

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* ... t won-drous love is this, O my

Alto

Tenor *p* What won-drous love is this, O my

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

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_

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 staves. The first system includes a vocal line (treble clef), a piano accompaniment (treble and bass clefs), and a bass line (bass clef). The second system also includes a vocal line, piano accompaniment, and bass line. The lyrics are written below the vocal line. A large, bold, black watermark with the word 'WONDROUS' is superimposed over the center of the page, spanning across both systems of the score.

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!

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 And can it be that

Tenor *mp* Oo

Bass *mp* Oo

Piano (for rehearsal only until m. 10)

WINDHAM

4 *mf* Died

mp I should gain Oo

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

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

rit. *mf* *mf* Oo

mp *rit.* *mf* *f* Oo

rit. *mf* *f* Oo

Oo For me, who him to death pur -

rit.

10

sued?

14

Alto Solo *mp*

Tenor Solo *mf*

mp

A - maz - ing love! That

A - maz - ing love! can it be That_____ (n.b.)

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

W
A
S

23 Tempo 1^o

p Oo

found out me! He

Tutti mp

found out me!

p Oo

2

only)

27

oo oo

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

oo 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 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*

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

1. O for a

6
1. clo - ser walk ___ with God! A calm ___ and ___

11
1. heav'n - ly frame! A ight 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

mf *mp*

32

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

mf *mp*

37

2. fresh - ing view I - sus and his

mf *mp*

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 — nev - er fill.

Home

The Third Word

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

(♩ = ca. 60)

Soprano Alto

Tenor Bass

Piano

mf

mp

mf

mp

mf

mp

4

7

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

v - el through this

vale of tears, A - mid temp - ta - tions, doubts and fears; Our

mid temp - ta - tions, doubts and fears; Our Sav - ior, by His

Sav - ior of - fers us a hom - e a bet - ter place:

pre - cious grace, Has of - fered us a hom - e 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

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

Anonymous

(♩ = ca. 80)

Soprano

Alto

Tenor

Bass

Piano

mp

mf

mp

mp

(for rehearsal only)

Oo Ear - ly, my God, with -

W
E
A
S

4

oo

mp

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

8

ly thirs - ty spir - it

oo

8

mf

So

oo

mp

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

oo

AMEN

11

S
A
T
B

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

15

S *mf*
A
T
B *mf*

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

molto rit.

18

S
A
T
B

die! And they must drink or die!

Adagio
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

6

1, 4. Par - a - dise, Je - sus, Bless - ed here 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 thee as I am,

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

1 2 *D.C. al fine*

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 wondrous cross

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

14 *mf*

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

18 *mp*

1. And pour con-tempt on 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*

WORLDWIDE

The image shows a page of musical notation for 'Wondrous Cross (VI)'. It consists of four systems of music. The first system (measures 14-17) is for a vocal line (bass clef) and piano accompaniment (grand staff), with lyrics '1. My rich - est gain I count but loss,'. The second system (measures 18-22) continues the vocal line and piano accompaniment with lyrics '1. And pour con-tempt on my pride.'. The third system (measures 23-26) features two vocal parts: Soprano and Alto, with lyrics '2. For - bid it, Lord, that I should boast,' and '2. For - bid that I should boast,'. Below the vocal parts is a piano accompaniment part for Tenor/Bass unison, marked '(T/B unis.) mp'. A large, bold, black watermark reading 'WORLDWIDE' is superimposed vertically across the center of the page, overlapping the piano accompaniment and vocal lines.

27

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

31

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

35

2. I sac - ri - fice to m_ to _ blood.
 2. I sac - ri - fice to m_ to his blood.

mp rit.

mp rit.

a tempo
mf *mp* #8

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. e'er such love and

52

3. sor - row meet, or thou com - e to 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 - ior of ___ man - kind Nailed
3. Do I not love 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

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