

TABLE OF CONTENTS

TITLE	PAGE
O Sacred Head, Now Wounded	6
The Royal Banners Forward Go	8
When I Survey the Wondrous Cross	3

TUNE	PAGE
<i>Herzlich tut mich verlangen</i>	6
<i>Passion Chorale</i>	6
<i>Rockingham (Old)</i>	3
<i>Vexilla Regis prodeunt</i>	8

For Roger Burg
Rockingham
When I Survey the Wondrous Cross

When I sur - vey the won - drous cross On which the
 God loved the world so that he gave his on - ly
 Prince of glo - ry died, My rich - est gain I count but
 Son the lost to save, That all who would in him be -
 loss and pour con - tempt on all my pride.
 lieve should ev - er - last - ing life re - ceive.

Gt: Clarinet 8' or other Solo Stop
 Sw: Soft 8'
 Ped: Soft 16', Sw. to Ped.

James Biery

Andante (♩ = ca. 66)

Sw. } Gt. } *poco rit.*

5

a tempo

Hymn text: Isaac Watts, 1674-1748 (PD);
 Alt. text: *Gesangbuch, Bollhagen, 1791; tr. August Crull, 1846-1923, alt. (PD).*
 Tune: *ROCKINGHAM (OLD), Second Supplement to Psalms in Miniature, London, 1778; adapt. Edward Miller, 1731-1807 (PD).*
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For Michael Quimby, artist and craftsman

Passion Chorale

O Sacred Head, Now Wounded

O sa - cred head, now wound - ed, With grief and shame weighed down,
 Now scorn - ful - ly sur - round - ed With thorns, thine on - ly crown;
 O sa - cred head, what glo - ry, what bliss till now was thine!
 Yet, though de - spised and gor - y, I joy to call thee mine.

Gt: Principal 8', Flute 8'
 Sw: Oboe 8' or Principal 8', Fagotto 16'
 Ped: Principal 16', 8', Bourdon 16', 8'

James Biery

Adagio (♩ = ca. 66)

Gt. } *mf*
 Sw.
simile

4. 1.

Hymn Text: Attr. Bernard of Clairvaux, 1091-1153; German version, Paul Gerhardt, 1607-76; *tr.* composite (PD).
 Tune: *PASSION CHORALE/HERZLICH TUT MICH VERLANGEN*, German melody, ca. 1500; adapt. Hans Leo Hassler, 1564-1612 (PD).
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Commissioned in honor of Nancy Lancaster upon her retirement from
The House of Hope Presbyterian Church, St. Paul, Minnesota;
in gratitude for her enrichment of the art of sacred music
and her generous friendship to Lawrence Lawyer

Flourish and Toccata on
Vexilla Regis prodeunt
The Royal Banners Forward Go

Ve - xil - la Re - gis pro - de - unt:
 The roy - al ban - ners for - ward go,
 Ful - get Cru - cis my - ste - ri - um,
 The cross shines forth in mys - tic glow
 Qua vi - ta mor - tem per - tu - lit,
 Where he through whom our flesh was made,
 Et mor - te vi - tam pro - tu - lit.
 In that same flesh our ran - som paid.

Full Organ

James Biery

With nobility (♩ = ♪ throughout)

ad lib.

Gt. }
3
6
6

This chant is traditionally sung during the final days of Lent. This organ setting is particularly appropriate for Palm or Passion Sunday.

Chant Text: Venantius Fortunatus, ca. 530-609; tr. John Mason Neale, 1818-66 (PD).

Tune: VEXILLA REGIS PRODEUNT, Mode I chant (PD).

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Brillante (♩ = ca. 84)

15

Musical score for measures 15-16. The piece is in G major and 3/4 time. Measure 15 features a treble clef with a sixteenth-note triplet in the right hand and a bass clef with a dotted half note in the left hand. Measure 16 continues with a treble clef featuring a sixteenth-note triplet and a bass clef with a dotted half note. The tempo is marked as ca. 84.

17

Musical score for measures 17-18. Measure 17 has a treble clef with a sixteenth-note triplet and a bass clef with a dotted half note. Measure 18 has a treble clef with a sixteenth-note triplet and a bass clef with a dotted half note. The tempo is marked as ca. 84.

19

Musical score for measures 19-20. Measure 19 has a treble clef with a sixteenth-note triplet and a bass clef with a dotted half note. Measure 20 has a treble clef with a sixteenth-note triplet and a bass clef with a dotted half note. The tempo is marked as ca. 84.

21

Musical score for measures 21-22. Measure 21 has a treble clef with a sixteenth-note triplet and a bass clef with a dotted half note. Measure 22 has a treble clef with a sixteenth-note triplet and a bass clef with a dotted half note. The tempo is marked as ca. 84.

*Opt. Bombarde 8'

63 *non rit.*

Musical score for measures 63-64. The system consists of three staves: Treble, Middle, and Bass. The key signature is one sharp (F#). The music features a steady eighth-note accompaniment in the middle and bass staves, and a melody in the treble staff. The tempo marking *non rit.* is present.

65 *To meas. 17*

Musical score for measures 65-67. The system consists of three staves: Treble, Middle, and Bass. The key signature is one sharp (F#). The music features a steady eighth-note accompaniment in the middle and bass staves, and a melody in the treble staff. The tempo marking *To meas. 17* is present.

68 2.

Musical score for measures 68-69. The system consists of three staves: Treble, Middle, and Bass. The key signature is one sharp (F#). The music features a steady eighth-note accompaniment in the middle and bass staves, and a melody in the treble staff. A first ending bracket is shown above measure 68, with a second ending bracket below measure 69.

70 **Largamente**

Musical score for measures 70-73. The system consists of three staves: Treble, Middle, and Bass. The key signature is one sharp (F#). The music features a steady eighth-note accompaniment in the middle and bass staves, and a melody in the treble staff. The tempo marking **Largamente** is present.