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The Seven Last Words of Christ
SATB, Piano, Soprano Recorder

arr. J. Hawes

TRIN[✠]TAS
EXCELLENCE IN SACRED CHORAL MUSIC

The Seven Last Words of Christ

Expressed in Music of *The Sacred Harp*

Arranged by
Jane Hawes

to the choir and people
of Emporia Presbyterian Church, Emporia, KS

The Seven Last Words of Christ

Expressed in Music of *The Sacred Harp*

Wondrous Love Prologue/Epilogue

WONDROUS LOVE

William Walker, 1809–1875

from *The Southern Harmony and Musical Companion*

Arranged by Jane Hawes

Attributed to Alexander Means, 1801–1883

(♩ = ca. 50)

Soprano *mp*
What won-drous love is this, O my

Alto

Tenor *p*
What won - drous_ love! What

Bass *p*
Won - drous_ love, won - drous love, won - drous_

Piano *(for rehearsal only)*

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soul, O my soul! What won-drous love is this, O my soul! What

p

What won - drous love!

won - drous love!

love, won - drous love, won - drous

won-drous love is this, that caused the Lord of bliss to bear the dread-ful curse for my

What won - drous love!

p

What

love, won - drous love, won - drous

The image shows a musical score for the hymn 'Wondrous Love'. It consists of two systems of music, each with five staves. The first system starts at measure 5 and ends at measure 7. The second system starts at measure 8 and ends at measure 10. The score includes vocal lines for soprano, alto, and tenor, and piano accompaniment for the right and left hands. The lyrics are: 'soul, O my soul! What won-drous love is this, O my soul! What won - drous love! love, won - drous love, won - drous won-drous love is this, that caused the Lord of bliss to bear the dread-ful curse for my What won - drous love! What love, won - drous love, won - drous'. A large, semi-transparent watermark 'PREVIEW' is overlaid diagonally across the center of the page.

11

soul, for my soul, to bear the dread-ful curse for my soul!

won - drous _ love! What won - drous _ love, O my
love, won - drous love!

14

mp What won-drous love is this, O my soul, O my soul!

mp What won - drous _ love, my soul!

mp soul! What won - drous _ love, O my soul!

mp O my soul!

Windham/Kedron

The First Word

Charles Wesley
from *Psalms and Hymns*, 1738

WINDHAM
Daniel Read, 1757–1836
from *The American Singing Book*, 1785
and KEDRON
Attributed to Elkanah Kelsay Dare, 1782–1826
from *The United States Harmony*, 1799
Arranged by Jane Hawes

(♩ = ca. 60)

Soprano

Alto

Tenor

Bass

Piano

(for rehearsal only until m. 10)

mp

mf

mp

mp

Oo

oo

And can it be that

Oo

Oo

4

oo _____ oo _____ *mf* Died

mp I should gain Oo _____

mf An in - t' rest in the Sav - ior's blood?

oo _____

oo _____

oo _____

oo _____

oo _____

oo _____

7

rit. he for me, who caused His pain? *f* Oo _____ *mf*

rit. Oo _____ *mf* Oo _____ *mf*

mp *rit.* Oo _____ *mf* Oo _____ *mf*

rit. Oo _____ *mf* *f* For me, who him to death pur -

rit.

10

sued?

mf

14

Alto Solo *mp*

A - maz - ing love! That

Tenor Solo *mf* , (n.b.)

A - maz - ing love! How can it be That _____

mp

17

rit. *a tempo* **2nd time meno mosso**

thou, my God, shouldst die for me? im -

rit. *a tempo* **2nd time meno mosso**

thou, my God, shouldst die for me? 'Tis mer - cy all, im -

rit. *a tempo* **2nd time meno mosso**

20

1

mense and free, For, O my God, it found out me!

mense and free, For, O my God, it found out me! 'Tis

1

23

2

Tempo 1^o

p

Oo

Tutti *mp*

found out me! He

Tutti *p*

found out me! Oo

p

Oo

2

(for rehearsal only)

27

oo oo

left his Fa - ther's throne a - bove, So free, so in - fi -

oo

oo

30

oo all but love!

nite his grace! all but love!

Emp - tied him - self of all but love! And

oo all but love!

33

And bled for Ad-am's help - less, help - less race.

And bled for Ad-am's help - less race.

bled for Ad-am's help - less race.

And bled for Ad-am's race.

Bethel

The Second Word

William Cowper, 1731–1800
from *Conyer's Collection of Psalms and Hymns*, 1772

BETHEL
Arranged by Jane Hawes

(♩ = ca. 60)

Solo *mf*

1. O for a

Piano *mf* *mp*
l.h. slightly detached

6

1. clo - ser walk with God! A calm and

11

1. heav'n - ly frame! A light to shine up -

16

1. on the road That leads me to the

21

mf

1. Lamb. 2. Where is the

mf *mp*

27

2. bless - ed - ness I knew When first I

32

2. saw the Lord? Where is the soul - re -

37

2. fresh - ing view Of Je - sus and his

42

mp

2. Word? 3. What

48

3. peace - ful hours I once — en - joyed! How

p

53

3. sweet — their — mem - 'ry still! But they have left — an

59

3. ach - ing — void The world — can — nev - er fill.

Home

The Third Word

HOME
B.F. White, 1800-1879
Arranged by Jane Hawes

(♩ = ca. 60)

Soprano
Alto

Tenor
Bass

Piano
(for rehearsal only)

mf We trav - el through this
We trav - el through this vale of tears, A -

mf
mp

4 *mf*
mp

vale of tears, A - mid temp - ta - tions, doubts and fears; Our
mid temp - ta - tions, doubts and fears; Our Sav - ior, by His

7

Sav - ior of - fers us a home, a bet - ter place:
pre - cious grace, Has of - fered us a home, a bet - ter place: A

10

Soprano (n.b.)

A home where saints and an - gels sing E -

Alto (n.b.)

Where saints and an - gels

home where saints and an - gels sing E - ter - nal prais - es

(n.b.)

E - ter - nal praise, E -

13

ter - nal prais - es to their King. *f*

sing prais - es to their King. *f*

to their King. *f*

ter - nal prais - es to their King. *f*

Cross of Christ

The Fourth Word

Anonymous

CROSS OF CHRIST
Leonard P. Breedlove, b. ca. 1803
Arranged by Jane Hawes

(♩ = ca. 80)

The musical score is arranged in five staves. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Bass. The bottom staff is for Piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked as quarter note equals approximately 80 beats per minute. The Soprano part begins with a rest and then has a melodic line starting on the third measure with a mezzo-piano (*mp*) dynamic. The Alto part starts with a rest, then has a melodic line with lyrics: "Oo Ear - ly, my God, with -". The Tenor part starts with a rest and then has a melodic line with a mezzo-piano (*mp*) dynamic. The Bass part starts with a rest and then has a melodic line with a mezzo-piano (*mp*) dynamic. The Piano part is marked "(for rehearsal only)" and provides harmonic accompaniment for the vocalists.

Soprano

Alto

Tenor

Bass

Piano

(for rehearsal only)

mp

mp

mf

mp

mp

Oo

Oo

Oo

Oo

Oo

Ear - ly, my God, with -

4

oo

mp

out de - lay, I haste to seek thy face. Oo

mf

My thirs - ty spir - it

oo

8

mf

So

oo

mp

faints a - way With - out thy cheer - ing grace. Oo

oo

11

pil - grims on the scorch - ing sand, Be - neath a burn - ing sky,

15

S mf *molto rit.*

A Long for a cool - ing stream at hand, And they must drink or

T

B mf *molto rit.*

18

Adagio *f*

die! And they must drink or die!

f

North Port

The Fifth Word

John Cennick, 1718-1755

NORTH PORT
Dr. R. Osborne, 1825
Arranged by Jane Hawes

(♩ = ca. 50)

Solo *mp-mf*

1, 4. I want a seat in

Piano *mp* *p-mp*

6

1, 4. Par - a - dise, Je - sus, Bless - ed Sav - ior! Where love and u - nion

10

1, 4. nev - er die, Je - sus, Bless - ed Sav - ior!

Fine

Fine

Meno mosso

14 **Soprano** *mp-mf*

2. I'll point to thy re - deem - ing blood, Je - sus, Bless - ed
 3. Lo, glad I come, and Thou, dear Lamb, Je - sus, Bless - ed

Alto *mp-mf*

2. I'll point to thy re - deem - ing blood, —
 3. Lo, glad I come, and Thou, dear Lamb, —

Tenor *mp-mf*

2. I'll point to thy re - deem - ing blood, Je - sus,
 3. Lo, glad I come, and Thou, dear Lamb, Je - sus,

Bass *mp-mf*

2. I'll point to thy re - deem - ing blood, Bless -
 3. Lo, glad I come, and Thou, dear Lamb, Bless -

Meno mosso

(for rehearsal only)

18

2. Sav - ior! And say, Be - hold the way to God,
 3. Sav - ior! Shalt take me to thee as I am,

2. Bless - ed Sav - ior! And say, Be - hold the way to God,
 3. Bless - ed Sav - ior! Shalt take me to thee as I am,

2. Bless - ed Sav - ior! — Be - hold the way to God,
 3. Bless - ed Sav - ior! — Shalt take me as I am,

2. ed Sav - ior! Be - hold the way to God,
 3. ed Sav - ior! Shalt take me as I am,

21

1	2 <i>D.C. al fine</i>
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2. Je - sus, Bless - ed Sav - ior!
 3. Je - sus, Bless - ed Sav - ior!

2. Je - sus, Bless - ed Sav - ior!
 3. Je - sus, Bless - ed Sav - ior!

2. Je - sus, Bless - ed Sav - ior!
 3. Je - sus, Bless - ed Sav - ior!

2. Bless - ed Sav - ior!
 3. Bless - ed Sav - ior!

1	2 <i>D.C. al fine</i>
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Wondrous Cross

The Sixth Word

Isaac Watts, 1674–1748
Hymns and Spiritual Songs, 1707

WONDROUS CROSS
 Paine Denson, d. 1955
 Arranged by Jane Hawes

(♩ = ca. 66)

Piano

f

mf

6

Tenor *mf*

Bass

1. When I sur - vey the won - drous cross

10

1. On — which the Prince of Glo - ry died,

f

The musical score is arranged in three systems. The first system shows the piano introduction in G major, 4/4 time, with a tempo of approximately 66 beats per minute. It features a right-hand melody starting on G4 and a left-hand accompaniment of quarter notes. Dynamics range from forte (f) to mezzo-forte (mf). The second system begins at measure 6, with the Tenor and Bass vocal lines. The Tenor part starts on G3 and the Bass part on E2. The lyrics are '1. When I sur - vey the won - drous cross'. The piano accompaniment continues with a steady eighth-note pattern. The third system begins at measure 10, with the lyrics '1. On — which the Prince of Glo - ry died,'. The piano accompaniment features a crescendo leading to a forte (f) dynamic.

14 *mf*

1. My rich - est gain I count but loss,

18 *mp*

1. And pour con-tempt on all my pride.

23 *mp*

Soprano
Alto

2. For - bid it, Lord, that I should boast,
2. For - bid that I should boast,

(T/B unis.) *mp*

27

2. Save _____ in the death of Christ_ my God.

31

2. All the vain_ things that charm_ me_ most,
2. All things that charm me most,

35

2. I sac - ri - fice them to his blood.
2. I sac - ri - fice them _____ to his blood.

mp rit.

rit.

a tempo
mf *mp*

44 *Freely* *mp*

S
A
3. See, from his head, his hands, his feet,

T
B
3. See, from his hands, his feet,

mp

48

3. Sor - row and love flow min - gled down. Did e'er such love and

52 *f*

3. sor - row meet, or thorns com - pose so rich a crown?

f

Detroit

The Seventh Word

Stanzas 1, 2: Samuel Wesley, 1662–1735
 Stanza 3: Philip Doddridge, 1702–1751

DETROIT
Supplement to the Kentucky Harmony, 1820
 Arranged by Jane Hawes

(♩ = ca. 60)

Soprano Recorder

Piano

mf *mp*

5

Solo *mp-mf*

1. Be - hold the Sav - ior of ___ man - kind Nailed
 3. Do I not love thee from _ my _ soul! Then

9

1. to the shame - ful tree! How vast the ___ love that
 3. let me noth - ing love! Dead be my ___ heart to

12

Fine

1. him in - clined to bleed and die for thee.
3. ev - ery joy When Je - sus can - not move.

Fine

Fine

15

Soprano *mf*

Alto

Tenor

Bass *mf*

2. 'Tis done! The pre - cious ran - som's paid! Re -

18

2. ceive my soul, he cries! See where he bows his

21

2. sa - cred head; He bows his head and dies.

D.C. al fine

Composer Notes

This “Seven Last Words” is not so much a cantata as a “lessons and carols” service. The choir does not sing the Words, but comments on them after they are read.

There are a number of ways the piece could be used, depending on the church’s schedule and the imagination of the music director. Obviously, it could be sung in its entirety as a cantata, as a Lent or Holy Week observance. On Good Friday, it might accompany the Veneration of the Cross. Or, individual movements could be sung on successive Sundays of Lent as the anthem for the day, perhaps beginning on Ash Wednesday. A pastor might choose to have the choir sing the individual movements in this way to accompany a series of sermons on the Last Words.

Although I originally scored the instrumental obbligato in the Seventh Word for soprano recorder, it may be played on any C instrument. I do suggest that a flutist play the part an octave higher than written.

Finally, most of the movements end on an open fifth, and I use them rather freely throughout the piece. The open fifth is a feature of Sacred Harp harmony, and its empty sound seems to me an apt illustration of a Christian’s grief at Christ’s death.

—Dr. Jane Hawes

Suggested readings to precede each movement:

Prologue	Readings: Isaiah 53:2–5; John 15:12–13
First Word	Readings: Psalm 19:12–13; Luke 23:32–38
Second Word	Readings: Psalm 22:1–8; Matthew 27:45–49
Third Word	Readings: Psalm 22:16–18; John 19:23–27
Fourth Word	Readings: Psalm 22:11–15; John 19:28–29
Fifth Word	Readings: Isaiah 55:6–7; Luke 23:39–43
Sixth Word	Readings: Mark 15:37–39; John 19:29–30
Seventh Word	Readings: Psalm 31:1–5; Luke 23:44–48
Epilogue	Readings: Isaiah 53:6–9; John 14:1–3

