

TRIN TAS

EXCELLENCE IN SACRED CHORAL MUSIC

What Wondrous Love Is This

Columba Kelly, OSB

WHAT WONDROUS LOVE IS THIS

Traditional, adapted by Columba Kelly, OSB

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VERSE 1 *Mosso* (♩ = ca. 54)

pp (stagger breathing)

Tenor I
Oh

mf

Tenor II
What won-drous love is this, O my soul, O my

pp (stagger breathing)

Bass
Oh

5

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

10

this, that caused the Lord of bliss To send such per-fect peace to my

15 *rit.*

soul, to my soul, To send such per - fect peace to my soul!

rit.

rit.

VERSE 2

Tenor I/II
a tempo
mf

20

Faith - ful cross, O tree of glo - ry! Tree all

Bass
mp a tempo

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

25

peer - less and di - vine. Not a gar - den

won - drous love is this, O my soul! That caused the King of

29

here be - low can show us here such a tree with such

kings to hang from a tree, That caused the King of

33

price-less load. Not a gar-den here be-low can
kings, O my soul, O my soul, To hang from a

37

show us such a tree with such price-less load.
tree for my soul! Oh

VERSE 3

41

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

46

Oh
won-drous love is this, O my soul! That caused the Lamb of

50

Oh
God to thirst for my soul, That caused the Lamb of

54

Oh
God, O my soul, O my soul, To thirst for my

58

That caused the Lamb of God to seek my soul.
soul, for my soul! Oh

VERSE 4

62 T I *pp*

To God and to the Lamb, I will sing, I will sing. To

T II *pp*

To God and to the Lamb, I will sing, I will sing. To

Bass *f*

To God and to the Lamb, I will sing, I will sing. To

67 *f*

God and to the Lamb, I will sing. To God and to the Lamb, who

pp

God and to the Lamb, I will sing. To God and to the Lamb, — who

God and to the Lamb, I will sing. To God and to the Lamb, who

72 *pp*

is the great — I AM, And Christ the Son of Man, I will

is the great I AM, And Christ the Son of Man, I will

f

is the great I AM, And Christ the Son of Man, I will

76 *rit.*

sing, I will sing, And Christ the Son of Man, I will sing.

f *rit.*

sing, I will sing, And Christ the Son of Man, I will sing.

pp *rit.*

sing, I will sing, And Christ the Son of Man, I will sing.

VERSE 5

81 Solo Instrument

Musical staff for Solo Instrument, measures 81-85. Dynamics: *f*

Musical staff for Unison, measures 81-85. Dynamics: *ff*
Yea, now from death set free, we'll sing on, we'll sing on. Yea,

Musical staves for Organ and Pedal, measures 81-85. Dynamics: *f*
Organ
Pedal

Musical staff for Unison, measures 86-90. Dynamics: *ff*
now from death set free, we'll sing on. Yea, now from death set

Musical staves for Organ and Pedal, measures 86-90. Dynamics: *f*

90

free, we'll rise and joy - ful be, And through e - ter - ni - ty, we'll sing

95

on, we'll sing on, And through e - ter - ni - ty, we'll sing on.

rit.

rit.

rit.

CODA

Allegro mosso (♩ = ca. 76)

100

T I

Yea, now from death set free, _____

T II

Yea, now from death set free, we'll sing on, _____

B

Yea, now from

Timpani

105

The musical score consists of six staves. The first three staves are for voice: the first staff is a soprano line, the second is an alto line, and the third is a bass line. The lyrics are: "sing on, Oh, sing on, Yea, now from death set free, we'll death set free, death set free, We'll". The last three staves are for piano accompaniment: the fourth staff is the right hand, and the fifth and sixth staves are the left hand. The piano part features chords and moving lines in both hands.

109 *allargando* *molto rit.* *ff*

allargando *molto rit.* *ff*

allargando *molto rit.* *ff*

allargando *molto rit.* *ff*

allargando *molto rit.* *ff*

allargando *molto rit.* *ff*

allargando *molto rit.* *ff*

allargando *molto rit.* *tr*

allargando *molto rit.* *ff*

allargando *molto rit.* *tr*

Preview

COMPOSER NOTES

The settings of the hymn tune *What Wondrous Love* contained in this octavo were originally composed as chorale-like responses to various scenes of a larger composition entitled *The Passion of Our Lord Jesus Christ According to John*. They functioned much like the chorale responses that J.S. Bach inserted into his passion settings. Verses two and three make use of the Latin hymn tune *Crux fidelis* with an English text as a counterpoint to the hymn *What Wondrous Love*. The congregation as their response to the passion, sang verse 5 when this passion setting was used at St. Meinrad on Good Friday.

These settings would be appropriate for a funeral Mass or a wake service, as well as part of a Lenten service. It would also be appropriate for the Sunday after Easter with its theme of divine mercy. It could be used as a piece during the preparation of the gifts when the readings include the theme of God's love.

For parishes with an SAB choir the following adaptations are suggested:

In verse 1, the Tenor I part would be played by a solo instrument; and the Bass part by the organ, or another solo instrument. In verses 2 and 3, the treble (tenor) clef parts could be sung by the women's voices with the men singing the bass clef parts. In verse 4, the Tenor I part could be sung by the Sopranos and the Tenor II part sung by the Altos. In the Coda, the same arrangement as indicated above for verse 4 could be used.

—Columba Kelly, OSB
Holy Thursday 2007