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What Wondrous Love Is This

Columba Kelly, OSB

No Assembly Edition, ttb
Organ, Solo Instrument, Timpani

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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!

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 *p*

here be - low can show us 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

Unison *ff*

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

Organ *f*

Pedal

86

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

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.

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

The musical score consists of five staves. The first staff is for Tenor I (T I), the second for Tenor II (T II), the third for Bass (B), the fourth for Piano (P), and the fifth for Timpani. The vocal parts have lyrics: 'Yea, now from death set free, _____' for T I, 'Yea, now from death set free, we'll sing on, _____' for T II, and 'Yea, now from' for B. The piano part provides harmonic support with chords and moving lines. The timpani part has a few notes with accents.

105

105

sing on, Oh,

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

death set free, death set free, We'll

The musical score consists of six staves. The first three staves are for vocal parts: Soprano (top), Alto (middle), and Bass (bottom). The last three staves are for piano accompaniment: Right Hand (top), Middle Hand (middle), and Left Hand (bottom). The lyrics are written below the vocal staves. A large, diagonal watermark is overlaid on the page.

109

allargando *molto rit.* *ff*

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

allargando *molto rit.* *ff*

rise and joy - ful be, And through e - ter - ni - ty, we'll sing on. #8

allargando *molto rit.* *ff*

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

allargando *molto rit.* *ff*

allargando *molto rit.* *tr* *ff*

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