

The lonely path

An arrangement for SATB choir

$\text{♩} = 125$

Soprano

Alto

Tenor

Bass

Piano

mp First verse women
1. *only.* When

5

S.

A.

T.

B.

Pno.

Je - sus walked the lone - ly path, in - to Geth-se - ma - ne. The

mp Second verse, men
only, unison,
Je - sus walked the lone - ly path,, that led to Cal - ver - ry. The

9

S. so - rrow of the world weighed down; He fell up - on His

A.

T. cross He carr - ied weighed him down; He stum - bled in the

B.

Pno.

Detailed description: This block contains the first system of the musical score, measures 9 through 11. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature has two flats (B-flat and E-flat). The Soprano and Tenor parts have lyrics. The Alto and Bass parts are silent, indicated by a horizontal line. The piano accompaniment consists of chords and moving lines in both hands.

12

S. knees. *mf* His dis - ci - ples slept, no vi - gil kept, and Je - sus made this

A. His dis - ci - ples slept, no vi - gil kept, and Je - sus made this

T. street. *mf* The sol - diers mocked, im - pa - tient of, this wound - ed Heav'n - ly


B. The sol - diers mocked, im pa - tient of, this wound - ed Heav'n - ly

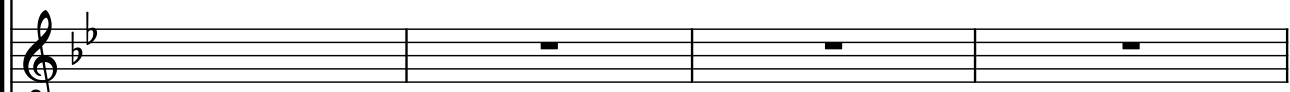
Pno.


Detailed description: This block contains the second system of the musical score, measures 12 through 14. It features four vocal staves and a piano accompaniment. The key signature remains two flats. The Soprano, Alto, Tenor, and Bass parts all have lyrics. The piano accompaniment continues with chords and moving lines, including some arpeggiated figures in the right hand.

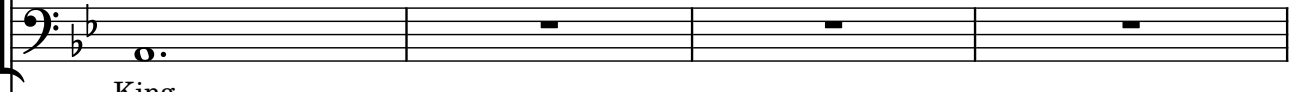
Unison

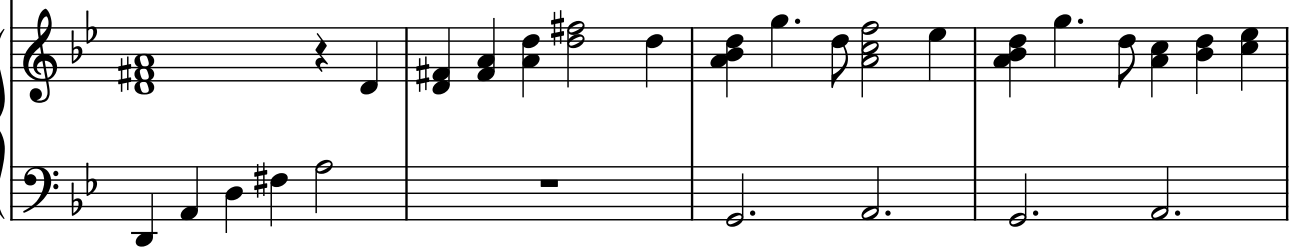
16

S.  *p*
plea: Oh Fa - ther if Thou wilt, wilt Thou re-

A. 
plea:

T.  *p*
King. They urged him to his death and to more

B. 
King.

Pno. 

CHORUS: SATB, BOTH VERSES

20

S.

-move this cup from me?

f

But blood! Drops of blood,
But Love! End - less love,

A.

f

But blood! Drops of blood,
But Love! End - less love,

T.

pain and suff - er - ing.

f

But blood! Drops of blood,
But Love! End - less love,


B.


f

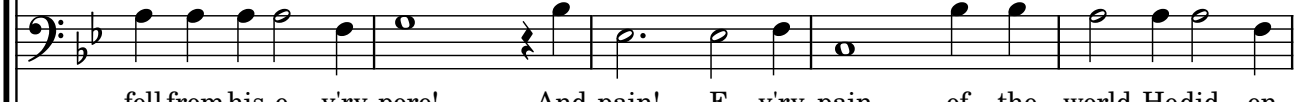
But blood! Drops of blood,
But love! End - less love,


Pno.

24

S. 
 fell from his e - v'ry pore! And pain! E - v'ry pain, of the world Hedid en-
 made Je-sus ca - rry on. For hope! Prec-ious hope, Hewould off - fer e - v'ry

A. 
 fell from his e - v'ry pore! And pain! E - v'ry pa - in, of the world Hedid en-
 made Je-sus ca - rry on. For hope! Prec-ious ho - pe Hewould off - er e - v'ry

T. 
 fell from his e - v'ry pore! And pain! E - v'ry pain, of the world Hedid en-
 made Je-sus ca - rry on! For hope! Prec-ious hope, Hewould of - fer e - v'ry

B. 
 fell from his ev' - ry pore! And pain! E - v'ry pain, of the world Hedid en-
 made Je-sus ca - rry on! For hope! Prec-ious hope, Hewould of - fer e - v'ry

Pno. 

29

S. *mf*
 -dure. Be-cause Hedrank the bit - ter cup, and this Hedid a - lone, we
 -one. Be-cause He died u - pon thecross, and this Hedid a - lone, we

A. *mf*
 -dure. Be-cause Hedrank the bit - ter cup, and this Hedid a - lone, we
 -one. Be cause He died u - pon thecross, and this Hedid a - lone, we

T.
 -dure. Be-cause Hedrank the bit - ter cup, and this Hedid a - lone, we
 -one. Be-cause He died u - pon thecross, and this Hedid a - lone, we

B.
 -dure. Be-cause Hedrank the bit - ter cup, and this Hedid a - lone, we
 -one. Be-cause He died u - pon thecross, and this Hedid a - lone, we

Pno.

34

S. **1.**
 ne - ver have to walk thepath of so - rrow on our own.
 ne - ver have to walk thepath of an - guishon our

A.
 ne - ver have to walk thepath of so - rrow on our own.
 ne - ver have to walk thepath of an - guishon our

T.
 ne - ver have to walk thepath of so - rrow on our own.
 ne - ver have to walk thepath of an - guishon our

B.
 ne - ver have to walk thepath of so - rrow on our own.
 ne - ver have to walk thepath of an - guishon our

Pno.

Allegro

38

1. 2.

S. own.

A. own.

T. 2. When own.

B. 2. When own.

Pno.

42

S. *ff* Christ, con - quered death! And He

A. *ff* Christ, con - quored de - a - th! And He

T. *ff* Christ, con - quored dea - th! And He

B. *ff* Christ, con - quored dea - th! And He

Pno.

Allegro

47

S. *f*
lives! A - gain! Now death has no

A. lives! A - gain!. Now death has no

T. li - ves! A - gain! Now death has no

B. lives! Now death has no

Pno.

52

S. sting! Chri - streigns su - preme! His death of - fers life, to

A. sting! Chri - streigns su - preme! His death of - fers life, to

T. sting! Christ reigns su - preme! His death of - fers life, to

B. sting! Christ reigns su - preme! His death of - fers life, to

Pno.

57

S. *ff*
all whofol - low Him! Be-cause Hechose this sac - ri-fice, the great - est e - ver

A.
all whofol - low Him! Be-cause Hechose this sac - ri-fice, the great - est e - ver

T.
all whofol - low Him! Be-cause Hechose this sac - ri-fice, the great - est e - ver

B.
all whofol - low Him! Be-cause Hechose this sac - ri-fice, the great - est ev - er

Pno.

62

S.
known! Je - sus walked the lone - lypath, so we don't walk a - lone!

A.
known! Je - sus walked the lone - lypath, so we don't walk a - lone!

T.
known! Je - sus walked the lone - lypath, so we don't walk a - lone!

B.
known! Je - sus walked the lone - lypath, so we don't walk a - lone!

Pno.

67

S.

A.

T.

B.

Pno.

This musical score page contains five staves. The top four staves are for voice parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom staff is for Piano (Pno.), consisting of two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measure 67 is marked with a '67' above the Soprano staff. The Soprano, Alto, and Bass parts begin with a half note G3, followed by a quarter rest, and then a quarter note G3. The Tenor part begins with a half note G2, followed by a quarter rest, and then a quarter note G2. The Piano accompaniment starts with a series of chords: a triad of G2, B-flat2, and D3 in the right hand, and a dyad of G2 and B-flat2 in the left hand. The right hand then moves to a triad of G2, B-flat2, and D3, and the left hand moves to a dyad of G2 and B-flat2. The piano part concludes with a final chord of G2, B-flat2, and D3 in the right hand, and a dyad of G2 and B-flat2 in the left hand, both held with a fermata.