

MY LORD, MY LOVE, IS CRUCIFIED

for S.A.B. or two-part mixed voices, accompanied*

Words by
CHARLES WESLEY (1707-1788)
Adapted by ANNA LAURA PAGE

Music by
ANNA LAURA PAGE

Gently (♩ = ca. 80-84)

ACCOMP.

4 SOPRANO 5 *mp unis.*

ALTO

BARITONE

O Love di - vine, what have You done! The—

7

Sav - ior Christ has died for me! Our Fa-ther's Son in

mp

* Also available for S.A.T.B. voices, No. 11419. Two-part mixed voices should omit the alto part.

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10

mf

hu - man form bore_ all my sins up - on the tree! For

mf

13

dim.

me, the Son of God has died: My Lord, my Love, is

dim.

dim.

16

mp

cru - ci - fied.

mp

19 *f* 21

He is cru - ci-fied for

cresc. *f*

22 *mf*

me and you. Be - lieve the ho - ly rec - ord true: We

mf

25 *Freely mp*

all are bought with Je - sus' blood; par - don flows from His

Freely mp

28

rit.

Tempo I

side.

Tempo I

rit.

p

31

mp unis.

Be -

mp

34

hold Him all who pass Him by, the bleed - ing Prince of

mp

37

Life and Peace. Come, sin-ners, see your Sav - ior die, and—

40

say, "Was ev - er grief like His?" Come feel with me His

f

43

mp

pierc - ed side: *mp*

mp unis.

My

46

Freely

Lord, my Love, my Lord, my Love, is

mp

My Lord, my Love,

Freely

cru - ci - fied.

p dim.

rit.

pp

49

cru - ci - fied.

p dim.

rit.

pp

p dim.

rit.

pp

red.

*

My Lord, My Love, Is Crucified is an anthem for Lent or Holy Week, especially Good Friday. Suggested corresponding lectionary readings include Psalm 31, Isaiah 52: 13-53: 12, John 18: 1-19: 42, and Hebrews 4: 14-16 & 5: 7-9. One basic homiletical theme is Fulfilling the Promise: Jesus, the Lamb of God, suffered and died for our sins, as foretold by the holy scriptures.

This highly expressive anthem requires sensitive text declamation and phrases shaped with subtle dynamic shading. Introduce the first verse to the choir with all voices singing the melody in unison on a neutral syllable such as “noo” until pitch and intonation are secure. Next, speak the text in rhythm while the accompaniment is played, precisely aligning the vocals with the near-constant underlying eighth notes and carefully inflecting the text. Finally, sing the vocal parts as written.

Charles Wesley was a 19th century English preacher, evangelist, and hymnodist, and the son of a distinguished family of Anglican clergymen, including his father Samuel. Charles and his brother John shared an ardent belief in the spiritual power of music, publishing 63 hymnals between 1737 and 1786. Charles wrote 6,500 hymn texts, many of which were sung to popular tunes or familiar hymn tunes.

Anna Laura Page is Handbell Editor for Alfred Publishing Company. She received her B.M.E. in vocal music education and M.M. in music theory from the University of Kentucky. Active as a composer, clinician, and organ recitalist, she has served on the Music Committee of the Southern Baptist Hymnal Committee and received the 1993 ASCAP Hymnal Award. Ms. Page currently resides in Clarksville, Tennessee.

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