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If you should ever happen to lose or misplace your copy of this music, please contact us and we'll be more than happy to send you another copy at no cost.

Performance Suggestions

Your hymn arrangement is designed to be very flexible in accommodating many different instruments. Along with the standard brass quartet/quintet and timpani parts you will also find parts written for duet and/or trio instruments. The Duet parts are interchangeable between different instruments so that if you have a trumpet, alto sax and trombone (or any other combination), each instrument may use its own part, and you can have them alternate between 1st, 2nd and descant parts. You may want to use parts for the first verse, solo or unison melody with different instruments on various middle verses, and then parts with descant on the final verse. It's your choice depending on your needs and the abilities of your musicians.

The brass arrangement will work as a trio, quartet, quintet, large brass choir or even a band of mixed brass, wind and string instruments. All the parts are marked with doublings and substitutions, and performance suggestions are listed on the bottom of the page. You may want to begin the hymn with a brass introduction – either the entire verse, or a portion of it – then have them play with the congregation for the 1st verse; the second verse can be accompanied by piano/organ alone (and guitars if you have them); for the third verse you may want to feature a solo instrument with piano/organ, and then bring in the entire ensemble along with descant for the final verse. Again, it's your choice. Experiment with different colors and combinations.

Along with duet, band and orchestra parts you will also find a guitar and voice lead sheet in this hymn edition. The guitar chords will work with the piano and instrumental parts, or you may use the guitar by itself – perfect for small gatherings, retreats or services where no piano is available.

If you have any questions, or if we can ever help you in any way, please contact us. We're here for you, and we're always happy to help.

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Brass Quintet, Quartet or Sextet

O Sacred Head Sore Wounded

(For Brass and Timpani)

168



^{*}When descant is played Trpt 2 should play melody, and Horn should play top line of divisi part.

Words: Paul Gerhardt (1607-1676); sts 1-3 & 5; tr. Robert Seymore Bridges (1844-1930); stanza 4 James Waddell Alexander (1804-1859), alt.

Music: Herzlich tut mich verlangen [Passion Chorale], Hans Leo Hassler 1564-1612);

adapt. and harm. Johann Sebastian Bach (1685-1750)

^{*}Horn may substitute for Tromb. 1 or Trpt. 2.

^{*}Tenor Sax may substitute for Tromb 1 and 2.

B Frumpets

(Brass and Timpani)

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Trpt. 2 plays melody when descant is played.

Words: Paul Gerhardt (1607-1676); sts 1-3 & 5; tr. Robert Seymore Bridges (1844-1930); stanza 4 James Waddell Alexander (1804-1859), alt.

Music: Herzlich tut mich verlangen [Passion Chorale], Hans Leo Hassler 1564-1612);

adapt. and harm. Johann Sebastian Bach (1685-1750)

Horn in F (Brass and Timpani)

168

*(Sub for Trp 2 or Tromb 1)



^{*}When descant is played, Horn should play top line of divisi.

Words: Paul Gerhardt (1607-1676); sts 1-3 & 5; tr. Robert Seymore Bridges (1844-1930);

stanza 4 James Waddell Alexander (1804-1859), alt.

Music: Herzlich tut mich verlangen [Passion Chorale], Hans Leo Hassler 1564-1612);

adapt. and harm. Johann Sebastian Bach (1685-1750)

^{*}Top line doubles Trpt 2, and bottom line doubles Tromb 1.

Trombone/Euph. 168

*(Sub for Horn and Tuba)



^{*}Top line doubles Horn, and bottom line doubles Tuba (8va.).

Words: Paul Gerhardt (1607-1676); sts 1-3 & 5; tr. Robert Seymore Bridges (1844-1930);

stanza 4 James Waddell Alexander (1804-1859), alt.

Music: Herzlich tut mich verlangen [Passion Chorale], Hans Leo Hassler 1564-1612);

adapt. and harm. Johann Sebastian Bach (1685-1750)

^{*}This part may also be used for Bassoon.

(Brass and Timpani)

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Tuba (Sub for Tromb 2)



Tuba and Tromb 2 double in octaves.

Words: Paul Gerhardt (1607-1676); sts 1-3 & 5; tr. Robert Seymore Bridges (1844-1930);

stanza 4 James Waddell Alexander (1804-1859), alt.

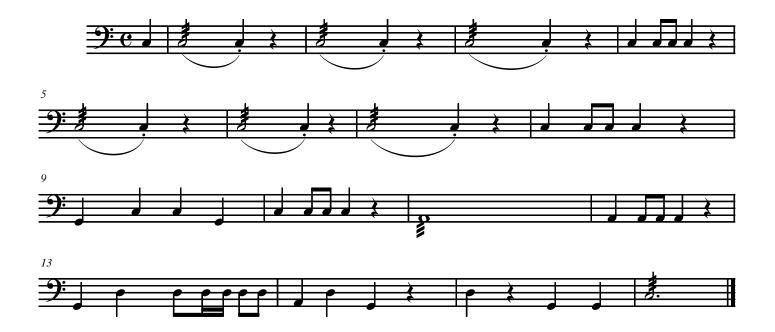
Music: Herzlich tut mich verlangen [Passion Chorale], Hans Leo Hassler 1564-1612);

adapt. and harm. Johann Sebastian Bach (1685-1750)

Timpani

(Brass and Timpani)

168



Words: Paul Gerhardt (1607-1676); sts 1-3 & 5; tr. Robert Seymore Bridges (1844-1930); stanza 4 James Waddell Alexander (1804-1859), alt.

Music: Herzlich tut mich verlangen [Passion Chorale], Hans Leo Hassler 1564-1612);

adapt. and harm. Johann Sebastian Bach (1685-1750)

Flute, Oboe (Duet or Trio with Descant) 168 or Violin Descant

Flute 2 plays melody when descant is played. May be used as duet or trio.

Words: Paul Gerhardt (1607-1676); sts 1-3 & 5; tr. Robert Seymore Bridges (1844-1930); stanza 4 James Waddell Alexander (1804-1859), alt.

Music: Herzlich tut mich verlangen [Passion Chorale], Hans Leo Hassler 1564-1612); adapt. and harm. Johann Sebastian Bach (1685-1750)

Bb Trumpets Clarinet or Tenor Sax

(For Two or Three B, Trumpets with Descant)

168



Trpt. 2 plays melody when descant is played.

Words: Paul Gerhardt (1607-1676); sts 1-3 & 5; tr. Robert Seymore Bridges (1844-1930); stanza 4 James Waddell Alexander (1804-1859), alt.

Music: Herzlich tut mich verlangen [Passion Chorale], Hans Leo Hassler 1564-1612);

adapt. and harm. Johann Sebastian Bach (1685-1750)

Two Trumpets in C

(Two or Three C Instruments with Descant)

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Words: Paul Gerhardt (1607-1676); sts 1-3 & 5; tr. Robert Seymore Bridges (1844-1930);

stanza 4 James Waddell Alexander (1804-1859), alt. Music: Herzlich tut mich verlangen [Passion Chorale], Hans Leo Hassler 1564-1612);

adapt. and harm. Johann Sebastian Bach (1685-1750)

Descant, guitar chords, arr.: Randy Adams

Trpt. 2 plays melody when descant is played.

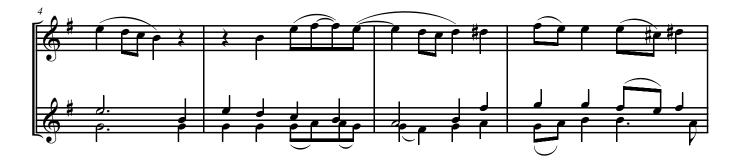
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Horn in F

(For Two or Three Horns with Descant)

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2nd horn plays melody when descant is played.

Words: Paul Gerhardt (1607-1676); sts 1-3 & 5; tr. Robert Seymore Bridges (1844-1930);

stanza 4 James Waddell Alexander (1804-1859), alt.

 $Music: Herzlich \ tut \ mich \ verlangen \ [Passion \ Chorale], \ Hans \ Leo \ Hassler \ 1564-1612);$

adapt. and harm. Johann Sebastian Bach (1685-1750)

Trombone/Euph Bassoon/Cello (For Two or Three Bass Clef Instruments with Descant)

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2nd Trombone plays melody when descant is played.

Words: Paul Gerhardt (1607-1676); sts 1-3 & 5; tr. Robert Seymore Bridges (1844-1930); stanza 4 James Waddell Alexander (1804-1859), alt.

Music: *Herzlich tut mich verlangen [Passion Chorale*], Hans Leo Hassler 1564-1612); adapt. and harm. Johann Sebastian Bach (1685-1750)

Eb Alto Saxophone

(For Two or Three Eb Instruments with Descant)

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2nd Sax plays melody when descant is played.

Words: Paul Gerhardt (1607-1676); sts 1-3 & 5; tr. Robert Seymore Bridges (1844-1930); stanza 4 James Waddell Alexander (1804-1859), alt.

Music: Herzlich tut mich verlangen [Passion Chorale], Hans Leo Hassler 1564-1612);

adapt. and harm. Johann Sebastian Bach (1685-1750)

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O Sacred Head Sore Wounded

Piano Score (Piano, Guitar, Descant)



Words: Paul Gerhardt (1607-1676); sts 1-3 & 5; tr. Robert Seymore Bridges (1844-1930); stanza 4 James Waddell Alexander (1804-1859), alt.

Music: Herzlich tut mich verlangen [Passion Chorale], Hans Leo Hassler 1564-1612); adapt. and harm. Johann Sebastian Bach (1685-1750)



Words: Paul Gerhardt (1607-1676); sts 1-3 & 5; tr. Robert Seymore Bridges (1844-1930);

stanza 4 James Waddell Alexander (1804-1859), alt.

Music: Herzlich tut mich verlangen [Passion Chorale], Hans Leo Hassler 1564-1612);

adapt. and harm. Johann Sebastian Bach (1685-1750)