

# John's Gospel (Op.29)

## 5 - The Public Ministry

Ralph S. Gardner II

**Allegro** ♩ = 140

Horn in F 1, 2  
Horn in F 3, 4

**Allegro** ♩ = 140

Violin I  
Violin II  
Viola  
Cello  
Contrabass

Rev. Apr. 2023

John's Gospel

Musical score for measures 9-13. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn 1 (Hn. I), Horn 2 (Hn. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#). The dynamic marking is *mf*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a melodic line. The Flute and Oboe parts have a *mf* dynamic marking. The Horns play a sustained chord. The Violins and Viola play a rhythmic pattern of eighth notes. The Cello and Contrabass play a rhythmic pattern of eighth notes.

Musical score for measures 14-19. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn 1 (Hn. I), Horn 2 (Hn. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#). The dynamic marking is *mf*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a melodic line. The Flute and Oboe parts have a *mf* dynamic marking. The Horns play a sustained chord. The Violins and Viola play a rhythmic pattern of eighth notes. The Cello and Contrabass play a rhythmic pattern of eighth notes.

Musical score for measures 20-24. The score includes parts for Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Horn 1 (Hn. I), Horn 2 (Hn. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Contrabass (Cb.). The key signature is two sharps (F# and C#). The dynamic marking is *mf*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a melodic line. The Flute and Oboe parts have a *mf* dynamic marking. The Horns play a sustained chord. The Violins and Viola play a rhythmic pattern of eighth notes. The Cello and Contrabass play a rhythmic pattern of eighth notes.







# John's Gospel

91

B♭ Cl. *mp*

Bsn. *mp*

T 1 *mf*

B 1 *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *solo*

Vc. *solo*

He wash'd - and came see - ing. He wash'd -  
Go, wash - in the pool of Si - lo-am - .

105

B♭ Cl. *Moderato* ♩ = 100

T 1 *Moderato* ♩ = 100

S *mp*

A *mp*

T 2 *mp*

B 2 *mp*

5.5 Chorus "Is This He Who Begg'd?"  
*Moderato* ♩ = 100

- and came see - ing. He wash'd - and came see - ing.

Is not this he who sat and  
Is not this he who sat and begg'd? Is not this -  
Is not his he who sat and begg'd? Is this he who begg'd? Is - not this  
Is not this he who sat and begg'd? Is this he who begg'd? Is this he who begg'd? Is this he who

105

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

# John's Gospel

119

B. Cl. *mp*

T. I *mp*

S. I am he. I am he. I am -

A. he who sat and begg'd? Is this he who begg'd? It - is not he. It - is not he. It - is not he. Is this he who begg'd - - - - -

T. 2 he who sat and begg'd? Is this he who begg'd? It - is not he. Is this he who begg'd - ? Is - not this he who sat and begg'd - - - - -

B. 2 begg'd? It - is not he. Is this he who begg'd? It - is not he. It - is not he. Is this he who begg'd - - - - -

Vln. I

Vln. II

Vla.

Vc.

## 5.6 Chorus "How Were Thine Eyes Opened?"

133 *Allegro* ♩ = 120

B. Cl. 1, 2 *Allegro* ♩ = 120

T. I he.

S. ?

A. ?

T. 2 ? *mf* How were thine eyes op-en'd, how were thine eyes op-en'd?

B. 2 ? *mf* How were thine eyes op-en'd, how were thine eyes op-en'd? Tell us how he op-en'd up thine eyes, how he op-en'd up thine eyes? Tell us how thine eyes op-en'd?

Vln. I *Allegro* ♩ = 120

Vln. II

Vla. *mp*

Vc. *mp*

# John's Gospel

141

B♭ Cl. 

Bsn. 

A 

T 2 

B 2 

Vln. II 

Vla. 

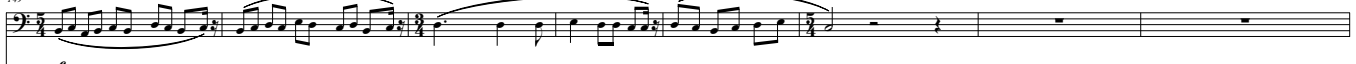
Vc. 

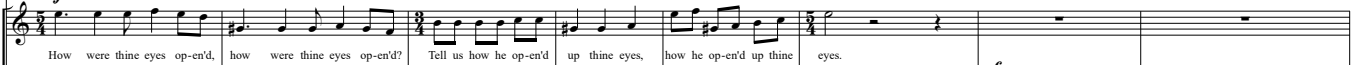
How ere thine eyes op-en'd, how were thine eyes op-en'd? Tell us how he op-en'd up thine eyes, how he op-en'd up thine eyes. Tell us how thine eyes op - en'd? Tell us how thine eyes op - en'd?


Tell us how he op-en'd up thine eyes, how he op-en'd up thine eyes? Tell us how thine eyes op - en'd? Tell us how thine eyes op - en'd?


Tell us how thine eyes op - en'd?

149

Bsn. 

S 

A 

B 2 

How were thine eyes op-en'd, how were thine eyes op-en'd? Tell us how he op-en'd up thine eyes, how he op-en'd up thine eyes. How were thine eyes op-en'd, how were thine eyes op-en'd? Tell us how he op-en'd up thine eyes. Tell us how thine eyes op - en'd. Tell us how thine eyes op - en'd. How were thine eyes op-en'd, how were thine eyes op-en'd? Tell us how he op-en'd up thine eyes.

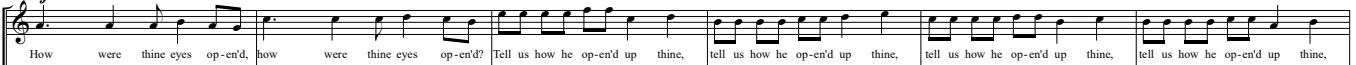
149

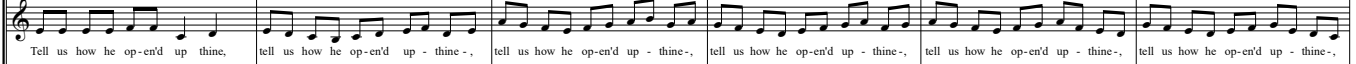
Vln. I 


Vln. II 

Vc. 

157 *mf*

S 

A 

B 2 

How were thine eyes op-en'd, how were thine eyes op-en'd? Tell us how he op-en'd up thine eyes, tell us how he op-en'd up thine eyes, tell us how he op-en'd up thine eyes, tell us how he op-en'd up thine eyes, tell us how he op-en'd up thine eyes, tell us how he op-en'd up thine eyes.

Tell us how he op-en'd up thine eyes, tell us how he op-en'd up - thine -, tell us how he op-en'd up - thine -, tell us how he op-en'd up - thine -, tell us how he op-en'd up - thine -, tell us how he op-en'd up - thine -.

tell us how he op - en'd up thine - eyes.

157 *mp*

Vln. I 

Vln. II 

Vc. 



# John's Gospel

163 *mf*

S tell us how he op-en'd up thine eyes? Tell us, tell us how he op-en'd up - thine-, how were thine eyes op-en'd, Tell how were thine eyes op -

A tell us how he op-en'd up - thine - eyes? Tell us, tell us how he op-en'd up - thine -, tell us how he op-en'd up - thine-, tell us how he op-en'd up thine, tell us how he op-en'd up thine, *mf*

T 2 How were thine eyes op-en'd,

B 2 *mf* Tell us how he op-en'd up - thine-, tell us how he op-en'd up - thine-, tell us how he op-en'd up - thine - eyes?

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

169 *mp*

Fl. *mp*

Ob. *mp*

B. Cl. *mp*

Bsn. *mp*

5.7 Recitative "A Man Named Jesus"  
Moderato  $\text{♩} = 80$

169 *mf* Moderato  $\text{♩} = 80$

T 1 A man nam'd Je - sus a - noin - ted mine

S en'd? How were thine eyes - , how were thine eyes op - en'd, how,

A tell us how he op-en'd up thine eyes, tell us how he op-en'd up thine eyes -, how, how?

T 2 *mf* how were thine eyes op-en'd, how were thine eyes op-en'd, how -, how - ?

B 2 How were thine eyes op-en'd, how were thine eyes op-en'd, how -, how - ?

169 *mp* Moderato  $\text{♩} = 80$

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

# John's Gospel

## 5.8 Chorus "This Man is Not of God"

**Allegro** ♩ = 180

178

B♭ Cl. 

T 1   
eyes: and I wash'd and re-ceive-ed sight.

S   
This man is not of God, for he breaks the Sab-bath-, this man is

A   
This man is not of God, for he breaks the Sab-bath-,

T 2   
This man is not of God, for he breaks the Sab-bath-, for he breaks the Sab-bath-, this man is not of God,

B 2   
This man is not of God, for he breaks the Sab-bath-, for he breaks the Sab-bath-, this man is

Vln. I   
*mp*

Vln. II   
*mp*

Vla.   
*mp*

Vc.   
*mp*

187

S   
not of God, for he breaks the Sab-bath-, this man is not of God, not of God - - - - , for he breaks the sab-bath-,

A   
for he breaks the Sab-bath, this man is not of God, for he breaks the Sab-bath-, not of God - - - - - - - - - - ,

T 2   
for he breaks the Sab-bath-, not of God, for he breaks the Sab-bath-, for he breaks the Sab-bath-, not of God. How can a sin-ner do mir-a-cles? How can a sin-ner do mir-a-cles?

B 2   
not of God, for he breaks the Sab-bath-, for he breaks the Sab-bath-, this man is not of God - - - - , not of God.

Vln. I   
*mp*

Vln. II   
*mp*

Vla.   
*mp*

Vc.   
*mp*

# John's Gospel

194

S for he breaks the Sab - bath-, not of God. How can a sin - ner do mir - a - cles, how can a sin - ner do mir - a - cles? This man is not of God,

A for he breaks the Sab - bath-, for he breaks the Sab - bath-, this man is not of God. How can a sin - ner do mir - a - cles? How can a sin - ner do mir - a - cles?

T 2 This man is not of God, for he breaks the Sab - bath-, for he breaks the Sab - bath-, this man is not of God,

B 2 How can a sin - ner do - mir - a - cles? How can a sin - ner do mir - a - cles? This man is not of God, for he breaks the Sab - bath-, for he breaks the Sab - bath-,

Vln. I

Vln. II

Vla.

Vc.

5.9 Chorus "What Sayest Thou"

Allegro  $\text{♩} = 120$

200

Fl.

B♭ Cl.

Bsn.

Tbn.

S not of God - - - . What say thou of him - - - ?

A Not of, not - of God - - . What say thou of him - - - ?

T 2 not of, not - of God - - . What say - est thou of, thou of him that, that hath op - en'd thine - eyes - ?

B 2 not of, not - of God - - . What say - est thou of, thou of him that, that hath op - en'd thine - eyes - ?

Vln. I

Vln. II

Vla.

Vc.

Cb.

17 Jan 2008

*mp*





# John's Gospel

## 5.10 Recitative "Whether He Be a Sinner" Allegro ♩ = 120

Musical score for Flute, Clarinet, Bassoon, Trombone, Soprano, Alto, Tenor 2, Bass 2, Violin I, Violin II, Viola, and Cello. The score includes vocal parts with lyrics and instrumental parts with dynamics.

**Vocal Lyrics:**

S: him, what say thou of him, what say thou of him, what say thou? Not - a - proph - et.

A: him, what say thou of him, what say thou of him, what say thou? Not a proph - et.

T 2: proph - et, he is not. not a proph-et, he is not a proph - et.

B 2: proph - et, he is not not a proph-et, he is - not - a - proph - - et.

**Instrumental Dynamics:**

Fl., Cl., Bsn., Tbn.: *mf*

Vln. I, Vln. II, Vla., Vc.: *mf* (initially), *mp* (later)

Musical score for Violin I, Violin II, Viola, and Cello. Includes dynamics.

**Vocal Lyrics:**

S: him, what say thou of him, what say thou of him, what say thou? Not - a - proph - et.

A: him, what say thou of him, what say thou of him, what say thou? Not a proph - et.

T 2: proph - et, he is not. not a proph-et, he is not a proph - et.

B 2: proph - et, he is not not a proph-et, he is - not - a - proph - - et.

**Instrumental Dynamics:**

Vln. I, Vln. II, Vla., Vc.: *mp*

Musical score for Violin I, Violin II, Viola, and Cello. Includes dynamics.

**Vocal Lyrics:**

S: him, what say thou of him, what say thou of him, what say thou? Not - a - proph - et.

A: him, what say thou of him, what say thou of him, what say thou? Not a proph - et.

T 2: proph - et, he is not. not a proph-et, he is not a proph - et.

B 2: proph - et, he is not not a proph-et, he is - not - a - proph - - et.

**Instrumental Dynamics:**

Vln. I, Vln. II, Vla., Vc.: *mp*

Musical score for Violin I, Violin II, Viola, and Cello. Includes dynamics and performance markings.

**Vocal Lyrics:**

S: him, what say thou of him, what say thou of him, what say thou? Not - a - proph - et.

A: him, what say thou of him, what say thou of him, what say thou? Not a proph - et.

T 2: proph - et, he is not. not a proph-et, he is not a proph - et.

B 2: proph - et, he is not not a proph-et, he is - not - a - proph - - et.

**Instrumental Dynamics:**

Vln. I, Vln. II, Vla., Vc.: *dim.*, *p*

# John's Gospel

5.11 Chorus "What Did He to Thee?"  
Allegro  $\text{♩} = 120$

Musical score for measures 262-273. The score includes parts for B♭ Clarinet (B♭ Cl.), Trumpet I (T 1), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Vocals (Vc.). The key signature is B-flat major, and the time signature is 3/4. The tempo is Allegro, with a metronome marking of 120. The lyrics for the vocal part are: "Wheth-er he be a sin-ner, I know not: one thing I know, that where - as I was blind, now I see -". Dynamics include *p* (piano) and *mp* (mezzo-piano).

Musical score for measures 274-285. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Soprano (S), Alto (A), Tenor 2 (T 2), Bass 2 (B 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Vocals (Vc.). The key signature is B-flat major, and the time signature is 3/4. The tempo is Allegro, with a metronome marking of 120. The lyrics for the vocal parts are: "What did he to thee? How op-en'd he thine eyes? What did he to thee? How op-en'd he thine eyes?". Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte).

Musical score for measures 286-297. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Vocals (Vc.). The key signature is B-flat major, and the time signature is 3/4. The tempo is Allegro, with a metronome marking of 120. The lyrics for the vocal parts are: "What did he to thee? How op-en'd he thine eyes? What did he to thee? How op-en'd he thine eyes?". Dynamics include *mp* (mezzo-piano).

# John's Gospel

287

Fl. *mp*

B. Cl. *mp*

S

A

T 2

B 2

Vln. I

Vln. II

Vla.

Vc.

What did he to thee? How op-en'd he thine eyes - ? What did he to thee? How op-en'd he thine eyes - ? What did he to thee? How op-en'd he thine eyes - ?

What did he to thee? How op-en'd he thine eyes? What did he to thee? How op-en'd he thine eyes? What did he to thee? How op-en'd he thine eyes?

What did he to thee? How op-en'd he thine eyes? What did he to thee? How op-en'd he thine eyes? What did he to thee? How op-en'd he thine eyes?

289

Fl.

Ob.

B. Cl. *mp*

T 1 *mf*

S

A

T 2

B 2

Vln. I

Vln. II

Vla.

Vc.

I have told you al-read-y and you did not hear: would ye hear it a-gain? Will ye al-so be his di-sci-ples - - -

eyes - ? What did he to thee? How op-en'd he thine eyes?

eyes - ? What did he to thee? How op-en'd he thine eyes?

What did he to thee? How op-en'd he thine eyes?

What did he to thee? How op-en'd he thine eyes?



# John's Gospel

314

Fl. *mp*

Ob.

B. Cl. *mp*

Bsn. *mp*

T 1

S *mf*  
Thou art his di - sci - ple, thou art his di - sci - ple, thou art his di -

A *mf*  
Thou art his di - sci - ple, thou art his di - sci - ple, thou art his di -

T 2 *mf*  
Thou art his di - sci - ple, thou art his di - sci - ple, thou art his di -

B 2 *mf*  
Thou art his di - sci - ple, thou art his di - sci - ple, thou art his di -

Vln. I *mp*

Vln. II *mp*

Vla.

Vc. *mp*

Cb. *mp*

# John's Gospel

328

Fl. *mp*

Ob. *mp*

B. Cl. *mp*

Bsn. *mp*

S  
sci - ple, but we are Mo - ses' di - sci - ples - , Mo - ses' di - sci - ples - . We know - that God - spake un - to Mo - ses - : as for this fel - low, we know not from whence - , we

A  
sci - ple, but we are Mo - ses' di - sci - ples - , Mo - ses' di - sci - ples - . We know - that God - spake un - to Mo - ses - : as for this fel - low, we know not from whence - , we

T 2  
sci - ple, but we are Mo - ses' di - sci - ples, Mo - ses' di - sci - ples - . We know - that God spake un - to Mo - ses: as for this fel - low, we know not from whence, we

B 2  
sci - ple, but we are Mo - ses' di - sci - ples, Mo - ses' di - sci - ples - . We know - that God spake un - to Mo - ses: as for this fel - low, we know not from whence, we

328

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

# John's Gospel

5.12 Recitative "Here Is a Marvelous Thing"  
Allegro ♩ = 120

344

Fl.

Ob.

B. Cl.

Bsn.

Allegro ♩ = 120

T 1

S

A

T 2

B 2

Here is a mar-ve-lous thing, that ye know - not from whence - he is, and yet he hath  
know not from whence-, from whence - he came - - .  
know not from whence-, from whence - he came - - .  
know not from whence-, from whence - he came - - .  
know not from whence-, from whence - he came - - .

Allegro ♩ = 120

Vln. I

Vln. II

Vla.

Vc.

Cb.

19 Jan 2008

359

B. Cl.

T 1

Vln. II

Vla.

Vc.

Cb.

op-en'd my eyes. Since the world be-gan - was it nev-er heard that - an-y man op-en'd the eyes of -

# John's Gospel

5.13 Chorus "Thou Wast Altogether Born in Sin"

**Allegro** ♩ = 140

**Allegro** ♩ = 140

**Allegro** ♩ = 140

368  
B♭ Cl. *mp*  
T 1  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

one who was born - blind . . . If this man were not of God, he could do - noth-ing-, he could do - noth-ing-, noth - - - ing.

20 Jan 2008 *f*

377  
B♭ Cl. *mf*  
S  
A  
T 2  
B 2  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

Thou wast al - to - geth - er born in sin. Thou wast al - to - geth - er born in sin. Thou wast al - to - geth - er born in sin. Thou wast al - to -

# John's Gospel

391

B♭ Cl. *cresc.*

S  
born in sin. Thou wast al - t-ge-th - er born in sin. And dost thou teach, and dost thou teach us, dost thou teach us, *cresc.*

A  
sin. Thou wast al - to - geth - er born in sin. And dost thou teach us, dost thou teach, and dost thou teach us, *cresc.*

T 2  
al - to - geth - er born-in sin. Thou wast born - in - sin - . And dost thou teach, and dost thou teach us, *cresc.*

B 2  
geth - er born-in sin. Thou wast al - to - geth - er born-in sin. And dost thou teach us, dost thou teach, and dost thou teach us, *cresc.*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

*cresc.*

405

B♭ Cl. *ff*

S  
dost thou teach us? *ff* Be thou cast out. Be thou cast out. Be thou cast out.

A  
dost thou teach us? *ff* Be thou cast out. Be thou cast out. Be thou cast out.

T 2  
dost thou teach us? *ff* Be thou cast out. Be thou cast out. Be thou cast out.

B 2  
dost thou teach us? *ff* Be thou cast out. Be thou cast out. Be thou cast out.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

# John's Gospel

419

B♭ Cl. 

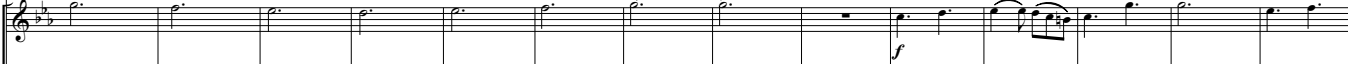
S   
Be thou cast out. Be cast out - - .


A   
Be thou cast out. Be cast out - - .


T 2   
Be thou cast out. Be thou cast out. Be cast out - - .

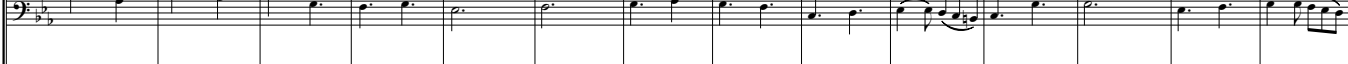
B 2   
Be thou cast out. Be thou cast out. Be cast out - - .

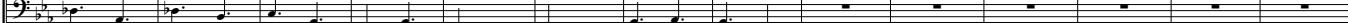
419

Vln. I 


Vln. II 


Vla. 


Vc. 


Cb. 

433

Vln. I   
dim. *mf*


Vln. II   
dim. *mf*


Vla.   
dim. *mf* *mp*

Vc.   
dim. *mf* *mp*

**Allegro** ♩ = 120

449

T 1 

B 1   
*mf* Lord, I - see. Lord, I be -

449

Vln. I   
*mp*

Vln. II   
*mp*

Vla. 

Vc. 

Dost thou be - lieve on the Son - of God?

# John's Gospel

5.15 Recitative and Chorus "For Judgment I Am Come"

*rit.*

Moderato ♩ = 100

466

T 1  
lieve. Lord-, I see -. Lord, I be - lieve. Lord-, I see. Lord, I be - lieve.

B 1  
Dost thou be - lieve on the Son - of God? Dost thou be - lieve on the Son - of Gril - ? For jug - ment I am come in - to the world, that they which see not might

Vln. II  
*mp*

Vla.  
*mp*

Vc.  
*mp*

481

B. Cl.  
1, 2 *mp*

Bsn.  
1, 2 *mp*

B 1  
see; and they which see might be made blind.

T 2  
*mf*  
Are we blind al - so? Are we blind al - so?

B 2  
*mf*  
Are we blind al - so? Are we blind al - so?

Moderato ♩ = 80

487

Vln. I  
*mp*

Vln. II  
*mp*

Vla.  
*mp*

Vc.  
*mp*

494

B. Cl.  
*mf*

Bsn.  
*mf*

B 1  
If ye were blind ye should have no sin: but now ye say, We see;

T 2  
Are we blind al - so? Are we blind al - so? Are we blind al - so? Are we blind al - so? Are we blind?

B 2  
Are we, Are we blind al - so? Are we blind? Are we blind al - so? Are we blind al - so? Are we blind?

Moderato ♩ = 100

494

Vln. I  
*mp*

Vln. II  
*mp*

Vla.  
*mp*

Vc.  
*mp*

# John's Gospel

Moderato  $\text{♩} = 80$

508

B♭ Cl. *mp*

Bsn. *mp*

B. I  
there - fore your sin re - mains -

T. 2 *mf*

B. 2 *mf*

Are we blind al - so? Are we blind al - so? Are we blind al - so?

Are we, are we blind al - so? Are we blind al - so? Are we blind

Moderato  $\text{♩} = 80$

508

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

520

B♭ Cl. *mp*

Bsn. *mp*

C Tpt. *mp*

T. 2 *mp*

B. 2 *mp*

Are we blind al - so? Are we blind al - so? Are we blind?

al - so? Are we blind, are we blind al - so? Are we blind?

520

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*



# John's Gospel

533

C Tpt.

533

Vln. I

Vln. II

Vla.

Vc.

Cb.

dim. *p*

dim. *p* *pp*

dim. *p* *pp*

dim. *p* dim.

dim. *p* dim. *pp*

dim. *p*

21 Jan 2008