

Restoration

American folk hymn

The Southern Harmony, 1854
arr. Chris Biemesderfer

3-part from *The Southern Harmony*, melody in tenor

($\text{♩} = 76$)

1.

I will a - rise and go to Je - sus, He will em-brace me in His arms;

in the arms of my dear Sa - vior, O there are ten thou - sand charms.

pseudo estampie ($\text{♩} = 92$)

2.

Consolation

Morning Hymn

John Brownlie

Wyeth's Repository of Sacred Music, 1813
arr. Chris Biemesderfer

3-part from Wyeth's Repository, melody in tenor

(♩ = 72)

The King shall come when morn-ing dawns and light tri - um - phant breaks,

c.f. 4'

when beau - ty gilds the east - ern hills and life to joy a - wakes.

The Call

George Herbert

Ralph Vaughan Williams (1872-1958)
arr. Chris Biemesderfer

(♩ = 92)

Come, my Way, my Truth, my Life:

such a way as gives us breath; such a truth as ends all strife;

such a life as kill - - - eth death.

In Babilone

*Oude en Nieuwe Hollantse Boerenlities
en Contradanseu, 1710
arr. Chris Biemesderfer*

The musical score consists of four staves of music, likely intended for a keyboard instrument like a piano or harpsichord. The music is in common time and G major (indicated by a sharp symbol). The tempo is marked as quarter note = 120. The first staff shows a treble clef and a bass clef below it. The second staff shows a bass clef. The third staff shows a treble clef. The fourth staff shows a bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and dynamic markings such as forte (f) and piano (p).

Jesu Kreuz, Leiden und Pein

Sigmund von Birken

Melchior Vulpius (1570-1615)
arr. Chris Biemesderfer

(♩ = 96)

Je - sus, I will pon - der now on your ho - ly Pas - sion;

Let your Spi - rit now en - dow me for med - i - ta - tion.
c.f.

Grant that I in love and faith may the im - age cher - ish
c.f.

of your suf - fering, pain, and death, that I may not per - ish.

St. Columba

H. W. Baker

Irish melody, harm. E. C. Bairstow (1874-1946)
arr. Chris Biemesderfer

The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an bass clef, and the bottom staff a bass clef. The key signature is two flats. The tempo is indicated as $(\text{♩} = 88)$. The lyrics are as follows:

Per-verse and fool-ish oft I strayed,
but yet in love

he sought me, and gent - ly on his should-er laid,

and home, re-joic - ing, brought me.

Beng-Li

Louis F. Benson

I-to Loh (b.1936)
arr. Chris Biemesderfer

(♩ = 66)

With the Saints who now a - dore you

seat - ed at the heav'n - ly board, may the church still

wait - ing for you keep love's tie un - bro - ken, Lord.

senza ped.

col ped.

The musical score consists of three staves of music for voice and piano. The top staff uses common time (♩ = 66) and has lyrics: "With the Saints who now a - dore you". The middle staff uses common time and has lyrics: "seat - ed at the heav'n - ly board, may the church still". The bottom staff uses common time and has lyrics: "wait - ing for you keep love's tie un - bro - ken, Lord.". The piano part is indicated by a brace and includes dynamic markings like *senza ped.* and *col ped.*.

Freu dich sehr

Johann G. Olearius

Claude Goudimel (1514-1572)
arr. Chris Biemesderfer

(♩ = 56)

Com - fort, com - fort ye my peo - ple, speak ye peace, thus saith our God;

com - fort those who sit in dark - ness mourn - ing 'neath their sor - row's load.

Speak ye to Je - ru - sa - lem of the peace that waits for them;

rall. a tempo
tell her that her sins I cov - er, and her war - fare now is o - ver.

St. Magnus

Divine Companion, 1707
arr. Chris Biemesderfer

The musical score consists of two staves. The top staff is for the treble clef (G major) and the bottom staff is for the bass clef (C major). The tempo is indicated as $(\text{♩} = 80)$. The music features a mix of eighth and sixteenth notes, with various dynamics and rests. The bass staff includes several grace notes and slurs. A 'rit.' (ritardando) instruction is present in the upper staff.