

The Quiet Heart

In October of 2018, I wound up in the emergency room of our local hospital with heart attack symptoms. Tests revealed that I had some blockage in my arteries. Not enough blockage to warrant stents, but enough to put me on a few medications. Stress from work also contributed to my condition. Consequently, I retired from my full-time church music director job in the Summer of 2019. After the heart episodes I decided to focus on hymns relating to, or addressing, “heart” and “healing” for my fifth book of the “Quiet Series.”

From Psalm 30, we hear “You have turned my mourning into dancing.” As I worked on this collection many of the pieces developed into dances. *A Romp* and the *Reflection on St. Columba* have sections that invite comparisons to Celtic dance. *Two Dances* conjures up images of Renaissance dance. *Mercy Reels* reflects my interest in Appalachian fiddle music. “We Come to You for Healing, Lord” is a hymn by Herman G. Stuempfle Jr. that some hymnals couple with the hymn tune *Martyrdom*. When I was working on this piece, the New Orleans pianist Malcolm John Rebennack Jr., better known as Dr. John, passed away. I decided to incorporate his style of playing in my setting as an homage—hence the subtitle *Martyrdom Blues*. I’ve played this style of blues since I was a young teenager. Perhaps this piece would make an uplifting postlude for a healing service at which the hymn is sung.

On December 16, 2019, during the editing of this collection, my mother, Hanna Rose, passed away. She was 92. She played the piano and inspired me to begin lessons when I was a young boy many years ago.

I hope this collection brings you comfort, healing, and joy.

—Thomas Keesecker

Piano collections and recordings in this series:

The Quiet Center: Piano Music for Advent and Christmas, MSM-15-843 (MSM-15-843CD)

The Quiet Night: Piano Music for Christmas and Epiphany, MSM-15-852 (MSM-15-852CD)

The Quiet Journey: Piano Music for Lent and Holy Week, MSM-15-847 (MSM-15-847CD)

The Quiet Harvest: Piano Music for Praise and Thanksgiving, MSM-15-855. A CD recording is available from the composer.

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A CD recording for this collection is available from the composer.

There Is a Balm in Gilead

Balm in Gilead

Thomas Keesecker

Tenderly (♩ = ca. 80, rubato)

p

cresc. poco a poco

with Ped.

5

f

rit.

a tempo

mf

8

linger freely

11

a tempo

stretch

f

Tune: *BALM IN GILEAD*, Spiritual (PD).

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Spirit of God, Descend upon My Heart

Morecambe

Thomas Keesecker

Expressively, not static, glass-like (♩ = ca. 80)

mp

And. harmonically

simile

Bring out melody

mf

bring out

Tune: MORECAMBE, Frederick C. Atkinson, 1841–1896, and written in 1870 (PD).

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A Romp

Candler / Ye Banks and Braes and Dove of Peace

Thomas Keesecker

With energy (♩ = ca. 92)

mf

with Ped. (lightly)

5

9

cresc.

13

f

rit.

stretch

Tunes: *CANDLER (YE BANKS AND BRAES)*, Scottish melody (PD), and *DOVE OF PEACE*, American melody (PD).
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Come Away to the Skies

Middlebury

Thomas Keesecker

Slowly and quietly, like a gentle sunset (♩ = ca. 76)

The musical score is written for piano in 4/4 time, key of B-flat major. It consists of 11 measures. The tempo is 'Slowly and quietly, like a gentle sunset' with a quarter note equal to approximately 76 beats per minute. The dynamics are marked 'mp' (mezzo-piano) at the beginning and 'mf' (mezzo-forte) at measure 11. The score includes a large 'Copyrighted material' watermark.

Tune: MIDDLEBURY, William Walker's *The Southern Harmony*, 1835 (PD).

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We Come to You for Healing, Lord

Martyrdom Blues

Martyrdom

Thomas Keesecker

Relaxed gospel style (♩ = ca. 76)

mf

with Ped.

4

7

mp

10

Tune: *MARTYRDOM*, Hugh Wilson, 1766–1824, and written ca. 1800 (PD).

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He Comes to Us as One Unknown

Repton

Thomas Keesecker

Expressively (♩ = ca. 88)

mp

with Ped.

poco rit.

a tempo

cresc. poco a poco

f

Tune: *REPTON*, C. H. H. Parry, 1816–1893, and written in 1888 (PD).

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Jesu, Joy of Man's Desiring

Werde munter

Thomas Keesecker

Tentatively (♩ = ca. 108–112)

First system of musical notation (measures 1-3). The music is in 6/4 time and B-flat major. The right hand features a melody with a crescendo, a stretch, a forte dynamic, and a decrescendo. The left hand provides a bass line. Dynamics include *p*, *cresc.*, *stretch*, *f*, and *decresc.*. A marking *with Ped.* is present below the first measure.

Lyrically, fondly (♩ = ca. 120)

Second system of musical notation (measures 4-6). The right hand continues the melody with a ritardando and then returns to the tempo. The left hand continues the bass line. Dynamics include *rit.*, *a tempo*, and *mf*.

Third system of musical notation (measures 7-9). The right hand features a more active melody with eighth notes. The left hand continues the bass line.

Fourth system of musical notation (measures 10-12). The right hand continues the active melody. The left hand continues the bass line.

Tune: *WERDE MUNTER, Himmlische Lieder*, 1641, Johann Schop, 1600–1665 (PD).

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Reflection on St. Columba

St. Columba

Thomas Keesecker

Delicately (♩ = ca. 84)

mp

with Ped.

5

10

15

mf

Tune: *ST. COLUMBA*, Irish melody (PD).

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Two Dances

St. Patrick and Deirdre

Thomas Keesecker

A courtly dance (♩ = ca. 104)

mp legato

with Ped.

5

10

15

mf

Tune: *ST. PATRICK* and *DEIRDRE*, Irish melodies (PD).

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Mercy Reels

Lord, Revive Us, An Irish Reel, and Pleading Savior

Thomas Keesecker

Like a set of fiddle tunes (♩ = ca. 132)

mf

Red. *Red.* *Red.* *Red.* *simile*

5

9

13

Tunes: *LORD, REVIVE US*, Early American melody (PD); Traditional Irish reel; and *PLEADING SAVIOR*, Joshua Leavitt's *Christian Lyre*, 1831 (PD).
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The Quiet Heart

Thomas Keesecker

Nostalgically (♩ = ca. 60–66)

mf

with Ped.

5

9

mp

13

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