

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

WONDRIOUS 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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5

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

8

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

11

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

8 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

WINDHAM

Daniel Read

from *The American Singing Book*, 1785

and KEDRON

Attributed to Elkanah Kelsay Dare

from *The United States Harmony*, 1799

Charles Wesley  
from *Psalms and Hymns*, 1738

(♩ = ca. 60)

Soprano *mp*  
Oo ——— oo ———

Alto *mf*  
And can it be that

Tenor *mp*  
Oo ———

Bass *mp*  
Oo ———

Piano  
(for rehearsal only until m. 10)

4 *mf*  
oo ooo Died

*mp*  
I should gain Ooo

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

7 *rit.* *f* *mf*  
he for me, who caused His pain? Ooo

*rit.* *mf* *mf*  
oo ooo

*mp* *rit.* *mf* *mf*  
Ooo ooo

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

*rit.*

10

sued?

*mf*

14

Alto Solo *mp*

Tenor Solo *mf*

A - maz - ing love! That

A - maz - ing love! How can it be That \_\_\_\_\_ (n.b.)

*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 Tempo 1<sup>o</sup>

*p*  
Oo

found out me! He

*Tutti mp*

*Tutti p*  
Oo

*p*  
Oo

2

(for rehearsal only)

27

oo oo

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

*p*  
oo

*mp*  
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

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

Musical score for measures 42-47. The vocal line starts with a whole rest, followed by a half note G4. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include mp and mf.

48

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

*p*

Musical score for measures 48-52. The vocal line continues with the lyrics 'peace - ful hours I once en - joyed! How'. The piano accompaniment provides harmonic support. Dynamics include p.

53

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

Musical score for measures 53-58. The vocal line continues with the lyrics 'sweet their mem - 'ry still! But they have left an'. The piano accompaniment includes a key signature change to D major. Dynamics include p.

59

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

Musical score for measures 59-64. The vocal line concludes with the lyrics 'ach - ing void The world can nev - er fill.'. The piano accompaniment provides harmonic support. Dynamics include p.

# Home

The Third Word

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

(♩ = ca. 60)

Soprano Alto

Tenor Bass

Piano

*mf* We trav - el through this  
*mf* We trav - el through this vale of tears, A -  
*mp* vale of tears, A - mid temp - ta - tions, doubts and fears; Our  
*mf* mid temp - ta - tions, doubts and fears; Our Sav - ior, by His  
*mp* Sav - ior of - fers us a home, a bet - ter place:  
*mp* pre - cious grace, Has of - fered us a home, a bet - ter place: A

The musical score is arranged in three systems. The first system (measures 1-3) features Soprano Alto and Tenor Bass vocal lines with lyrics, and a Piano accompaniment marked '(for rehearsal only)'. The second system (measures 4-6) continues the vocal lines and piano accompaniment. The third system (measures 7-9) concludes the piece with a final vocal line and piano accompaniment. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The tempo is indicated as quarter note = ca. 60. The score includes a large 'PREVIEW' watermark.

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

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

Anonymous

(♩ = ca. 80)

The musical score is arranged in five systems. The first system contains the vocal parts: Soprano, Alto, Tenor, and Bass. The Soprano part begins with a whole rest followed by a half note 'Oo' on a long line. The Alto part begins with a quarter rest, followed by a half note 'Oo', and then the lyrics 'Ear - ly, my God, with'. The Tenor part begins with a quarter rest, followed by a half note 'Oo'. The Bass part begins with a quarter rest, followed by a half note 'Oo'. The second system contains the Piano accompaniment, marked '(for rehearsal only)'. The piano part features a melody in the right hand and a bass line in the left hand, both starting with a quarter rest. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The tempo is indicated as ca. 80. The score is in 4/4 time with a key signature of one flat (B-flat).

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

The image shows a musical score for a hymn titled 'Cross of Christ (IV)'. It consists of two systems of music, each with five staves. The first system starts at measure 4 and ends at measure 7. The second system starts at measure 8 and ends at measure 11. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'out de - lay, I \_\_\_ haste to seek thy face. Oo', 'My thirs - ty spir - it', 'So', 'faints a - way With - out thy cheer - ing grace. Oo'. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. A large 'Preview' watermark is overlaid on the page.



11

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

15

*S mf* *molto rit.*

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!

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

21

1 2 *D.C. al fine*

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 *D.C. al fine*

The musical score is arranged in five systems. The first system contains the vocal staves and piano accompaniment for the first two verses. The second system continues the vocal parts. The third system shows the vocal parts with lyrics. The fourth system shows the vocal parts with lyrics. The fifth system shows the piano accompaniment for the first two verses. The score includes a 'D.C. al fine' instruction at the end of the first and fifth systems.

# Wondrous Cross

## The Sixth Word

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

WONDRIOUS 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*

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.*

*mp rit.*

*a tempo*  
*mf*

*mp*

44 *Freely* *mp*

S  
A

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

3. See, from his hands, his feet,

T  
B

*mp*

48

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

52

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

*f*



# Detroit

## The Seventh Word

DETROIT

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

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 Dead vast the \_\_\_ love that  
3. let me noth - ing love! Dead be my \_\_\_ heart to

12

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

*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:

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