

WHAT WONDROUS LOVE IS THIS?

for S.A.T.B. voices, accompanied*

TRADITIONAL AMERICAN FOLK HYMN

Arranged by MARK HAYES

Expressively, in a slow 2 ($\text{♩} = \text{ca. } 54$)

ACCOMP.

Tempo I

8 SOPRANO *mp unis.* 10

ALTO

TENOR

BASS

What won-drous love is this, O my

mp unis.

Tempo I

* Also available for S.A.B. voices, No. 16161.

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12

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

mf

15

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

mp

18

mf

19

this that caused the Lord of bliss to bear the dread-ful
*(heav - y

mp

23

curse
(cross) for my soul, for my soul; To

26

mf bear the dread-ful curse for my soul!
(heav-y cross)

mp *poco accel.*

30

poco rit. *p* 32 **Tempo I** *mp*

To God and to the Lamb I will

p *mp*

Tempo I

(keyboard may double vocals through m. 49)

34 *mf*

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

38 *mp* *mf* 40

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

42 *p* *cresc.*

is the great "I Am." While mil-lions join the theme, I will

p *cresc.*

great "I Am,"

46 *mf* *rit.*

sing, I will sing; While mil-lions join the theme, I will

mf

6 50 Slightly faster ($\text{♩} = \text{ca. } 60$)

SOPRANO

sing!

Yes, I will

ALTO

sing!

TENOR

sing!

Yes,

I

will

BASS

sing!

50 Slightly faster ($\text{♩} = \text{ca. } 60$)

52

sing!

Yes, I will

Yes,

I

will

sing!

Sing!

52

54

Two vocal staves (Soprano and Alto) and one bass staff. The lyrics are: "sing _____ to" on the top two staves, and "Sing _____ to" on the bass staff. The music consists of a single note with a long horizontal line underneath, indicating a sustained note.

54

Piano accompaniment for measures 54-55. The right hand plays a melodic line with eighth notes, and the left hand provides harmonic support with chords and single notes.

56

Two vocal staves (Soprano and Alto) and one bass staff. The lyrics are: "God!" on the top two staves, and "God!" on the bass staff. The music consists of a single note with a long horizontal line underneath, indicating a sustained note.

56

Piano accompaniment for measures 56-57. The right hand plays a melodic line with eighth notes, and the left hand provides harmonic support with chords and single notes.

58 SOPRANO *f*
ALTO *f*
TENOR *f*
BASS *f*
And

60

when from death I'm free, I'll sing

62

on, I'll sing on, And _____

64

when from death I'm free, I'll sing on, I'll sing

on;

67

on; And when from death I'm

68

69

free I'll sing and joy - ful be, And

72

through e - ter - ni - ty I'll sing

74

on, I'll sing on, And

76

through e - ter - ni - ty I'll sing

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78

on! _____ I'll sing

80

on! _____ I'll sing

82

on, _____ sing _____

rit.

84

a tempo
ff

rit.

on! _____

ff

a tempo

rit.

The image shows a musical score for the hymn 'What Wondrous Love Is This?'. It consists of three systems of staves. The first system has a vocal line (treble clef) and a bass line (bass clef). The vocal line starts with a measure marked '84' and contains a whole note chord. The bass line also has a whole note chord. The second system continues the vocal and bass lines. The third system shows a piano accompaniment with a treble clef and a bass clef. The piano part features a rhythmic pattern of eighth notes in the treble and a steady bass line. The score includes dynamic markings like 'ff' and 'rit.', and a tempo marking 'a tempo'. A large red watermark 'Legal Requirements Only' is overlaid on the score.

What Wondrous Love Is This? is one of the most beloved traditional American folk hymns. It first appeared in print in 1835 in *William Walker's Southern Harmony*. Appropriate for Lent, Holy Week and Eastertide, this anthem may also be sung throughout the church year, especially for All Saints' funeral and memorial services. Suggested corresponding lectionary readings include Deuteronomy 21: 23, Psalm 98, John 15: 9-17, Acts 10: 44-48 and 1 John 5: 1-6. One basic homiletical theme is singing the marvelous news of God's great love for us in sending His Son, Jesus Christ, to bear the heavy cross for our salvation.

In rehearsal, strive for a fluid phrasing, a feeling of two pulses per measure and artful text declamation. Each phrase begins with an anacrusis or "pick-up" note. The pick-up note receives less stress than the note that follows it. For example, in mm. 9-10, the initial half-note (on the word "what") should not be accented, but should be sung with a very slight feeling of crescendo to the downbeat of the next measure. Rehearse mm. 31-49 a cappella singing "noo" until each of the rich chromatic chords is well-tuned. Sing mm. 50-57 staccato on "doo" until the choir is aware of each moving line. Add the text while clearly articulating the entrance of each moving part.

Mark Hayes is an award-winning concert pianist, composer and arranger of sacred choral, piano, and orchestral music. With over 400 published works to his credit, Mark has also recorded numerous solo piano albums and has received the Gospel Music Association's prestigious Dove Award, which is equivalent to a Grammy in gospel music. A graduate of Baylor University, he has served as an adjunct professor of composition at Midwestern Baptist Theological Seminary in Kansas City, Missouri.



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