

Kenneth L. Morrison, ASCAP

# O Sacred Head, Now Wounded

For SATB Choir, Organ (or Synth)  
and Harp (or Piano)

by Kenneth L. Morrison, ASCAP

Ken Morrison, a faith-based songwriter with publications by Word Music and Hope Publishing Co. He currently writes and arranges traditional and contemporary worship music for Princeton United Methodist Church in Princeton, NJ and other churches. He is a retired clergy member of the Desert Southwest Conference of the United Methodist Church. Ken's song "That's What He Did" (co-written with recording artist Richard Scott Schilling) was a Broadjam contest winner in 2004 and a polished recording is available at iTunes. Ken's songs have reached the top ten in multiple categories at [www.broadjam.com](http://www.broadjam.com). Ken writes songs on request for choirs, soloists, bands and congregations in local churches.

Ken Morrison websites:

**[www.sing4free.com](http://www.sing4free.com)**

Website for Ken's most recent free sheet music, demo recordings and updated scores:  
<http://kenmorrison.musicaneo.com>

Ken's composer website at the General Board of Discipleship of The United Methodist Church:  
<http://www.gbod.org/live-the-um-way/responding-to-world-events/resource/morrison-kenneth-l>

Contact Ken directly by e-mailing [drkenmorrison@yahoo.com](mailto:drkenmorrison@yahoo.com)  
On Facebook - friend Ken at: <http://www.facebook.com/drkenmorrison>  
and like his artist page: <http://www.facebook.com/KenMorrisonSongs>

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# O Sacred Head, Now Wounded

Anon. Latin; trans. by Paul Gerhardt, 1656,  
and James W. Alexander, 1830  
(Mt. 27:27-31; Mk. 15:16-20; Jn. 19:1-5)

SATB Choir, Organ (or Synth)  
and Harp (or Piano)

Hans L. Hassler, 1601  
Arr. by Kenneth L. Morrison, ASCAP

♩ = 50

Voice

Choir

Piano

*mp*

O

♩ = 50 (For rehearsal or accompaniment  
by piano alone)

*mp*

6

sa-cred head, now wound-ed, with grief and shame weighed down,

now scorn-ful - ly sur-round-ed with

*mp*

9

how pale thou art with an - guish, How  
 thorns, thine on - ly crown: with sore a - buse and scorn!

12

Soloist or Small Group *mf*

What  
 does that vis-age lan-guish which once was bright as morn!  
 Ah\_

*mf*

16

thou, my Lord, hast suf-fered was all for sin-ners' gain; mine was the trans- gres-sion, but thine the dead-ly

Ah Ah Ah

23

pain.— Lo, here I fall, my Sav-ior!'Tis I de-serve thy place; look on me with thy fa- vor, vouch-safe to me thy

Ah Ah Ah Ah

31  $\text{♩} = 50$

grace. —

*mf*

What lan-guage shall I bor-row to

*mf*

$\text{♩} = 50$

*mf*

35

thank thee dear-est friend, for this thy dy-ing sor row, thy pit-y with-out end? O make me thine for-ev-er, and

39

should I faint-ing be, Lord, let me nev-er, nev - er out - live my love to

43

*mp*  
thee, to thee.

*mf*

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SATB Choir, Organ (or Synth)  
and Harp (or Piano)

Hans L. Hassler, 1601  
Arr. by Kenneth L. Morrison, ASCAP

♩ = 50

The musical score is arranged in a system with seven staves. The top staff is for Harp or Piano, with a treble clef and a bass clef. The second staff is for Voice, with a treble clef. The third staff is for Choir, with a treble clef and a bass clef. The fourth staff is for Piano, with a treble clef and a bass clef. The fifth staff is for Synthesizer, with a treble clef and a bass clef. The sixth staff is for Organ, with a treble clef and a bass clef. The music is in 4/4 time and begins with a tempo marking of ♩ = 50. The Harp/Piano part starts with a treble clef and a bass clef, with a dynamic marking of *mp*. The Voice part is a single treble clef staff. The Choir part consists of two staves, treble and bass clef, with a dynamic marking of *mp* and a final note 'O'. The Piano part starts with a treble clef and a bass clef, with a dynamic marking of *mp* and a tempo marking of ♩ = 50 (For rehearsal or accompaniment by piano alone). The Synthesizer part starts with a treble clef and a bass clef, with a dynamic marking of *mp*. The Organ part starts with a treble clef and a bass clef, with a dynamic marking of *mp*.



6

Piano accompaniment for the first system, measures 6-8. The right hand has rests in measures 6 and 7, and a melodic line in measure 8. The left hand has rests in measures 6 and 7, and chordal accompaniment in measure 8.

An empty vocal staff for the first system.

Vocal line for the first system, measures 6-8. The melody begins in measure 6 and ends with a fermata in measure 8.

sa-cred head, now wound-ed, with grief and shame weighed down,

Piano accompaniment for the second system, measures 9-11. The right hand has rests in measures 9 and 10, and a melodic line in measure 11. The left hand has rests in measures 9 and 10, and chordal accompaniment in measure 11. A dynamic marking of *mp* is present above measure 11.

now scorn-ful - ly sur-round - ed with

Piano accompaniment for the third system, measures 12-14. The right hand has chordal accompaniment in measures 12 and 13, and a melodic line in measure 14. The left hand has chordal accompaniment in measures 12 and 13, and chordal accompaniment in measure 14.

Piano accompaniment for the fourth system, measures 15-17. The right hand has chordal accompaniment in measures 15 and 16, and a melodic line in measure 17. The left hand has chordal accompaniment in measures 15 and 16, and chordal accompaniment in measure 17.

Piano accompaniment for the fifth system, measures 18-20. The right hand has chordal accompaniment in measures 18 and 19, and a melodic line in measure 20. The left hand has chordal accompaniment in measures 18 and 19, and chordal accompaniment in measure 20.

Piano introduction for the first system, showing treble and bass staves with chords and a melodic line.

Empty vocal staff for the first system.

how pale thou art with an - guish, How  
thorns, thine on - ly crown: with sore a - buse and scorn!

Piano accompaniment for the second system, showing treble and bass staves with chords and a melodic line.

Piano accompaniment for the third system, showing treble and bass staves with chords and a melodic line.

Piano accompaniment for the fourth system, showing treble and bass staves with chords and a melodic line.

12

Piano accompaniment for the first system, measures 12-15. The right hand plays chords and a melodic line starting in measure 14. The left hand plays chords. A dynamic marking of *mf* is present in measure 14.

Soloist or Small Group *mf*

Vocal line for the first system, measures 12-15. The vocal line is mostly silent, with a single note in measure 15.

What

Vocal line for the second system, measures 16-19. The vocal line is mostly silent, with a single note in measure 19.

*p*

Ah\_

does that vis-age lan-guish which once was bright as morn!

Piano accompaniment for the second system, measures 16-19. The right hand plays a melodic line. The left hand plays chords. A dynamic marking of *p* is present in measure 19.

Piano accompaniment for the third system, measures 20-23. The right hand plays chords and a melodic line starting in measure 22. The left hand plays chords. A dynamic marking of *mf* is present in measure 22.

Piano accompaniment for the fourth system, measures 24-27. The right hand plays chords and a melodic line starting in measure 25. The left hand plays chords.

Piano accompaniment for the fifth system, measures 28-31. The right hand plays chords and a melodic line starting in measure 29. The left hand plays chords.

16

Piano accompaniment for the first system, consisting of two staves (treble and bass clef) with rests.

Vocal line for the first system, showing a melodic line with lyrics.

thou, my Lord, hast suf-fered was all for sin-ners' gain; mine was the trans- gres-sion, but thine the dead-ly

Vocal line for the second system, showing a melodic line with lyrics.

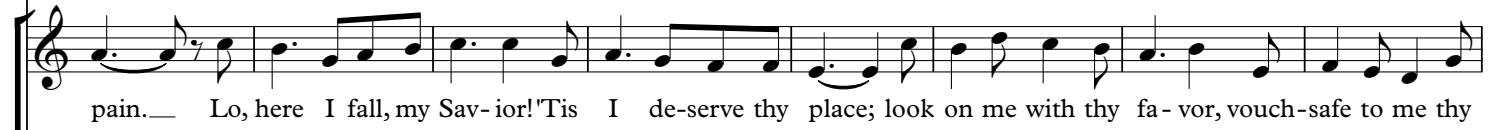
Ah Ah Ah

Piano accompaniment for the second system, showing a bass line with chords and a melodic line.

Piano accompaniment for the third system, consisting of two staves (treble and bass clef) with rests.

Piano accompaniment for the fourth system, consisting of two staves (treble and bass clef) with rests.

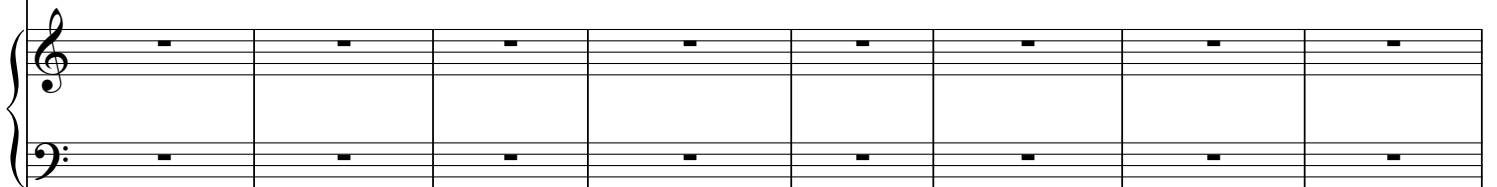
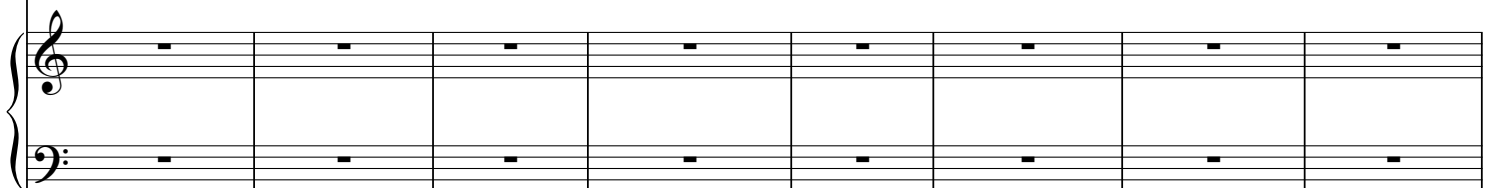
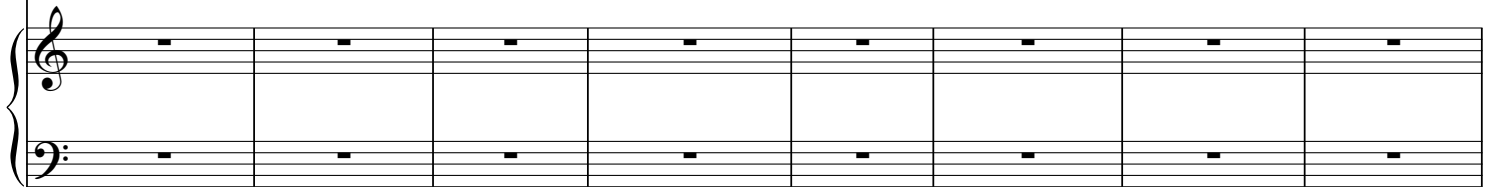
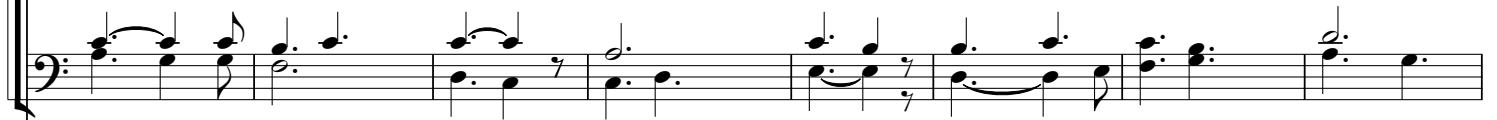
Piano accompaniment for the fifth system, consisting of two staves (treble and bass clef) with rests.



pain. Lo, here I fall, my Sav-ior!'Tis I de-serve thy place; look on me with thy fa-vor, vouch-safe to me thy



Ah Ah Ah Ah



31

♩ = 50

Piano introduction for measures 31-34. The music is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the right hand consists of eighth-note runs, while the left hand provides a harmonic accompaniment of chords. The dynamic marking is *mf*.

Vocal line for measure 31, starting with a grace note. The key signature and time signature are consistent with the piano introduction.

Vocal line for measures 32-34. The lyrics are "What lan-guage shall I bor-row to". The melody continues with eighth-note patterns. The dynamic marking is *mf*.

Piano accompaniment for measures 31-34. The right hand features a melodic line with eighth-note runs, and the left hand plays a steady accompaniment of chords. The dynamic marking is *mf*.

Piano accompaniment for measures 35-38. The right hand has a melodic line with eighth-note runs, and the left hand continues with chord accompaniment. The dynamic marking is *mf*.

Piano accompaniment for measures 39-42. The right hand has a melodic line with eighth-note runs, and the left hand continues with chord accompaniment. The dynamic marking is *mf*.

35

Piano introduction for measures 35-38. The music is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a melodic line starting in measure 35, while the left hand provides harmonic support with chords and single notes.

An empty vocal staff with a treble clef and a key signature of four flats, corresponding to the rest of the page.

Vocal line with lyrics: "thank thee dear-est friend, for this thy dy-ing sor row, thy pit-y with-out end? O make me thine for-ev-er, and". The melody is written in a treble clef with a key signature of four flats. The lyrics are aligned with the notes.

Piano accompaniment for measures 39-42. The right hand continues the melodic line from the vocal part, while the left hand provides a steady harmonic accompaniment with chords and moving lines.

Piano accompaniment for measures 43-46. The right hand features a series of chords and a melodic line, while the left hand continues the harmonic accompaniment.

Piano accompaniment for measures 47-50. The right hand continues the melodic and harmonic development, while the left hand maintains the accompaniment.

39

Piano accompaniment for the first system of music. The right hand features a series of chords and a melodic line, while the left hand provides a harmonic foundation with chords and a bass line.

An empty vocal staff with a treble clef and a key signature of three flats, indicating a rest for the voice part in this system.

Vocal line and piano accompaniment for the second system. The vocal line includes the lyrics: "should I faint-ing be, Lord, let me nev-er, nev - er out - live my love to". The piano accompaniment continues with chords and a bass line.

Piano accompaniment for the third system of music, continuing the harmonic and melodic development from the previous systems.

Piano accompaniment for the fourth system of music, featuring a variety of chordal textures and a steady bass line.

Piano accompaniment for the fifth system of music, concluding the piece with sustained chords and a final bass line.



43

*mf*

*mp*

the, to thee.

*mp*

*mp*

*mp*

# Harp or Piano O Sacred Head, Now Wounded

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1656, and James W. Alexander, 1830 and Harp (or Piano)  
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Hans L. Hassler, 1601  
Arr. by Kenneth L. Morrison, ASCAP

♩ = 50

3

*mp*

8

13

*mf*

16

16

32

♩ = 50

*mf*

37

Harp or Piano

43

*mf*

The musical score consists of two staves, Treble and Bass clef, in a key signature of three flats (B-flat, E-flat, A-flat). Measure 43 begins with a treble clef and a dynamic marking of *mf*. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line at the end of measure 47.



42

mp

Synthesizer

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♩ = 50

Musical notation for measures 1-6. The piece is in 4/4 time. The first measure has a *mp* dynamic marking. The melody is in the right hand, and the bass line is in the left hand.

Musical notation for measures 7-11. The melody continues in the right hand, and the bass line provides harmonic support.

Musical notation for measures 12-15. Measures 12-15 are marked with a '16' above and below the staff, indicating a 16-measure rest or a specific performance instruction. The key signature changes to three flats (B-flat major/C minor) at the end of measure 15.

Musical notation for measures 16-31. The piece returns to the original key signature. The melody is in the right hand, and the bass line is in the left hand. A *mf* dynamic marking is present. A tempo marking of ♩ = 50 is shown above the staff.

Musical notation for measures 32-37. The melody continues in the right hand, and the bass line provides harmonic support.

42

The musical score is written for a synthesizer in 4/4 time. It begins at measure 42. The key signature has four flats (B-flat major or D-flat minor). The piece is in a piano style, with a dynamic marking of *mp* (mezzo-piano) in the second measure. The right hand plays chords in the first two measures, followed by a melodic line of quarter notes in the third and fourth measures. The left hand plays chords in the first two measures, followed by a melodic line of quarter notes in the third and fourth measures. The score concludes with a double bar line at the end of the fourth measure.