

O Sacred Head, Now Wounded

Hans Hassler

Arranged by Dan Forrest (ASCAP)

Slowly and mournfully

1 3 5 4 2

p *mp*

1 1

5 4 2

p

1 4

10 5 3

mf

2 1

15 4 4

mp

1 2 1

20

p *rit.* *pp*

Lead Me to Calvary

Solo Part

William Kirkpatrick
Arranged by Dan Forrest (ASCAP)

Slowly, thoughtfully

The musical score is written for piano in 4/4 time. It consists of four systems of staves, each with a treble and bass clef. Measure numbers 3, 5, 9, and 13 are indicated at the start of their respective systems. The score includes various musical notations such as notes, rests, and fingerings. Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). Performance instructions include *keep LH soft*, *simile*, and *rit.* (ritardando). The score concludes with a double bar line at the end of measure 16.

3
mp
keep LH soft

5
Both hands one octave higher.

5
simile

9
mp

13
mf

p rit.

A longer piece can be created by having the student play through once as a solo, then repeat with the duet part.

My Country, 'Tis of Thee

Thesaurus Musicus, 1744
Arranged by Dan Forrest (ASCAP)

Thoughtfully

p *p* *mp*

RH over *2nd time RH 8va 3*

5 *Leo.* *Leo.*

6 3 3

Leo. 2 *Leo. simile* 1 4 2 1

11 5

1 3 5 3 1

16 2 5 1 2 1 1 *D.S.*

mp

5 3 1 5 3 1 2 1

21 2 *loco* *rit.* *RH over* *p*

INSTRUCTIONAL INFORMATION

O Sacred Head, Now Wounded

Attr. Bernard of Clairvaux

O sacred Head, now wounded,
With grief and shame weighed down;
Now scornfully surrounded
With thorns, Thine only crown;
O sacred Head, what glory,
What bliss till now was Thine!
Yet, though depised and gory,
I joy to call Thee mine.

- Ask which phrases end in major?
- Which end in minor?
- Several changes of hand position make this more challenging
- Emphasize melody in either hand
- Play similar phrases at different dynamic levels
- Smooth ritard at the end
- Quasi-Baroque styling

Christ, the Lord, Is Risen Today

Text by Charles Wesley

Christ, the Lord, is ris'n today, Alleluia!
Sons of men and angels say: Alleluia!
Raise your joys and triumphs high, Alleluia!
Sing, ye heav'ns, and earth reply, Alleluia!

- Point out that the student part is always the melody in octaves
- Middle fingers always play together
- Both hands are two octaves higher: "think of the high C as middle C"
- Listen to be sure both hands strike exactly together
- Make a difference between *mf*, *f*, and *ff*
- Ensemble skills: listen to both parts, not just your part

All Glory, Laud, and Honor

Text by Theodulph of Orleans, trans. John Neale

All glory, laud, and honor, To Thee, Redeemer, King,
To Whom the lips of children Made sweet hosannas ring:
Thou art the King of Israel, Thou David's royal Son,
Who in the Lord's name comest, The King and blessed One.

- Unique hand position
- Includes a C# accidental
- Solid tone, all the way to the bottom of the key
- Steady, stately tempo
- Right hand imitates left hand in intro/coda
- Play similar phrases at different dynamic levels
- Emphasize melody in either hand
- Smooth ritard at the end

Look, Ye Saints! The Sight Is Glorious

Text by Thomas Kelly

Look, ye saints! The sight is glorious:
See the Man of Sorrows now;
From the fight returned victorious,
Ev'ry knee to Him shall bow:
Crown Him! Crown Him!
Crowns become the Victor's brow.

- Emphasize the feeling of the hand playing a fifth in measure 1, then move the hands one note away (opposite directions) to measure 2.
- Point out the feeling of the right hand opening from a fifth to a sixth in measures 4, 16, 24, and 25.
- Strike double notes exactly together with firm fingers
- Help student follow and emphasize melody despite interrupting fanfares
- Several changes of hand position: practice hands separately
- Practice the difference between *mf*, *f*, and *ff*
- Experiment with different articulations
- Practice the tempo change in measure 21 by counting and/or clapping through it first