whole note chord, followed by a half note chord, and then a series of quarter notes. The Alto part begins with a whole note chord, followed by a half note chord, and then a series of quarter notes. The music is marked *mp* (mezzo-piano). The lyrics are: "Go to dark Geth - sem - a-ne,"

Go to dark Geth - sem - a-ne,

*mp*

Piano accompaniment for the first vocal phrase. The music is marked *mp* (mezzo-piano). It features a somber melody in the right hand and a supporting bass line in the left hand. The piece begins with a whole note chord in the right hand and a half note chord in the left hand, followed by a series of chords and moving lines.

Vocal entry for Tenor (T) and Bass (B). The Tenor part begins with a whole note chord, followed by a half note chord, and then a series of quarter notes. The Bass part begins with a whole note chord, followed by a half note chord, and then a series of quarter notes. The music is marked *mp* (mezzo-piano). The lyrics are: "all who feel the tempt-er's pow'r; your Re-deem-er's con - flict see;"

all who feel the tempt-er's pow'r; your Re-deem-er's con - flict see;

Piano accompaniment for the second vocal phrase. The music is marked *mp* (mezzo-piano). It features a somber melody in the right hand and a supporting bass line in the left hand. The piece begins with a whole note chord in the right hand and a half note chord in the left hand, followed by a series of chords and moving lines.

13

watch with Him one bit - ter hour; turn not from His

16

*poco rit.* *a tempo*

griefs a-way; learn of Je - sus Christ to pray.

*poco rit.* *mf a tempo*

20

3 *mf*

See Him at the *mf*

24

judg - ment hall, beat - en, bound, re - viled, ar - raigne;d;

27

O the worm - wood and the gall! O the pangs His

30

soul sus - tained! Shun not suf - f'ring, shame, or loss;

33

*poco rit.*

*a tempo*

learn of Him to bear the cross.

*poco rit.* *a tempo* *cresc.*

37



Descant

*molto rit.*

**Firmly** ♩ = ca. 72  
*f*

Choir and Congregation

Cal - v'ry's mourn - ful

*molto rit.* *f*

**Firmly** ♩ = ca. 72  
*f*

40

moun - tain climb; there, a - dor - ing at His feet,

## **First Reading – Agony – Luke 22:39-44**

**Reader 1:** Jesus went to the Mount of Olives. His disciples followed Him, and when He came to the place, He told them:

**Reader 2:** “Pray that you will not be overcome by temptation.”

**Reader 1:** Then Jesus walked about a stone’s throw away, and He knelt down and prayed:

**Reader 2:** “Father, if You are willing, please take this cup of suffering away from Me. Yet, not My will, but Thy will be done.”

**Reader 1:** Then an angel of the Lord appeared and strengthened Him. Jesus prayed more fervently, and He was in such anguish that His sweat became like great drops of blood falling down on the ground.

### *Extinguish Candle 1*



# He Never Said a Mumbalin' Word

SATB

Arranged by  
**Victor C. Johnson**  
 Traditional Spiritual

17 Mournful ♩ = ca. 72 SA *mf*

Mournful ♩ = ca. 72 *mf*

They cru - ci - fied— my

4 Lord, and He nev - er said a mum - ba - lin' word; they

TB *mf*

7 cru - ci - fied— my Lord, and He nev - er said a mum - ba - lin'

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It features three systems of music. The first system (measures 17-19) includes a vocal line for Soprano and Alto (SA) and a piano accompaniment. The piano part has a 'Mournful' tempo marking and a metronome marking of ♩ = ca. 72. The second system (measures 20-23) includes a vocal line for Tenor and Bass (TB) and a piano accompaniment. The third system (measures 24-27) includes a vocal line for Tenor and Bass (TB) and a piano accompaniment. Dynamics include *mf* (mezzo-forte) for both vocal and piano parts.

10 SA *mp* *molto rit.*

not a word, not a

TB *mp*

word, not a word,

*mp* *molto rit.*

13 18 *a tempo* *mf*

word. They nailed Him to the

*mf*

*a tempo* *mf*

16 *mp*

tree, tree, to the tree, and He nev - er said a mum - ba - lin' —

*mp*

*mp*