

Sunday Morning



Traditional Communion Service Music
with Psalms, Hymns & Anthems
by
EDWARD LEIN

Volume 1

Sunday Morning

by Edward Lein

-Volume 1-

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-Notes-

This score represents an attempt to provide a complete (and ecumenical) setting of the *traditional* Protestant Communion service, recalling the language commonly used in hymnals and prayer books of the 1940s and 1950s, and earlier. It serves also as a collection of (mostly) independent pieces.

Despite the many texts shared among various Protestant denominations, the ordering of the parts of the service could not be completely reconciled. If performed as a whole, pieces should be reordered and omitted according to the tradition within each congregation, and it is suggested that texts not set herein be spoken. The *Nunc Dimittis*, frequently neglected (except in evening services) in many churches, is happily included here, as prescribed in the Lutheran *Order of the Holy Communion*.

A few of the pieces should not be performed together: one of the invocations from *The Book of Common Prayer*, either *Blessed be God*, or, *Alleluia, Christ is Risen*, should be sung instead of (not in addition to) the *Gloria Patri*, preceding the *Kyrie*. Likewise, the alternate presentation hymn, *Accept as Thanks Our Humble Offering*, should be used independently of *O Worship the Lord/We give Thee but Thine Own*. And, before the final hymn, the *Pax Domini* response is intended as an alternate to the *Thanksgiving* response.

Much of the service music is transitory, beginning in one key and ending in another, usually in preparation for the prescribed music which will follow. For greater adaptability into other tonal contexts, two endings for the *Agnus Dei* are provided (the first cadences on E major, the second in G major).

If there is a female Celebrant (or Cantor), the *Cantor* versicles may be performed by her an octave higher than written. In the unison congregational passages, the men should sing in their own octave.

Unless otherwise indicated, the phrasing of the organ part generally should be legato, and correspond with the phrasing of the sung text. Organ registrations, when provided, are intended as suggestions, not mandates. When appropriate, the organist is encouraged to improvise on the hymns, or other tunes included.

Some selections from *Sunday Morning* include optional instrumental parts, available separately upon request.

Jacksonville, Florida
November 2, 1997

5

Poco rit. A tempo

Sopranos

Altos

Tenors (Ah)

Bar./Basses

Organ

CHIME *mp*

SOLO: Fl. (or Bourdon) 8'

Poco rit. A tempo

(CHIME)

8

Riten.

(Oo oo oo oo ah)

Riten.

GT.: Fd. & Rd. 8'

SW. CH.

mp

11 **A tempo** **Rit.**

Sopranos

Altos

Tenors *mp* (Ah)

Bar./Basses

A tempo *espressivo* **SOLO** **Rit.**

CHIME

SW.: + Ch. to Sw. 8'

CH.

14 **A tempo**

p (Ah) (Ah)

p (Ah)

A tempo

SW.: Fl. 4', Bourd. 8'

CH.

17 **Rit.**

Sopranos *p* (Ah — oo - ah)

Altos *p* (Ah — oo - ah)

Tenors *p* (Ah — oo - ah)

Bar./Basses

Organ CH. *p*

20 **A tempo** ♩. = 57

mp {Now is break - ing O'er the

mp Come — my soul, thou must be wak - ing,

mp Come, my soul — thou must be wak - ing, Now is break - ing O'er the

A tempo ♩. = 57

PED.: Ch. to Ped. 8'

pp

23 **Poco rit.** **A tempo**

Sopranos
 earth an - oth - er day: Come, — to Him Who made this splen - dor

Altos

Tenors
 earth an - oth - er day: Come, — to Him who made — this sple - - dor

Bar./Basses

Poco rit. **A tempo**

Organ

26 **Rit.** **A tempo**

See thou ren - der all thy fee - ble strength can pay. *mf* Glad - ly hail — the

See — thou ren - der all thy fee - ble strength — can pay. *mf* Glad - ly hail the

Rit. **A tempo**

CH.

29

Sopranos
 sun re - turn - ing, Rea - dy burn - ing Be the in - cense

Altos

Tenors
 sun re - turn - ing, Rea - dy burn - ing be the in - cense

Bar./Basses

Organ

32

Poco rit. **A tempo**

of thy powers; For the night is safe - ly end - ed,

of thy powers. For the night is safe - ly end - ed,

Poco rit. **A tempo**

35 **Rit.**

Sopranos
 God hath tend - ed With His care thy help - less

Altos
 God hath tend - ed With His care thy help - less, help - less

Tenors
 God hath tend - ed With His care thy help - less, help - less

Bar./Basses
 help - less

Organ

Rit.

38 **A tempo**

hours. *mp* Pray that He may

hours. *p* Pray *mp* that He may

hours. *p* Pray *mp* that He may

hours. Pray that He may

A tempo

pp

-7- -16'

41 **Poco rit.**

Sopranos
 {pros - per ev - er Each en-dea-vor, when thine aim is good and true;__

Altos

Tenors
 {pros - per ev - er Each__ en-dea vor when thine aim is good and true;__

Bar./Basses

Organ **Poco rit.**

44 **A tempo**

But_ that He may ev - er thwart thee, and con - vert thee, When thou

But__ that He may ev - - er thwart__ thee, and__ con - vert thee, When thou

A tempo

47

Rit. **A tempo**

Sopranos
e - vil wouldst pur - sue. *mf* May - est thou on life's last mor - row,

Altos
e - vil wouldst pur - sue. *mf* May - est thou on life's last mor - row,

Tenors
e - vil wouldst per - sue. *mf* May - est thou on life's last mor - row,

Bar./Basses
e - vil wouldst per - sue. *mf* May - est thou on life's last mor - row,

Organ

Rit. **A tempo**

mf

+16'

50

Poco rit.

Free from sor - row Pass a - way in slum - ber sweet;

Free from sor - - row Pass a - way in slum - - ber sweet;

Poco rit.

53 **A tempo**

Sopranos
 And, re - leased from death's dark sad - ness, Rise in glad - ness

Altos
 And, re - leased from death's dark sad - ness, Rise in glad - ness

Tenors
 And, re - leased from death's dark sad - ness, Rise in glad - - ness

Bar./Basses
 And, re - leased from death's dark sad - ness, Rise in glad - - ness

Organ
A tempo

56 **Rit.**

That far bright - er sun to greet.

That far bright - ter, bright - er sun to greet.

Rit.

SW.: Tpt. 8'

59 **A tempo**

Sopranos
 On - ly God's free gifts a - buse not, Light re - fuse not

Altos
f On - ly God's free gifts a - buse not, Light re - fuse not

Tenors
f On - ly God's free gifts a - buse not, Light re - fuse not

Bar./Basses
f On - ly God's free gifts a - buse not, Light re - fuse not

A tempo

GT.: Fd. 8', Bourd., 4', 8'

SW.: +Gt. to Sw. 8'

+Sw. to Ped. 8'

62 **Poco rit.** **A tempo**

But His Spir - it's voice o - bey; Thou with Him shall

But His Spir - it's voice o - bey; Thou with Him shall

Poco rit. **A tempo**

SW.

65

Sopranos
 Altos
 Tenors
 Bar./Basses

Organ

dwel, be - hold - ing Light en - fold - ing all things in un -

dwel, be - hold - ing Light en - fold - ing all things in un -

68

Rit.

cloud - ed day. A - men.

cloud - ed day. A - men.

cloud - ed day. A - men.

cloud - ed day.

Rit.

Choral Preces

Edward Lein

$\text{♩} = 92$

Sopranos

mp Oh Lord, op - en Thou my *mf* lips,

Altos

Tenors

p Oh Lord, op - en Thou my *mf* lips,

Bar./Basses

4

and my mouth shall show forth Thy praise.

and my mouth shall show forth Thy praise.

Sunday Morning -- c1997, E. Lein

Hymn: Lead Us, Good Shepherd

Edward Lein

♩ = 69 [SW.: GT. to SW. 8', Rd. 8']

f

GT.: Fd. 8'

PED.: 8', 16'

4

7

Sunday Morning: Lead Us, Good Shepherd -- words & music c1997, E. Lein

10 $\text{♩} = 69$

Congr. *mf* We come be - fore You, Lord, Your prais - es sing - ing;

mf GT.

SW.: Fl., Bourd. 2', 4, 8'

12

We come to hear Your Word: Hear our thanks - giv - ing.

14

En - ter our hearts we pray; Our fears and faults al - lay,

f

CH.: 8'

mp

16

Congr.

And lead us night and day, Lead us, Good Shep - herd.

GT.

mf

SW.

19

$\text{♩} = 69$

Come, Lord of Time and Earth, Keep us from judg - ing;

PIANO

mf

GT.

mf

21

Congr. Help us see oth - ers worth With - out be - grudg - ing.

Piano

23

f Lord, help us put a - side our self - ish - ness and pride, *mp* CH.: 8'

25

Congr. And ev - er be our Guide, Lead us, Good Shep - herd.

Piano *mf*

GT. *mf*

28

$\text{♩} = 63$

Sav - ior of Age and Youth In ev - ery na - tion,

GT.

SW.

30

Congr.

Bind now all hearts in truth, Love, and com - pas - sion.

32

Teach us to shun of - fense, Free us from ar - ro - gance,

GT.

CH.

34

Lead us to to - ler - ance, Lead us, Dear Shep -

GT.

SW.

36 **Rit.** **Poco adagio** ♩ = 52

Congr. herd. *mp* We kneel be - fore you, Lord,

Rit. **Poco adagio** ♩ = 52

p SW. CH. *mp*

PED.: CH. to PED. 8'

38

Our sins con - fess - ing; We now im - plore You, Lord,

40

Grant us Your bless - ing. You are Our Sole De - fense:

42

Congr.

Re - store our in - no - cence Through Your be - ne - vo - lence,

44

Mer - ci - ful Shep - herd.

46

♩ = 56

Congr.

Ev - er be with us, Lord, Our souls em - brac - ing.

f Be with us, Lord, our souls em - brac -

f Ev - er be with us, Lord, Our souls em - brac - ing.

f Ev - er be with us, Lord, Our souls em - brac - ing.

Bass line for the first vocal part.

Piano

Piano accompaniment, right hand.

Piano accompaniment, left hand.

GT.: +Rd.8'

PED.: 8', 16'

48

Congr.

Sav - ior, by us a - dored, Our sins er - as - ing:

ing. Sav - ior a - dored, Our sins e - ras - ing:

Sav - ior, by us a - dored, Our sins er - as - ing:

Sav - ior, by us a - dored, Our sins er - as - ing:

Piano

Congr.

Guide and pro - tect, we pray, Those here and those a - way

Guide and pro - tect now we pray, Those here and all those so far a

Guide and pro - tect, we pray, Those here and those a - way

Guide and pro - tect, we pray, Those here and those a - way

Piano

Congr.

Musical staff for Congregation, first line. Treble clef, key signature of three sharps (F#, C#, G#). The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a half note F#4.

Who fol - low, night and day, You, Lov - ing Shep - herd.

Musical staff for Congregation, second line. Treble clef, key signature of three sharps. It features a whole rest followed by a quarter note G4, then eighth notes A4, B4, C5, B4, A4, G4, and a half note F#4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a slur. A 'Rit.' marking is above the staff.

- way. We fol - low night and day. Lead us, we will fol - low, Good Shep - herd.

Musical staff for Congregation, third line. Treble clef, key signature of three sharps. The melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note F#4.

Who fol - low night and day, You, Lov - ing Shep - - herd.

Musical staff for Congregation, fourth line. Treble clef, key signature of three sharps. The melody continues with quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note F#4.

Who fol - low night and day, Lead us, We will fol - low, Lov - ing Shep - herd.

Musical staff for Congregation, fifth line. Bass clef, key signature of three sharps. The bass line consists of quarter notes G3, A3, B3, C4, B3, A3, G3, and a half note F#3.

We fol - low night and day, Lov - ing Shep - - herd.

Musical staff for Piano, first line. Treble clef, key signature of three sharps. It features a whole rest followed by a quarter note G4, then eighth notes A4, B4, C5, B4, A4, G4, and a half note F#4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a slur. A 'Rit.' marking is above the staff.

Piano

Musical staff for Piano, second line. Bass clef, key signature of three sharps. The bass line consists of quarter notes G3, A3, B3, C4, B3, A3, G3, and a half note F#3.

Musical staff for Piano, third line. Treble clef, key signature of three sharps. It features a whole rest followed by a quarter note G4, then eighth notes A4, B4, C5, B4, A4, G4, and a half note F#4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' and a slur. A 'Rit.' marking is above the staff.

Musical staff for Piano, fourth line. Treble clef, key signature of three sharps. The piano accompaniment features chords and moving lines in the right hand.

Musical staff for Piano, fifth line. Bass clef, key signature of three sharps. The piano accompaniment features chords and moving lines in the left hand.

Two-fold Amen

Confession

Psalm 124: 8

Edward Lein

A - men, a - men.

CANTOR

V. Our help is in the name of the Lord.

Tempo: $\text{♩} = 60$

Tempo: $\text{♩} = 60$

CONGREGATION (In unison)

R. Who made heav - en and earth.

Psalm 32: 5

CANTOR

V. I said, I will con -

Tempo: $\text{♩} = 56$

CONGR.

fess my trans-gres-sions un-to the Lord. And Thou for-gav'st the in-i-qui-ty of my sin.

Tempo: $\text{♩} = 56$

Amen

Gloria Patri

Edward Lein

Musical score for Amen and Gloria Patri. The Amen section is in 4/4 time with a tempo marking of *mp*. The Gloria Patri section is in 4/4 time with a tempo marking of *mf* and a quarter note equal to 92 (♩ = 92). The lyrics are: "A - - men. Glo - ry be to the Fath - er, and to the Son,". The score includes vocal lines and piano accompaniment.

Musical score for the Allargando section. The tempo marking is *Allargando*. The lyrics are: "and to the Ho - ly Ghost. As it was in the be - gin - ning, is now and e - ver shall be:". The score includes vocal lines and piano accompaniment. The piano part features a triplet of eighth notes in the 7/4 measure and a marking of *+Fl.4', Rd.8'*.

Musical score for the A tempo section. The tempo marking is *A tempo*. The lyrics are: "World with - out end. A - - men.". The score includes vocal lines and piano accompaniment. The piano part features a marking of *+Diap.chorus*.

Blessed be God

Edward Lein

$\text{♩} = 60$ CANTOR

V. Bless - ed be God, Fa - ther, Son and Ho - ly Spi - rit:

Organ mp mf

PEOPLE (*unis.*)

Poco allargando *A tempo* *Rit.*

R. And bles - sed be His King - dom. Now and for - e - ver. A - men.

mf *f*

Poco allargando *A tempo* *Rit.*

+Reeds 8'

Alleluia! Christ is Risen!

Edward Lein

$\text{♩} = 88$ CANTOR

Al - le - lu - ia! Christ is ris - en!

$\text{♩} = 88$ *mf*

PEOPLE

R. The Lord is ris-en in- deed! Al - le - lu - ia! Al - le - lu - ia!

mf *f*

Reeds 8'

+16'

From The Book of Common Prayer

Kyrie

Edward Lein

mp Lord, have mer - cy up - on us,

mp SW.: Fd., Str., V.cel. 8'

CH.: Fl. 4' & 8', Sw. to Ch. 8'

Fd. 8'

mp

Christ, have mer - cy up - on us, Lord, have mer - cy up - on us.

attacca

Gloria in Excelsis

Edward Lein

Musical score for the first system. It features a vocal line and a piano accompaniment. The vocal line starts in 6/4 time, then changes to 4/4, and ends in 3/4. The piano accompaniment follows the same time signature changes. Dynamics include *mf* and *mp*. Performance instructions include 'CH.: Str. & Fl. 8'', 'SW.: Tpt., Bourd. 8'', 'GT.: full', and 'CH.: +Fl. 2''. Pedal markings are 'PED.: 4', 8', 16''. A tempo marking of $\text{♩} = 92$ is present.

mf Glo - ry be to God on high, *mp* And on earth peace, good

CH.: Str. & Fl. 8' SW.: Tpt., Bourd. 8' GT.: full CH.: +Fl. 2' SW.: Soft 8'

♩ = 92

PED.: 4', 8', 16'

Musical score for the second system. It features a vocal line and a piano accompaniment. The vocal line starts in 3/4 time, then changes to 4/4. The piano accompaniment follows the same time signature changes. Dynamics include *mf*. Performance instructions include 'CH.: Prin., Str. 4', 8'', 'CH.: +Fl. 2'', and 'SW.: Fd., Str., V.cel. 8''. Pedal marking is 'PED.: -4''. A tempo marking of $\text{♩} = 80$ is present.

will toward men. *mf* We praise Thee, we bless Thee, we wor - ship Thee, we glo - ri - fy Thee,

CH.: Prin., Str. 4', 8' CH.: +Fl. 2' SW.: Fd., Str., V.cel. 8' -Fl. 2'

♩ = 80

PED.: -4'

Musical score for the third system. It features a vocal line and a piano accompaniment. The vocal line starts in 3/4 time, then changes to 4/4. The piano accompaniment follows the same time signature changes. Dynamics include *f*. Performance instructions include 'GT.: Fd. & Fl. 4', 8'', 'CH.', and 'SW.: Tpt., Bourd. 8''. Tempo markings include 'Poco rit.', 'poco', and 'A tempo'. There are also triplets indicated by a '3' over the notes.

we give thanks to Thee for Thy great glo - ry. O Lord God, Hea - ven - ly King! God the Fath - er Al -

GT.: Fd. & Fl. 4', 8' CH. SW.: Tpt., Bourd. 8'

Poco rit. poco A tempo

♩ = 80

13 $\text{♩} = 69$ **(Poco allargando)**

Cantor *mf* O Lord, the on-ly- be- got-ten Son, Je - sus Christ; O Lord God,

might -y!

mp [SW.: Soft fd., Str., V.cel.8'] **(Poco allargando)**

17 **(A tempo)**

Lamb of God, Son of the Fath-er, that tak-est a- way the sins of the world:

Have mer-cy up-on us.

(A tempo) [CH.]

21

Cantor

Thou that tak - est a - way the sins of the world:

mf Re - ceive our prayer.

SW.

mf

24

Thou that sit - test at the right hand of God, the Fath - er:

mf Have mer - cy up - on us.

mp

mf +Tpt.8'

CH.

-Tpt.8'

SW.:+Tpt.8'

27

Riten.

A tempo

Cantor

mp Thou on - ly art the Lord. _____

f For Thou on - ly art ho - ly.

mf Thou on - ly, O

mp *3*

mf *3*

GT.:+Sw. to Gt. 8'

SW.: Soft fd., Str., V.cel.8'

CH.: Fl.4', 8'; Sw. to Ch. 8'

SW.

30

Christ, with the Ho - ly Ghost, art most high in the glo - ry *f* of God the Fath - er.

crescendo

+Tpt.8'

33

A - men, *3* A - men. A - men.

-Tpt. +Tpt.8'

The Lord Be with You

Amen

Edward Lein

CANTOR PEOPLE (Unis.)

V. The Lord be with you. R. And with thy spi - - rit. A - - men.

The Lord Be with You (Alternate version)

Amen

Edward Lein

V. The Lord be with you:

R. And with thy spi - - rit. A - - men.

Sunday Morning -- c1997, E. Lein

Grant this, O Father

Edward Lein

In unison
♩ = 82
mp Grant this, O Fa - ther, for the sake of Je - sus Christ,

(CHIME)

Our on - ly med - i - a - tor and

ad - vo - cate. A - men.

Psalm 23: "The Lord is My Shepherd"

Edward Lein

1 $\text{♩} = 58$

Solo

Organ

Solo: 4' & 8'
 GT.: Fl. 2'; Fd. & Rd. 8'
 SW.: Soft fd., Str. & V.cel. 8'
 CH.: Fd. & Fl. 4'; SW. to CH. 8'

mp

SW.

PED.: SW. to PED. 8', Str. 16'

6

mp

The Lord is my Shep - herd, There - fore can I lack noth - ing.

Solo

10

He shall feed me in a green pas - ture and lead me forth be - side the wa - ters of com - fort.

(Solo)

SW.

Solo

14

Solo

Soprano

mp The Lord is my Shep - herd, There - fore can I lack no-thing. He

Alto

mp

Tenor

Bass

mp The Lord is my Shep - herd, There - fore can I lack no-thing.

Organ

Solo

18

shall con-vert my soul and bring me forth in the paths of right-eous-ness for His name's sake.

(Ah) For His name's sake.

(Ah) For His name's sake.

SW

GT. mf

21

Soprano

Alto

Tenor

Bass

Yea though I walk through the Val-ley of the Shad-ow of Death I will fear no ev-il for

Yea though I walk through the Val-ley of the Shad-ow of Death I will fear no ev-il for

CH. *f* GT.

Organ

PED.: +Fd. 16'

24

mp

Thy rod and Thy staff com - fort me.

mf

Thou art with me.

mf

Thou art with me.

p

SW.

GT.: -2'

mp

28

Alto *mf* Thou hast pre - pared a ta - ble be - fore me in the pres - ence of them that trou - ble me;

Organ *f* CH. *mf* 3 GT. 3

32

mf And my cup shall be

Thou hast a - noint - ed my head with oil and my cup shall be

mf And my cup shall be

Thou hast a - noint - ed my head with oil and my cup shall be

CH. GT. 3

39

Solo

Soprano

Alto

Tenor

Bass

Organ

ff House of the *ffp* Lord *mp* for - *dim.* ev - er.

ff House of the *ffp* Lord *mp* for - *dim.* ev - er.

ff House of the *ffp* Lord *mp* for - *dim.* ev - er.

ff House of the *ffp* Lord *mp* for - *dim.* ev - er.

ff *fp* (SW.: -GT. to SW.) Solo *mp*

(PED.: -Fd. 16')

42 A tempo

mf Glo - ry be to the Fath - er, and to the Son,

mf Glo - ry be to the Fath - er, and to the Son,

A tempo

SW. *mf*

SW.

45

Solo

Soprano

Alto

Tenor

Bass

Organ

mp As it in was the be - gin - ning, is

and to the Ho - ly *fp* Ghost.

and to the Ho - ly *fp* Ghost.

(SW.) *p*

48

now, and ev - er shall be:

p World with - out end.

p World with - out end.

p World with - out end.

p World with - out end.

CH.: Soft. fl. 4' & 8' *pp* World with - out end.

Solo *mp*

(SW.: -Cor de nuit)

51

Solo *mp* A - men.

Tenor *mp* A - men.

Bass *mp* A - men.

Organ (Solo) *mp* CH. SW. 3 Solo

54

p A - men. *dim.* *ppp*

pp A - men. *dim.* *ppp*

p A - men. *dim.* *ppp*

p A - men. *dim.* *ppp*

dim. *pp* *dim.* *ppp*

O Send out Thy Light

Psalm 43: 3

Edward Lein

♩ = 60

mp O send out Thy light and Thy truth: Let them lead me.

♩ = 60

mp

The score consists of three staves. The top staff is the vocal line, the middle staff is the right hand of the piano, and the bottom staff is the left hand. The key signature is two sharps (F# and C#). The tempo is marked as quarter note = 60. The music features a triplet of eighth notes in the vocal line and piano accompaniment. The lyrics are: "O send out Thy light and Thy truth: Let them lead me."

Triple Halleluia

Edward Lein

♩ = 72

f Hal - le - lu - ia! Hal - - le - lu - ia! Hal - le - lu - ia!

Hal - le - lu - ia

Rd.8'

f

The score consists of three staves. The top staff is the vocal line, the middle staff is the right hand of the piano, and the bottom staff is the left hand. The key signature is two sharps (F# and C#). The tempo is marked as quarter note = 72. The music features a triplet of eighth notes in the vocal line and piano accompaniment. The lyrics are: "Hal - le - lu - ia! Hal - - le - lu - ia! Hal - le - lu - ia! Hal - le - lu - ia". The piano part includes a first ending marked "Rd.8'".

Hymn: Savior, Like a Shepherd Lead Us

Dorothy A. Thrupp (1836)
(ascribed author) v. 3 slightly alt.

Edward Lein

♩ = 92
mf
Bourdon 4', Fd. 8'
Ped.: Fd. 8', 16'

The piano introduction consists of three systems of music. The first system shows the treble clef with a melody starting on G4, moving up stepwise to D5, and then down. The bass clef has a simple accompaniment. The second system continues the melody and accompaniment. The third system concludes the introduction with a final chord.

5
mp

The piano accompaniment for the first four measures. The treble clef has a melody starting on G4, moving up stepwise to D5, and then down. The bass clef has a simple accompaniment. The fifth measure starts with a new melody in the treble clef, starting on G4, moving up stepwise to D5, and then down. The bass clef continues the accompaniment.

9
mf
v. 1 Sav - ior, like a shep - herd lead us, Much we need Thy ten - der care;

The vocal and piano accompaniment for the first line of the hymn. The vocal line starts on G4, moving up stepwise to D5, and then down. The piano accompaniment consists of a simple melody in the treble clef and a bass line in the bass clef. The lyrics are: "v. 1 Sav - ior, like a shep - herd lead us, Much we need Thy ten - der care;"

Sunday Morning -- c1997, E. Lein

11

In Thy plea - sant pas - tures feed us, For our use Thy folds pre - pare:

13

Bles - sed Je - sus, Bles - sed Je - sus, Thou hast bought us, Thine we are;

15

mp Bles - sed Je - sus, Bles - sed Je - sus, Thou hast bought us, Thine we are.

17

mf
v. 2 Thou hast pro - mised to re - ceive us, poor and sin - ful though we be;

+Reed 8'

mf

19

Thou hast mer - cy to re - lieve us, Grace to cleanse and power to free.

21

Bles - sed Je - sus, Bles - sed Je - sus, Ear - ly let us turn to Thee;

23

mp Bles - sed Jes - us, Bles - sed Je - sus, Ear - ly let us turn to Thee.

25 SOPRANOS & ALTOS

TENORS, BASSES & CONG.

mf Ear - ly let us seek Thy fa - vor, Ear - ly let us do Thy will;

v. 3 *mf* Ear - ly let us seek Thy fav - or, Ear - ly let us do Thy Will;

Fl. 4', 8'

mf Fd. 4', 8'

28

Bles - sed Lord and on - ly Sav - ior, With Thy love our sore hearts fill:

Bles - sed Lord and on - ly Sav - ior, With Thy love our sore hearts fill:

30

f Bles - sed Je - sus, Bles - sed Je - sus, Thou hast loved us, love us still;

f Bles - sed Je - sus, Bles - sed Je - sus, Thou hast loved us, love us still;

32

mp Bles - sed Je - sus, Bles - sed Je - sus, Thou hast loved us, love us still. *p*

mp Bles - sed Je - sus, Bles - sed Je - sus, Thou hast loved us, love us still. *p*

mp *p*

[+Fl. 2']

Text from Hymns for the Young, 1836; v.3 alt. slightly

Gloria Tibi

Edward Lein

Musical score for "Gloria Tibi" by Edward Lein. The score is in G major (one sharp) and 4/4 time. It features three parts: Voices, Chimes, and Organ. The tempo is marked as quarter note = 75. The lyrics are "Glo - ry be to Thee, O Lord." The organ part includes a crescendo leading to a fortissimo (f) dynamic.

Voices: $\text{♩} = 75$
Glo - ry be to Thee, O Lord.

Chimes: $\text{♩} = 75$, *mf*

Organ: $\text{♩} = 75$, *mf*, *f*

Laus Tibi

Edward Lein

Musical score for "Laus Tibi" by Edward Lein. The score is in G major (one sharp) and 4/4 time. It features two parts: a vocal line and a piano accompaniment. The tempo is marked as quarter note = 75. The lyrics are "Praise be to Thee, O Christ.____". The piano part includes a fortissimo (f) dynamic.

Voice: $\text{♩} = 75$
f Praise be to Thee, O Christ.____

Piano: $\text{♩} = 75$, *f*

Sunday Morning -- c1997, E. Lein

Sunday Morning



Traditional Communion Service Music
with Psalms, Hymns & Anthems

by

EDWARD LEIN

Volume 2

Sunday Morning

by Edward Lein

-Volume 1-

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-Notes-

This score represents an attempt to provide a complete (and ecumenical) setting of the *traditional* Protestant Communion service, recalling the language commonly used in hymnals and prayer books of the 1940s and 1950s, and earlier. It serves also as a collection of (mostly) independent pieces.

Despite the many texts shared among various Protestant denominations, the ordering of the parts of the service could not be completely reconciled. If performed as a whole, pieces should be reordered and omitted according to the tradition within each congregation, and it is suggested that texts not set herein be spoken. The *Nunc Dimittis*, frequently neglected (except in evening services) in many churches, is happily included here, as prescribed in the Lutheran *Order of the Holy Communion*.

A few of the pieces should not be performed together: one of the invocations from *The Book of Common Prayer*, either *Blessed be God*, or, *Alleluia, Christ is Risen*, should be sung instead of (not in addition to) the *Gloria Patri*, preceding the *Kyrie*. Likewise, the alternate presentation hymn, *Accept as Thanks Our Humble Offering*, should be used independently of *O Worship the Lord/We give Thee but Thine Own*. And, before the final hymn, the *Pax Domini* response is intended as an alternate to the *Thanksgiving* response.

Much of the service music is transitory, beginning in one key and ending in another, usually in preparation for the prescribed music which will follow. For greater adaptability into other tonal contexts, two endings for the *Agnus Dei* are provided (the first cadences on E major, the second in G major).

If there is a female Celebrant (or Cantor), the *Cantor* versicles may be performed by her an octave higher than written. In the unison congregational passages, the men should sing in their own octave.

Unless otherwise indicated, the phrasing of the organ part generally should be legato, and correspond with the phrasing of the sung text. Organ registrations, when provided, are intended as suggestions, not mandates. When appropriate, the organist is encouraged to improvise on the hymns, or other tunes included.

Some selections from *Sunday Morning* include optional instrumental parts, available separately upon request.

Jacksonville, Florida
November 2, 1997

Create in Me a Clean Heart, O God

Psalm 51: 10-12

Edward Lein

Voices

Chimes

Organ

mp Cre- ate in me a clean

4

heart, O God, and re- new a right spi-rit with- in me. Cast me not a- way from Thy

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7

Pre - sence and take not Thy Ho - ly Spi - rit from me. Re - store un - to me the

10

joy, the Joy of Thy sal - va - tion; And up - hold me with Thy Free.

13

Spi - rit. A - men.

The Sacrifices of God

Psalm 57: 17

Edward Lein

The first system of the musical score consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *mp* (mezzo-piano) and the metronome marking is $\text{♩} = 60$. The lyrics are: "The sac-ri-fi-ces of God are a bro-ken spi-rit. A bro-ken and a con-trite". The music features several triplet markings (indicated by a '3' over a group of notes) and changes in time signature from 3/4 to 4/4 and back to 3/4.

The second system of the musical score continues the vocal and piano parts. The key signature remains one sharp (F#). The time signature changes to 2/4 and then back to 3/4. The lyrics are: "heart, O God, Thou wilt not de-spise.". The piano accompaniment features chords and moving lines in both hands. The dynamic marking *mf* (mezzo-forte) is present.

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O Come, Let Us Sing

Psalms 95: 1-3, 6-7 & 96: 1-2, 11-13

Edward Lein

Tempo: $\text{♩} = 58$

Soprano: *mp* (Ah)

Alto: *mp* (Ah)

Tenor: *mp* (Ah)

Bass: *mp* (Ah)

Organ: SW.: 8' *mf* GT.: Rd. 8' (Ah) SW. *mf* GT.

PED.: 8', 16'

6

mf O come, let us sing un - to the Lord: Let us make a joy - ful noise to the Rock of our sal -

mf O come, let us sing un - to the Lord: Let us make a joy - ful noise to the Rock of our sal -

SW. *mf*

10

va - tion.

va - tion. *mp* Let us come be - fore His pre - sence with thanks - giv - ing, and make a joy - ful noise

CH. *mp*

13

For the *mf* Lord is a great God, and a great King a - bove all gods.

un-to Him with psalms. For the *mf* Lord is a great God, and a great King a - bove all gods.

mf

16

O come, let us wor - ship and bow down: Let us kneel be - fore the Lord,

O come, let us wor - ship and bow down: Let us kneel be - fore the Lord,

SW. *mf*

CH. *mp*

19

kneel be - fore the Lord our mak - er.

kneel be - fore the Lord our mak - er. *mp* For He is our God, and we are the

mp

CH. *mp*

22

And the sheep of His hand. *mf* O sing un - to the
 peo - ple of His pas - ture, and the sheep of His hand.

cresc.

mf
SW.: +4'

25

Lord a new ³ song: sing un - to the Lord, all the earth.
 Sing un - to the Lord, all the earth.
 Sing, sing, all the earth.

mf

Sing un - to the Lord, bless His name; show forth His sal - va - tion

Sing un - to the Lord, bless His name.

from day to day.

Let the hea - vens re-joyce, and let the earth be glad;

From day to day. Let the hea - vens re-joyce, and let the earth be

34

Let the sea — roar, and the ful - ness there - of.
 Let the sea — roar and the ful - ness there - of.
 glad; let the sea — roar and the ful - ness there - of.
 Let the sea — roar and the ful - ness there - of.

36

Let the field be joy - ful, and all that is there - in:
 Let the field be joy - ful, and all that is there - in.

38

For He com - eth,

mp sub. Then shall all the trees of the wood re- jice Be-fore the Lord: for He com - eth,

mp sub. For He com - eth,

crescendo

41

GT.: Rd., Fd. 8' *mf*

For He com - eth,

46

f For He com - eth to judge the earth: He shall judge the world with right - eous - ness,

f For He com - eth to judge the earth: —

SW.: 4', 8'

49

And His peo - ple with His truth.

And His peo - ple with His truth.

GT.

f

GT.

Presentation of the Offering

CH.: Fl. 4' & 8', Sw. to Ch. 8'
SW.: Str., V.cel. 8'
GT.: Rd. 8', Sw. to Gt. 8'

Edward Lein

Organ

mp CH. *mp*

SW. *mp*

PED.: Sw. to Ped. 8', Soft 16'

5

Ps. 96: 9a, 8b
CANTOR or CHOIR

O, wor-ship the Lord in the

mp

SW. *mp*

9

beau-ty of ho-li-ness. *mf* Bring, bring an of-f'ring and come in-to His

mf

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-63-

Presentation Hymn: We Give Thee but Thine Own

William Walsham How, 1858

Edward Lein

12 $\text{♩} = 54$ PEOPLE

Tutti *f* We give Thee but Thine own, what -

courts.

CH. $\text{♩} = 54$ GT. *f*

+Gt. to Ped. 8'

15

ev - er the gift may be: All that we have is Thine a -

17

lone, A trust, O Lord, from Thee.

CH.: +Fd.2',4',8' *ff* GT.

Presentation Hymn: Accept as Thanks Our Humble Offering

Ch.: 4', Sw. to Ch. 8'

GT.: Fd. 4', Str. 4', 16', Rd. 8', Sw. to Gt. 8'

SW.: Fd., Str. & V.cel. 8'

Edward Lein

Ac - cept as thanks our hum - ble of - fering:

PED.: Fd.8' & 16', Sw. to Ped. 8'

All that we have, Lord, comes from Thee. Grant to us Thy

sac - red bles - sing On earth and through e - ter - ni - ty:

Thy love en - dures e - ter - nal - ly. A - men.

Preface & Sursum Corda

Edward Lein

♩ = 56

V. The Lord be with you. R. And with thy spi - rit.




♩ = 56

(Unis.)



V. Lift up your hearts. R. We lift them up un - to the Lord.



V. Let us give thanks un-to the Lord, our God. R. It is meet and right so to do.



Sanctus

Edward Lein

Maestoso ♩ = 54

Choir

ff

Ho - ly! Ho - ly! Ho - ly Lord God of Sab - a -

Choir (2nd version)

ff

Ho - ly! Ho - ly! Ho - ly Lord God of

GT.: Fl. 4', Fd. & Rd. 8'
SW.: 2', 4', 8, 16'
CH.: 8'

Maestoso ♩ = 54

Organ

ff

mf

PED.: Gt. & Ch. to Ped. 8', Bourd. 16'

-Gt. to Ped.

4

mp

Hea - ven and earth are full of Thy glo - ry! Glo - ry be to

hosts.

mp

Hea - ven and earth are full of Thy glo - ry Ho - san - na

8

Thee, O Lord Most High! *mp* Bles - sed is He Who *mf* comes in the name of the
 in the high - est!

11

f Lord! *mp* Ho-san-na

+Gt. to Ped. 8' -Gt. to Ped.

15

in the high - est! *mp* Ho - san - na in the High - - est!

Lord's Prayer: *For Thine is the Kingdom*

Edward Lein

$\text{♩} = 60$
mp
For Thine is the King - dom, and the Pow - er, and the Glo - ry for -

$\text{♩} = 60$
(CHIME)
mp

ossia (unison) parts
ev - er. A - - men_.
ev - er and ev - er. A - - men_.
3 3

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Agnus Dei

Edward Lein

Women

Men

Chimes

mp

O Lamb of God, that tak-est a-way the sin of the world,

SOLO: Str. or Principal 8'

SW.

mp

SW.: Fd & Str. 8'

PED.: Sw. to Ped. 8', Soft 16

4

mp Have mer-cy up-on us. O Lamb of God, That tak-est a-way the sin of the world,

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-70-

(Ending for first version, in E; for second version, skip to page 71b)

7

Have mer - cy up on us. O Lamb of God, That

Have mer - cy up - on us.

9

tak - est a - way the sin of the world, Grant us Thy peace. A - - men.

Rit. Adagio

Rit. Adagio

(Ending for second version, in G)

7

Have mer - cy up - on us. O Lamb of God, That

Have mer - cy up - on us.

9

tak - est a - way the sin of the world, Grant us Thy peace. A - men.

Rit. Adagio Amen

O Saving Victim

Thomas Caswell, 1849,
after St. Thomas Aquinas, 1263

Edward Lein

$\text{♩} = 60$

SOLO: Str. or Soft principal 8'

mp

PED.: Soft 8' & 16'

2/4

5

CH.: Flutes 2', 4', 8' *ad lib.*

mp

CH.

3

3

3

9

Solo or Tutti

mp O Sav - ing Vic - tim,

SW.: Str.&V.cel 8'

GT.: Sw.&Ch.to Gt. 8'

SOLO

GT.

SW.

mp

3

3

12

S

A

B

Soli or Tutti
mp Our

o - pen - ing wide the gate of Hea - ven for us here be - low;

15

foes press on from ev - er - y side: Thine aid sup - ply as Thy strength Thou be -
ev - ry

Solo or Tutti

Thine aid sup - ply as Thy strength Thou be -

18

Tutti

stow. *mf* All praise and thanks to Thee now as - cend now as - cend And And

stow. *mf* All praise and thanks to Thee now as - cend And

GT. *mf* SOLO

+Bourd.8'

21

ev - er - more, O Blest Lord, One in Three; And grant us life which

ev - er - more, O Blest Lord, One in in Three; And grant us life which

24

nev - er shall end In our true na - tive land, ev - er with Thee.
 shall nev - er end In our true na - tive land, ev - er with Thee.

nev - er shall end In our true na - tive land, ev - er with Thee.

SOLO

SW.

-Bourd.

27

legato

p (Ah)

(Ah)

legato

p

-16'

-75-

31

mp O grant us life which nev - er shall end In

mp O grant us life which nev - er shall end In

Detailed description: This block contains the musical notation for measures 31 to 33. It features four staves: two vocal staves (Soprano and Alto) and two piano staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The vocal parts have lyrics: "O grant us life which nev - er shall end In". The piano accompaniment includes a dynamic marking of *mp* and a triplet of eighth notes in the right hand. The piano part also includes a section marked "SW." (Softly) with a dynamic marking of *p* and a crescendo hairpin.

+Soft 16'

34

our true na - tive land, ev - er with Thee. A - - men.

our true na - tive land, ev - er with Thee. A - - men.

Detailed description: This block contains the musical notation for measures 34 to 36. It features four staves: two vocal staves and two piano staves. The key signature remains three sharps and the time signature is 2/4. The vocal parts have lyrics: "our true na - tive land, ev - er with Thee. A - - men." The piano accompaniment includes a dynamic marking of *p* and triplet markings over the eighth notes in both hands.

CH. *p*

Break Thou the Bread of Life

Mary A. Lathbury, 1877; alt.

Edward Lein

First system of musical notation for the piano accompaniment. It features a treble and bass clef with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 100. The dynamics are marked as *mp*. The piece is in 8/8 time. The first measure includes a triplet of eighth notes in the right hand and a single eighth note in the left hand. The music continues with various chordal textures and melodic lines.

Second system of musical notation for the piano accompaniment, starting at measure 6. It continues the musical themes established in the first system, featuring similar chordal and melodic patterns.

Third system of musical notation, starting at measure 12. It includes the first line of lyrics: "1. Break Thou the bread of life, Dear Lord, to me, As". The piano accompaniment provides harmonic support for the vocal line.

Fourth system of musical notation, starting at measure 15. It includes the second line of lyrics: "Thou didst break the loaves be - side the sea; Be - yond the sa - cred".

Fifth system of musical notation, starting at measure 18. It includes the third line of lyrics: "page I seek Thee, Lord; My spir - it pants for Thee, O Liv - ing Word!".

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Interlude (Optional--or, the organist may improvise freely between hymn verses)

23 ♩ = 50 CH.: Fl. 4' & 8', Sw. to Ch.8'

PED.: Sw. to Ped. 8', Soft 16'

27

31

SW.

CH.

(May be sung in the 4-part setting of Verse 1)

35

$\text{♩} = 100$

2. Bless Thou the truth, Dear Lord, Now un - to me, As

SW.

This system contains measures 35, 36, and 37. It features a vocal line with a treble clef and a piano accompaniment with grand staff notation. The key signature is three sharps (F#, C#, G#). Measure 35 starts with a tempo marking of quarter note = 100. There are triplet markings over the first three notes of measures 35 and 36. The lyrics are: "2. Bless Thou the truth, Dear Lord, Now un - to me, As". The piano part includes a "SW." (Sustained Weight) marking in measure 35.

38

Thou didst bless the bread by Gal - i - lee; Then shall all bond - age cease, All fet - ters

This system contains measures 38, 39, 40, and 41. The vocal line continues with the lyrics: "Thou didst bless the bread by Gal - i - lee; Then shall all bond - age cease, All fet - ters". There are triplet markings over the last three notes of measures 39 and 40. The piano accompaniment continues with the same key signature and tempo.

42

fall; And I shall find my peace, My All in All.

This system contains measures 42, 43, 44, and 45. The vocal line concludes with the lyrics: "fall; And I shall find my peace, My All in All.". The piano accompaniment concludes with the same key signature and tempo.

"The Prayer"

Jones Very (1813-1880)

Edward Lein

$\text{♩} = 50$

Sopranos

Altos

Tenors

Bar./Basses

SW.: Cor de nuit, Str. & Voix cel. 8'

Solo: Oboe

$\text{♩} = 50$

p

Org.man.

pp CH.: Str., Soft fd. 8'

SW.

Pedals

PED.: Soft 8' & 16'

5 TENORS

mp Wilt Thou not vi-sit me? The plant be-side me feels Thy gen-tle dew, And

CHIME *pp*

CH.: Fl. & Soft fd. 8' *p*

9

e - v'ry blade of grass I see From Thy deep earth it's quick-en-ing mois - ture drew.

Solo

13

SOPRANOS

ALTOS

mp Wilt Thou not vi - sit me? Thy

mp Wilt Thou not vi - sit me? (O, vi - sit)

SW.

mp CH.: +Fl.4'

16

morn - ing calls on me with cheer - ing tone; And ev - 'ry hill and

Morn - ing calls me, calls on me with cheer - ing tone; And ev - 'ry hill and

SW.

GT.: Fd.8', Sw. & Ch. to Gt.8'

GT.

19

{tree Lend but one voice, the voice of Thee a - lone.

mf

22

semplice, con rubato

Come, for I need Thy love, More

mp

Come, for I need Thy Love, More

25

than the flow - er the dew or grass the rain; Come,

than the flow - er the dew or grass the rain; Come,

28

gent - ly as Thy Ho - ly Dove; And let me in Thy

gent - ly as Thy Ho - ly Dove; And let me in Thy

31

sight re - jice to live a - gain.

sight re - jice to live a - gain.

CH.: Fd.4', Sw. to Ch. 8'

p

SW.

35

Solo

39

mf I will not hide from them When Thy storms come though fierce may

mf I will not hide from them (I'll not hide) When Thy storms come, though fierce may

mf I will not hide from them When Thy storms come, though fierce may

mf I will not hide from them (I'll not hide) When storms come, though fierce their

CHIMES

mp

SW.

mf

42

3
 be their wrath, But bow with leaf - y stem, And streng - thened
 be their wrath (I'll not hide), But bow with leaf - y stem, And, streng - thened
 be their wrath, But bow with leaf - y stem, And streng - thened
 wrath, (I'll not hide) But bow with leaf - y stem, And, streng - thened

GT.: + 4'
 mf
 GT.

45

{fol - low on Thy chos - en path. Yes,
 {fol - low on on Thy chos - en path. Yes,
 on Thy Thy - en path. Yes,

CH.
 GT.: Fd.4' & 8'
 PED.: Gt. to Ped.

48

Thou wilt vi - sit me: Nor plant nor tree Thine

Thou wilt vi - sit me: Nor plant nor tree Thine

51

Poco rit. **A tempo**

eye de - lights so well, As, when from sin set free, My

eye de - lights so well, As, when from sin set free, My

Poco rit. **A tempo**

54

Rit.

spi - rit loves with Thine in peace to dwell.

spi - rit loves with Thine in peace to dwell.

Three-measure triplet markings are present above the notes in measures 54 and 55.

Rit.

SW.: Fl. 4', Rd. 8' & 16'

SW.

Three-measure triplet markings are present above the notes in measures 54 and 55.

A tempo

PED.: +16'

57

SW. 3

GT.: Fl. 4' & 8', Mixt.

Three-measure triplet markings are present above the notes in measures 57, 58, 59, and 60.

61

SW.: +4'

ten. 3

65

Rit.

68 A tempo

f Come, for I need Thy love More than the

f Come, for I need Thy love, More than the flow - er the

f Come, for I need Thy love, More than the flow - er the

A tempo

GT.: Fd., Str. 4' & 8'

SW: Fl., Fd. 4', 8' & 16'

*Incl. small notes only
if easily produced

71

flow'r the dew or grass the rain; — Come, gent - ly as Thy Ho - ly
dew or grass the rain;
dew or grass the rain; Come, gent - ly as Thy Ho - ly

74

Dove; *ff* And *sub. mp* let me in Thy sight re - joice to
Dove; *ff* And *sub. mp* let me in Thy sight re - joice to

77

live a - gain.

live a - gain.

SW.: Soft 8'

mp

80

pp CH.: Aeolian 8'

p

dim. al niente

(a 2)

Nunc Dimittis: Lord, Now Lettest Thou Thy Servant Depart

With Gloria Patri & Sevenfold Amen

Edward Lein

1 St. Luke 2: 29-32 $\text{♩} = 52$

Soprano

Alto

Tenor

Bass

Organ

Pedals

SW.: 8'

mp

PED.: SW. to PED. 8' & soft 16'

3

mp Lord, Lord, now let - test Thou Thy ser - vant de - part in peace,

mp Lord, Lord, now let - test Thou Thy ser - vant de - part in peace,

5

Rit.

ac - cord - ing to Thy Word.

ac - cord - ing to Thy Word.

Rit. SOLO: 8' & 16'

7

A tempo

mf For mine eyes have seen Thy sal - va - tion, which

mf For mine eyes have seen Thy sal - va - tion, which

A tempo

SW. *mf*

9

Thou hast pre - pared be - fore the face of all peo - ple,

Thou hast pre - pared be - fore the face of all peo - ple:

CH: 4', 8' & SW. to CH. 8''

11

To be a Light _____ to light - en the Gen - tiles, and to

To be a Light _____ to light - en the Gen - tiles, and to

13

be the glo - ry of Thy - peo - ple Is - ra - el.

be the glo - ry of Thy peo - ple Is - ra - el.

15

f Glo-ry be to the Fath-er, and to the Son, and to the Ho-ly Ghost.

And to the Holy

f Glo-ry be to the Fath-er, and to the Son,

GT.: Rd. 8'₃ *mp* CH. *mp* SW.: 8'

18

Is now, and ev-er shall be. *p* World with-out end.

Ghost. *p* World with-out

As it was in the be-gin-ning, is now, and ev-er shall be. *p* World with-out

mp

SOLO

CH.: -SW. to CH. *pp*

21

mp A - men. A - men. -A - - men. A - men. A

p World with -out end.

end. *mp* A - men. A - men. A - - men. A - men. A -

p World with -out end.

Poco rit. *A tempo*

mp

SOLO

SW.

24

- men. A - - men.

men.

SOLO SW. SOLO

27

A - - men.

A - - men.

SOLO SW.

Thanksgiving

Amen

V. Oh, give thanks unto the Lord, for He is good.

Edward Lein

Musical score for Thanksgiving and Amen. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The tempo is marked as quarter note = 60. The vocal line includes a triplet of eighth notes and a dotted quarter note. The piano accompaniment includes a triplet of eighth notes and a dotted quarter note. The lyrics are: R. And His mer cy en - dur - eth for - ev - er. A - men.

Pax Domini

V. The peace of the Lord be [always] with you.

Edward Lein

Musical score for Pax Domini. The score is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The tempo is marked as quarter note = 60. The vocal line includes a dotted quarter note and a half note. The piano accompaniment includes a dotted quarter note and a half note. The lyrics are: R. And with thy spi - rit.

Sunday Morning -- c1997, E. Lein

O Thou Who Makest Souls to Shine

John Armstrong, 1847; alt.

Edward Lein

$\text{♩} = 96$ SW.: Oboe, Bourd. & Ch. to Sw. 8'

mp CH.: Str., Fd. 8'

PED.: 8', 16'

6 SW. *Rit.* *mf*

11 *unison* *mf*

1. O Thou Who mak - est souls to shine With light from bright - er worlds a - bove, Now -

A tempo

CH.

16 *(divisi)*

send Thy glis - tening dew di - vine On - all who seek a Sav - ior's love.

20

CHOIR

2. Do Thou Thy ben - e - dic - tion give On all who pray Thy

24

truth to learn, That all Thy church may ho - lier live, And ev - ery lamp may bright - ly burn.

Rit.

Rit.

SW.: -Oboe

CH.

Poco adagio

29

GT.: Fd., Str. 4', 8'

SW.

34

GT.

SW.

GT. Riten.

SW.

CH.

Molto rit.

38

A tempo 1♩ = 96

TUTTI *mf* 3. *mf* O Sav - ing Shep - herd bless Thy sheep with Fath - er and Spir - it,

A tempo 1♩ = 96

GT. *mf*

42

One in Three, One in Thy lov - ing watch and keep On

GT. *f*

+Gt. to Ped. 8' & 16'

45

earth and through e - ter - ni - ty. A - men.

Rit.

Rit.

sw.

Salutation & Benedicamus

♩ = 58

CH.: Fl. 4', Sw. to Ch. 8'
 SW.: Str. & V. cel. 8'
 GT.: Str. 4' & 16', Sw. to Gt. 8'

mf V. The Lord be with you. R. And with thy spi - rit.

CHIME CH. GT.

4

V. Let us bless the Lord. R. Thanks be to

CH. GT.

Choral Benediction

6

♩ = 58

V. The Lord bless thee and keep thee.

God. (CHOIR) R. The Lord make His face shine up - on thee.

CH. GT.

8

mf The Lord lift up His coun - ten - ance up - on - thee.

(CANTOR or CHOIR) *mp* And be gra - cious un - to thee.

CH. *mp* GT. *mf*

11

mf And give thee peace. A - - men. A - men. A - - men,

GT. SW. *mf*

14

men. A - men. men. CH. *ppp*

Perdendosi