

Easter in Lockdown

In addition to some very fine works by S. L. Weiss and others, the manuscript F-Pn Rés Vma ms. 1213 contains hymns possibly arranged by Adam Falckenhagen, as well as the attached anonymous setting of *Befiehl du deine Wege*. The melody of Hans Leo Hassler's secular song *Mein G'Müt ist mir verwirret von einer Jungfrau zart* (1601) gave rise to a number of sacred settings, the best known of which are to texts by Paul Gerhardt: *Befiehl du deine Wege*, based on Psalm 37; and *O Haupt voll Blut und Wunden*, based on *Salve caput cruentatum*. J. S. Bach, and others, made use of these contrafacta, including in the former's St Matthew Passion, BWV 244.

The second piece gives an English translation of *O Haupt voll Blut und Wunden* by H. W. Baker (1821-77) rendered as *O sacred head, surrounded, by crown of piercing thorns* and Hassler's melody is there harmonised by J. S. Bach. The latter work is also presented in a version for seven-course lute in old tuning: g', d', a', f, c, G, F.

In Easter, 2020, many will find themselves in so-called lockdown meaning attendance at services and concerts is forbidden. It is hoped that lute players may derive some pleasure from playing and singing these works during the forthcoming Easter.

Wilfred Foxe, Brandon, Durham, March 2020

Tuning: f', d', a, f, d, A, G, F, E, D, C, BbBb, AA

Source: F-Pn Rés Vma ms. 1213, pp. 33-4.

Full translation by H. W. Baker

1. O sacred head surrounded
by crown of piercing thorn!
O bleeding head, so wounded,
so shamed and put to scorn!
Death's pallid hue comes o'er thee,
the glow of life decays;
yet angel-hosts adore thee,
and tremble as they gaze.
2. Thy comeliness and vigour
is withered up and gone,
and in thy wasted figure
I see death drawing on.
O agony and dying!
O love to sinners free!
Jesu, all grace supplying,
turn thou thy face on me.
3. In this thy bitter passion,
good Shepherd, think of me
with thy most sweet compassion,
unworthy though I be:
beneath thy cross abiding
for ever would I rest,
in thy dear love confiding,
and with thy presence blest.

5

10

15 Variation

20

23

26

O sacred head, surrounded, by crown of piercing thorn H. L. Hassler / P. Gerhardt / J. S. Bach

O sa- cred head, sur- roun- ded, by crown of pierc- - ing thorn! O

Figured bass: e c | a c a c | e c c c | a a a c a | e e c

Basso continuo: a a b | a c d a c c | a

bleed- ing head, so wound- ed, so shamed and put__ to scorn! Death's

Figured bass: a c a c | e c c c | a a a c a | e a c

Basso continuo: a a b | a c d a c c | a a

pal- lid hue comes o'er thee, the glow of life de- cays; yet

Figured bass: a a a | a c a c c b | c a c a a a | e a

Basso continuo: a c a c | c a c | a a c | e e

an- gel- hosts a- dore thee, and trem- ble as they gaze.

Figured bass: a a c e c | c e f f | d c d d c | d c

Basso continuo: e c e a c | d a | a a a a | d

O sacred head, surrounded, by crown of piercing thorn H. L. Hassler / P. Gerhardt / J. S. Bach

O sa- cred head, sur- roun- ded, by crown of pierc- - ing thorn! O

The first system of music features a vocal line in G major with a treble clef and a common time signature. The piano accompaniment is in the right hand, with a bass clef. The lyrics are: "O sa- cred head, sur- roun- ded, by crown of pierc- - ing thorn! O". The piano part includes a dynamic marking of *f* and various chordal textures.

bleed- ing head, so wound- ed, so shamed and put__ to scorn! Death's

The second system continues the vocal line and piano accompaniment. The lyrics are: "bleed- ing head, so wound- ed, so shamed and put__ to scorn! Death's". The piano part continues with similar harmonic support.

pal- lid hue comes o'er thee, the glow of life de- cays; yet

The third system continues the vocal line and piano accompaniment. The lyrics are: "pal- lid hue comes o'er thee, the glow of life de- cays; yet". The piano part continues with similar harmonic support.

an- gel- hosts a- dore thee, and trem- ble as they gaze.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "an- gel- hosts a- dore thee, and trem- ble as they gaze." The piano part concludes with a final chord and a dynamic marking of *a*.