

HE WAS WOUNDED

for S.A.B. voices, accompanied

Isaiah 53:3-5

Adapted by HAL H. HOPSON

from *Credo*
by ANTONIO VIVALDI (1678-1741)

Arranged by HAL H. HOPSON

With gentle movement, sustained (♩ = ca. 104)

④

SOPRANO

ALTO

BARITONE

ACCOMP.

With gentle movement, sustained (♩ = ca. 104)

④

wound - ed, Lamb of God, most ho - ly.

He was wound - ed, Lamb of God, most ho - ly,

He was wound - ed, Lamb of God, —

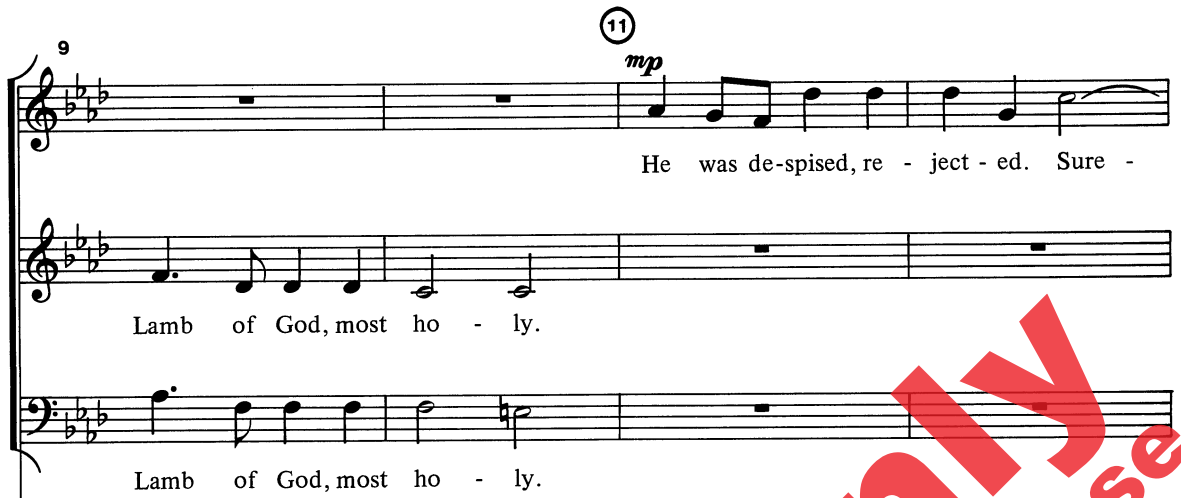
9

11 *mp*

He was de-spised, re - ject - ed. Sure -

Lamb of God, most ho - ly.

Lamb of God, most ho - ly.



9

11 *mp*



13

16

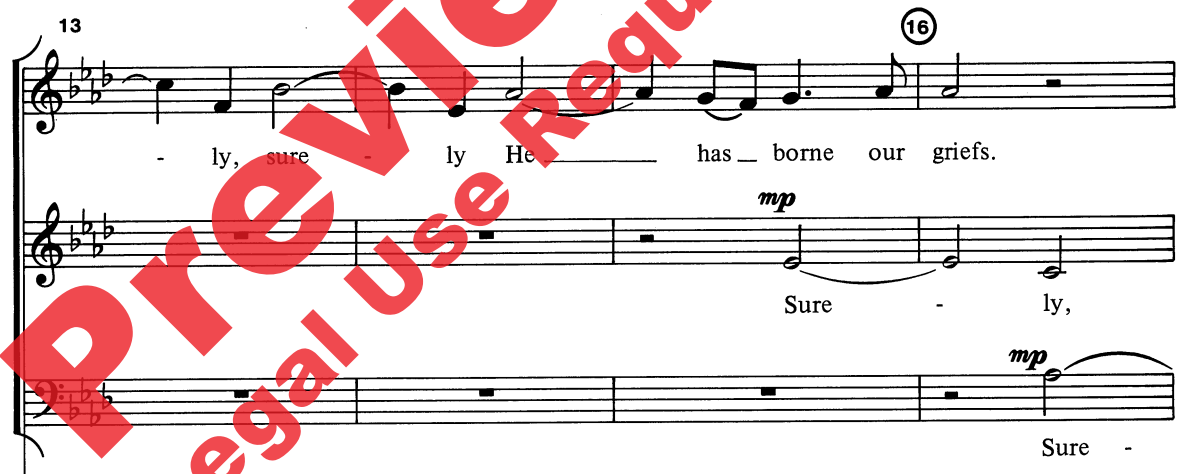
- ly, sure - ly He has borne our griefs.

mp

Sure - ly,

mp

Sure -



13

16



17

Sure - ly, sure - ly, sure - ly He has _

sure - ly, sure - ly He has borne our griefs. He

- ly, sure - ly, sure - ly He has

17

21

borne _ our griefs. All His stripes have healed us.

has borne our griefs. All His stripes have

borne our griefs. Thanks, _ thanks be to

21

25

Thanks be to God. — All His stripes, all His stripes have
 healed us. All His stripes have healed us. All His stripes have
 God. Thanks be to God. — All His stripes have

25

29

healed — us. He has
 healed us. Sure - ly, sure - -
 healed us. He has

mp *mp* *mp*

29

33

borne our griefs. He has borne our griefs.

ly, He _____ has borne our griefs.

borne our griefs. He has borne our griefs.

33

p

37

He was

40

p

37

40

41

wound - ed, Lamb of God, most ho - ly,

p

He was wound - ed, Lamb of God, most ho - ly,

p

He was wound - ed, Lamb of God,

41

45

pp rit.
Lamb, most ho - ly.

pp rit.
Lamb of God, most ho - ly, Lamb, most ho - ly.

pp rit.
Lamb of God, most ho - ly, Lamb, most ho - ly.

45

pp rit.

He Was Wounded is a Lenten anthem that is also appropriate for Maundy Thursday and Good Friday. Suggested corresponding lectionary readings include Exodus 12: 1-8, 11-14, Isaiah 53: 3-5, and John 1: 29-34. One basic homiletical theme is Jesus as God's Suffering Servant.

The primary motivic material for this contrapuntal anthem is derived from the singers' first four measures:



Motive 1 appears throughout the texture, either in rhythmic form or in the form of sequencing leaps, in m. 12-22 and 31-36, as well as in the baritone line in m. 23-30. Motive 2 is the basis for the duet between the upper two voices in m. 23-30. Highlight this formal activity in rehearsal by singing Motive 1 and its variants on “doo” and Motive 2 and its variants on “dee.” Encourage the singers to become aware of the imitative partnership that makes this anthem so delightful to prepare and sing.

Antonio Vivaldi was an Italian composer and violinist who was one of the most famous virtuosi of his time. While his compositions include operas, cantatas, motets, and various other forms, he is chiefly known for his violin concerti. Highly influential in style and technique, these works were widely studied throughout Italy and in Germany, where several of them were arranged for organ and for other instruments by Johann Sebastian Bach.

Hal H. Hopson is Director of Music at St. Barnabas Presbyterian Church in Dallas. He earned degrees from Baylor University and Southern Baptist Theological Seminary and has served on the church music faculties of Westminster Choir College in Princeton, New Jersey, and Scarritt Graduate School in Nashville. Especially celebrated for his arrangements and editions of sacred masterworks, Hopson has over 700 publications to his credit.