## Man of Constant Sorrows (Isaiah 53)

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C

- 1. Our king was a man of constant sorrows
  F Fmaj7 Dmadd9 Gmaj7 Dmadd9 G6
  All of our tomorrows are blessed by him
  G6 Dmadd9 Fmaj7 G6
  Our suffering servant, our servant king,
  Dmadd9 Fmaj7 C
  He was crushed for our sins.
- Our king was a man of constant sorrows
   All of our tomorrows depend on him
   He did no wrong, he took the fall
   Our servant King died for us all.

C Who has believed us?

Е

Chorus: God shall wipe away our tears
F Fmaj7 Dmadd9 Fmaj7 Dmadd9 F
God shall clear away our fears
Emadd9 Dmadd9
No more pain, no growing old
Emadd9 Dmadd9 Fmaj7
No more pain, lo! we shall behold
Fmaj7 Dmadd7 C
The New Jerusalem paved in gold.

- 3. Our King was a man of constant sorrows All of our tomorrows are blessed by him Beaten, despised, neglected and rejected Our suffering servant, our servant King.
- 4. Our King was a man of constant sorrows All of our tomorrows depend on him Beaten and bruised, a man of griefs, Crucified, crucified with thieves.

Who has believed us?

Chorus: God shall wipe away our tears God shall clear away our fears No more pain, no growing old No more pain, lo! we behold The New Jerusalem paved in gold

- Our king was a man of constant sorrows
   All of our tomorrows are blessed by Him
   We were aware but we did not care
   Our sorrows weighed him down down down down
- 6. Our king was a man of constant sorrows
  All of our tomorrows depend on Him
  Warriors are amazed, the lost are saved
  Our King grief stricken, Buried in a rich man's grave.

Who has believed us?

Chorus: God shall wipe away our tears God shall clear away our fears No more pain, no growing old No more pain, lo! we behold The New Jerusalem paved in gold

Fin: Our King was a man of constant sorrows All of our tomorrows are blessed by Him Our suffering servant, he died alone Our King now upon His throne.

G6 Dmadd9 Fmaj7
Our suffering servant, he died alone
Dmadd9 Fmaj7 Dmaddd9 Fmaj7 C
Our King now upon His throne.

This is quite a challenging piece (at least for me). The dissonance of the progression Fmaj7 to Dmadd9 and Dmadd9 to Fmaj7 and back again is important to the melody, but these chords are a bit difficult and far from intuitive. The other chords are equally difficult. I've written these chords as a rough guide only. Use them to get your own sound. Ostensibly, this song would have a 4:4 time signature, but I play it "free time" or anti-meter. I think I picked these sounds off a Rev. Gary Davis song I first heard back around 1977. He was a master of complex dissonant notes, intervals and chords which then resolved on a major chord as the root.

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