From the Arranger:

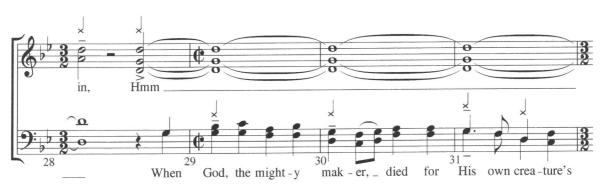
Pairing well-known lyrics with a relatively unknown melody has an intriguing effect on interpretation. Isaac Watts' text, *Alas! and Did My Savior Bleed*, is typically set to the hymn tune, MARTYRDOM. Composed by Hugh Wilson at the beginning of the 19th century, its key of G major and 6/8 time signature give the melody a lilting, sweet, sentimental nature.

When I discovered that the lyrics also fit the Sacred Harp tune, LOVINGKINDNESS, I was drawn to its modal melody. Early Americans often used the minor mode to express assurance, certainty and resolve rather than sadness. In the new setting, Watt's words no longer merely express how the poet feels, they demonstrate what the poet knows to be true.

The musical approach to this anthem should reflect that understanding. Vocal tone in measures 1-32 and 49-69 should be bright and forward with minimal or no vibrato. The clapping adds to the sense of staunch faith. In contrast, the middle section in measures 33-48 should be sung with a much warmer tone to reflect the chromatic harmony and the emphasis of the text on emotional and volitional response. – Craig Courtney

Alas! and Did My Savior Bleed





More slowly and expressively









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