

CuthbertPraise!



Thank you for purchasing this *CuthbertPraise!* download product. Your download entitles you to unlimited copies of parts and scores contained herein for your specific ministry or personal use. Please do not pass copies outside of your own use or ministry. Our prices are ridiculously low, and we give away about as much as we sell, but there is a substantial cost in both time and money to keep this collection of music growing and available to everyone. Please help us by honoring this request to keep this music for your own uses and those of your ministry, and by telling your friends and colleagues about our services.

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.

www.cuthbertpraise.com
randyadams@cuthbertpraise.com

Brass Quintet,
Quartet or Sextet

O Sacred Head Sore Wounded

(For Brass and Timpani)

168

Descant

B^b Trumpets

*Horn in F

*Trombone

*Tuba

Timpani

9

Desc.

B^b Tpt.

Hn.

Tbn.

Tuba

9

Timp.

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

*Horn may substitute for Tromb. 1 or Trpt. 2.

*Tenor Sax may substitute for Tromb 1 and 2.

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

O Sacred Head Sore Wounded

B \flat Trumpets

(Brass and Timpani)

168

The musical score is arranged in four systems, each with two staves. The top staff is labeled 'Descant' and the bottom staff is labeled 'B \flat Trumpets'. The key signature is one sharp (F#) and the time signature is common time (C). The score consists of 12 measures. The first system (measures 1-3) shows the descant and trumpet parts. The second system (measures 4-6) shows the descant and trumpet parts. The third system (measures 7-9) shows the descant and trumpet parts. The fourth system (measures 10-12) shows the descant and trumpet parts. The descant part features a melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The trumpet part provides a harmonic accompaniment with chords and single notes.

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)

Descant, guitar chords, arr.: Randy Adams

O Sacred Head Sore Wounded

Horn in F

(Brass and Timpani)

168

*(Sub for Trp 2 or Tromb 1)

The musical score is written for Horn in F and consists of four staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The music is in a homophonic style with a descant starting at measure 9. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measures 13-16. The descant is marked with a '9' above the staff.

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

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

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

O Sacred Head Sore Wounded

Trombone/Euph.

168

*(Sub for Horn and Tuba)

The musical score is written in bass clef with a common time signature (C). It consists of four staves of music. The first staff begins with a treble clef and a common time signature, followed by a bass clef and a common time signature. The music is a descant with a melodic line on the upper staff and a harmonic line on the lower staff. The key signature has one sharp (F#). The score is divided into measures, with measure numbers 5, 9, and 13 indicated at the beginning of their respective staves. The piece concludes with a double bar line.

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

*This part may also be used for Bassoon.

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

O Sacred Head Sore Wounded

(Brass and Timpani)

168

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)

Descant, guitar chords, arr.: Randy Adams

O Sacred Head Sore Wounded

(Brass and Timpani)

Timpani

The musical score for Timpani consists of four staves of music in bass clef with a common time signature. The first staff contains measures 1-4, the second staff contains measures 5-8, the third staff contains measures 9-12, and the fourth staff contains measures 13-16. The music features a mix of quarter notes, eighth notes, and rests, with some measures containing chords. Measure numbers 5, 9, and 13 are indicated at the beginning of their respective staves.

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

O Sacred Head Sore Wounded

Flute, Oboe
or Violin

(Duet or Trio with Descant)

168

Descant

Flutes

5

9

13

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)

Descant, guitar chords, arr.: Randy Adams

O Sacred Head Sore Wounded

(For Two or Three B \flat Trumpets with Descant)

B \flat Trumpets
Clarinet or Tenor Sax

The musical score is arranged in four systems, each with two staves. The top staff is labeled 'Descant' and the bottom staff is labeled 'B \flat Trumpets'. The key signature is one sharp (F#) and the time signature is common time (C). The first system (measures 1-3) shows the descant and trumpet parts. The second system (measures 4-6) begins with a measure rest in the descant staff, indicating when the trumpet 2 part plays the melody. The third system (measures 7-9) continues the descant and trumpet parts. The fourth system (measures 10-12) concludes the piece with a double bar line. The descant staff uses a treble clef, while the trumpet staff uses a bass clef.

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)

Descant, guitar chords, arr.: Randy Adams

O Sacred Heart Sore Wounded

Two Trumpets in C

(Two or Three C Instruments with Descant)

168

The musical score is arranged in four systems, each with two staves. The top staff is labeled 'Descant' and the bottom staff is labeled 'C Trumpets'. The music is in common time (C) and the key signature has one sharp (F#). The first system shows the beginning of the piece. The second system starts at measure 4. The third system starts at measure 8. The fourth system starts at measure 12 and ends with a double bar line. The descant part features a melodic line with various ornaments and a more complex rhythmic pattern compared to the main melody. The C Trumpets part provides a harmonic accompaniment with chords and moving lines.

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)

Descant, guitar chords, arr.: Randy Adams

© 2010 CuthbertPraise!

O Sacred Head Sore Wounded

Horn in F

(For Two or Three Horns with Descant)

168

The musical score is presented in four systems, each with two staves. The top staff is labeled 'Descant' and the bottom staff is labeled 'Horns'. The key signature is one sharp (F#) and the time signature is common time (C). The descant staff features a melodic line with various ornaments and phrasing. The horn staff provides a harmonic accompaniment with chords and moving lines. Measure numbers 4, 8, and 12 are indicated at the beginning of their respective systems. The score concludes with a double bar line.

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)

Descant, guitar chords, arr.: Randy Adams

O Sacred Head Sore Wounded

(For Two or Three Bass Clef Instruments with Descant)

Trombone/Euph
Bassoon/Cello

The musical score is written for two bass clef staves. The top staff is labeled 'Descant' and the bottom staff is labeled 'Trombones'. The music is in common time (C) and features a descant in the first system. The descant consists of a melodic line in the top staff and a harmonic accompaniment in the bottom staff. The descant is repeated in the second and third systems. The descant ends at measure 13, where the music concludes with a double bar line.

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)

Descant, guitar chords, arr.: Randy Adams

O Sacred Head Sore Wounded

E♭ Alto Saxophone

(For Two or Three E♭ Instruments with Descant)

168

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)

Descant, guitar chords, arr.: Randy Adams

O Sacred Head Sore Wounded

(Piano, Guitar, Descant)

Piano Score

The musical score is presented in a grand staff format, consisting of three systems. Each system includes a vocal line at the top, a piano accompaniment line in the middle, and a bass line at the bottom. The piano accompaniment features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The lyrics are written below the piano accompaniment line, with some words appearing in the vocal line as well. The score includes five systems of music, with the first system starting at measure 1 and the fifth system ending at measure 11. The lyrics are as follows:

1. O sa - cred head, sore wound - ed, de - filed and put to scorn; O
 2. Thy beau - ty long de - sir - ed, hath van - ished from our sight; thy
 3. In thy most bit - ter pas - sion my heart - ish to share doth cry; with
 4. What lan - guage shall I bor - row to thank thee dear - est friend, for
 5. My days are few, O fail - not, with thine im - mor - tal power, for to

king - ly head, sur - round - ed with mock - ingrown of thorn: what sor - row mars thy gran - deur? Can
 power is all ex - pir - ed, and quenched the light of light. Ah me! for whom thou di - est, hide
 thee for my sal - va - tion up - on the cross to die. Ah keep my heart thus mov - ed to
 this thy dy - ing sor - row, thy pi - ty with - out end? Oh, make me thine for - ev - er! and
 hold me that I quail not in death's mos - fear - ful hour; that I may fight be - friend - ed, and

death thy bloom de - flower? O count - en - ence whose splen - dor the hosts of heaven a - dore.
 not so far thy grace: show me, O love most high - est, the bright - ness of thy face.
 stand thy cross be - neath, to mourn thee, well - be - lov - ed, yet thank thee for thy death.
 should I faint - ing be, Lord, let me nev - er, nev - er, out - live my love for thee.
 see in my last strife, to me thine armes ex - tend ed up - on the cross of life.

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

O Sacred Head Sore Wounded

Voice and Guitar

168

C F C/E F/A C F6 G C E7/B A m E sus4 E7 A m C

1. O sa - cred head, sore wound ed, de - filed and put to scorn; O
 2. Thy beau - ty long de - sir - ed, hath van - ished from our sight; thy
 3. In thy most bit - ter pas - sion my heart to share doth cry; with
 4. What lan - guage shall I bor - row to thank thee dear - est friend, for
 5. My days are few, O fail not, with thine im - mor - tal power, to

F C/E F/A C F6 G C E7/B A m E sus4 E7 A m G/D C/E F G7/D

5

king - ly head, sur - round - ed with mock - ing crown of thorn: what sor - row mars thy
 power is all ex - pir - ed, and quenched the light of light. Ah me! for whom thou
 thee for my sal - va - tion up - on the cross to die. Ah keep my heart thus
 this thy dy - ing sor - row, thy pi - ty with - out end? Oh, make me thine for -
 hold me that I quail not in death's most fear - ful hour; that I may fight be -

F/C C F C#dim7 Dm2 D m/F A D7/F# G D/F# C/E G/D

10

gran - deur? Can death thy bloom de - flower? O count - en - ence whose
 di - est, hide not thy so far thy be - grace: show me, O love most
 mov - ed to stand thy cross be - neath, to mourn thee, O love well - be -
 ev - er! and should I faint - ing last, be, Lord, let me nev - er,
 friend - ed, and see in my last strife, to me thine armes ex -

A7/C# D G C D m C/E G sus4 G C

14

splen - - - dor the hosts of heaven a - dore.
 high - - - est, the the bright - ness of thy face.
 lov - - - ed, yet thank thee for thy death.
 nev - - - er, out - live my love for thee.
 tend - - - ed up - on the cross of life.

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