

# *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

# Sunday Morning

Traditional Communion Service Music  
with Psalms, Hymns & Anthems

## Prelude & Call to Worship

Friedrich Rudolph Ludwig von Canitz  
(1655-99); tr. Henry J. Buckoll, alt.

Edward Lein (b.1955)

$\text{♩} = 58$

Sopranos

Altos

Tenors

Bar./Basses

*p* (Ah) (Ah)

Organ

ANT.: Trumpet 8'

SW.: Tpt. 8' (box closed)

CHIME

CH.: Fd. & Str. 8'  $\text{♩}$

*mp* *p* *mp*

Sunday Morning--c1997, E. Lein

PED.: 8', 16'

5

Poco rit. A tempo

Sopranos

Altos

Tenors (Ah)

Bar./Basses

Organ

SOLO: Fl. (or Bourdon) 8'

mp

CHIME

Poco rit. A tempo

(CHIME)

8

Riten.

Riten.

Riten.

(Oo oo oo oo ah)

(Oo oo oo oo ah)

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

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

Bar./Basses  
 sun re - turn - ing, Rea - dy burn - ing be the in - cense

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

Organ

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.

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# 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.

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

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

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

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

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

Piano

Rit.

Rit.

# Two-fold Amen

# Confession

Psalm 124: 8

Edward Lein

Two-fold Amen: Treble clef, 4/4 time, tempo 60. Lyrics: A - men, a - men.

Confession: Treble clef, 4/4 time, tempo 56. Lyrics: V. Our help is in the name of the Lord.

Accompaniment: Grand staff (treble and bass clefs).

CONGREGATION (In unison): Treble clef, 4/4 time. Lyrics: R. Who made heav - en and earth.

Psalm 32: 5 CANTOR: Bass clef, 4/4 time. Lyrics: V. I said, I will con -

Accompaniment: Grand staff (treble and bass clefs).

CONGR.: Treble clef, 4/4 time. Lyrics: fess my trans-gres-sions un - to the Lord. And Thou for-gav'st the in - i - qui - ty of my sin.

Accompaniment: Grand staff (treble and bass clefs).

# Amen

# Gloria Patri

Edward Lein

Musical score for Amen and Gloria Patri. The Amen section is in 4/4 time, marked *mp*, with lyrics "A - - men." The Gloria Patri section is in 4/4 time, marked *mf*, with lyrics "Glo - ry be to the Fath - er, and to the Son,". The score includes vocal lines and piano accompaniment. The piano part features a tempo marking of  $\text{♩} = 92$  and includes performance instructions *Fd.8'* and *Fd.8'*.

Musical score for the Allargando section. The tempo is marked *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 includes performance instructions *+Fl.4', Rd.8'* and a triplet marking *3*.

Musical score for the A tempo section. The tempo is marked *A tempo*. The lyrics are "World with - out end. A - - men." The score includes vocal lines and piano accompaniment. The piano part includes performance instructions *+Diap.chorus* and *f*.

# Blessed be God

Edward Lein

$\text{♩} = 60$  CANTOR

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

Organ

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

*In unison*

*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'

$\text{♩} = 52$

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

*attacca*



# Gloria in Excelsis

Edward Lein

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

*mp* CH.: Str. & Fl. 8'

*mf* SW.: Tpt., Bourd. 8'

GT.: full

CH.: +Fl. 2'

*mp*

SW.: Soft 8'

PED.: 4', 8', 16'

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

*mf* CH.: Prin., Str. 4', 8'

CH.: +Fl. 2'

-Fl. 2'

*mf* SW.: Fd., Str., V.cel. 8'

PED.: -4'

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

*f*

Poco rit. *poco* A tempo

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

CH. Poco rit. *poco* A tempo

SW.

SW.: Tpt., Bourd. 8'

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

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, 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 musical score is written in G major (one sharp) and 7/8 time. The tempo is marked as quarter note = 60. The score is divided into two sections by a double bar line. The first section contains the vocal lines for the Cantor and the Unison People, with the piano accompaniment. The second section contains the 'Amen' response, also with vocal lines and piano accompaniment.

## The Lord Be with You (Alternate version)

## Amen

Edward Lein

V. The Lord be with you:

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

The musical score is written in G major (one sharp) and 7/8 time. The tempo is marked as quarter note = 60. The score is divided into two sections by a double bar line. The first section contains the vocal lines for the Cantor and the Unison People, with the piano accompaniment. The second section contains the 'Amen' response, also with vocal lines and piano accompaniment.

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# 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

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

Organ

*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

Alto

Tenor

Bass

Organ

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

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

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

35

Solo

*ff* Sure - ly Thy lov - ing kind - ness and mer - cy shall

Soprano

*f* full.

Alto

*f*

Tenor

*f* full.

Bass

*f*

Organ

*crescendo*

CH. *ff*

37

*sub. mp* fol - low me all the days of my life; and I will dwell in the

*mp* (Ah ) ) And I will dwell in the

*mp* (h) ) *mf* *crescendo* )

*mp* (Ah) (Ah) All the days of my life I will } dwell in the

*mf* And I will *crescendo*

*mp* )

*mf* )

*Allargando*

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*

*p* 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 piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature is two sharps (D major). The tempo is marked as quarter note = 60. The music features several triplet markings (indicated by a '3' over the notes) and dynamic markings of mezzo-piano (*mp*).

# 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 piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature is two sharps (D major). The tempo is marked as quarter note = 72. The music features several triplet markings (indicated by a '3' over the notes) and dynamic markings of forte (*f*). The first vocal line includes the lyrics 'Hal - le - lu - ia! Hal - - le - lu - ia! Hal - le - lu - ia!'. The second vocal line includes the lyrics 'Hal - le - lu - ia'. The piano accompaniment includes the marking '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 second system of music is a piano accompaniment for the first system. It features a steady bass line in the bass clef and chords in the treble clef. A box with the number '5' is placed above the first measure of the treble staff. The dynamic marking *mp* is placed above the third measure of the treble staff.

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

The third system of music includes a vocal line and a piano accompaniment. The vocal line is in the treble clef, starting on G4 and moving up stepwise to D5. The piano accompaniment is in the bass clef, providing a simple harmonic support. A box with the number '9' is placed above the first measure of the vocal staff. The dynamic marking *mf* is placed above the first measure of the vocal staff. The lyrics are written below the vocal staff.

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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 dynamic markings of *mf* and *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 dynamic marking of *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

The first system of the musical score features four staves. The top staff is for 'Voices' in a soprano clef, with a tempo marking of quarter note = 75. The second staff is for 'Chimes' in a soprano clef. The third and fourth staves are for 'Organ' in treble and bass clefs respectively. The music is in the key of D major (two sharps) and 6/8 time. The lyrics 'mp Cre- ate in me a clean' are written below the voice staff.

The second system of the musical score continues the piece. It features a vocal line and organ accompaniment. A box with the number '4' is placed above the first measure of the vocal line. The lyrics 'heart, O God, and re- new a right spi-rit with- in me. Cast me not a- way from Thy' are written below the vocal staff. The organ accompaniment continues in the same key and time signature.

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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 for the voice, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as *mp* (mezzo-piano) with a quarter note equal to 60 beats per minute. The lyrics are: "The sac-ri-fi-ces of God are a bro-ken spi-rit. A bro-ken and a con-trite". The piano accompaniment features several triplet figures in both hands.

The second system of the musical score continues the piece. It consists of two staves. The key signature remains one sharp (F#). The time signature changes to 2/4 for the first two measures and then to 3/4 for the final measure. The lyrics are: "heart, O God, Thou wilt not de-spise.". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a *mf* (mezzo-forte) dynamic marking in the final measure.

Sunday Morning -- c1997, E. Lein

# O Come, Let Us Sing

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

Edward Lein

Musical score for Soprano, Alto, Tenor, Bass, and Organ. The score is in G major (one sharp) and 4/4 time. The tempo is marked as quarter note = 58. The organ part includes a section for 8' and 16' stops, with a registration change to 8' at the beginning and back to 16' at the end. The organ part features a melodic line in the right hand and a bass line in the left hand, with a registration change to 8' at the beginning and back to 16' at the end. The organ part includes a section for 8' and 16' stops, with a registration change to 8' at the beginning and back to 16' at the end. The organ part features a melodic line in the right hand and a bass line in the left hand, with a registration change to 8' at the beginning and back to 16' at the end.

Musical score for vocal and organ accompaniment. The score is in G major (one sharp) and 3/4 time. The tempo is marked as quarter note = 58. The organ part includes a section for 8' and 16' stops, with a registration change to 8' at the beginning and back to 16' at the end. The organ part features a melodic line in the right hand and a bass line in the left hand, with a registration change to 8' at the beginning and back to 16' at the end. The organ part includes a section for 8' and 16' stops, with a registration change to 8' at the beginning and back to 16' at the end. The organ part features a melodic line in the right hand and a bass line in the left hand, with a registration change to 8' at the beginning and back to 16' at the end.

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

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.

25

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



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 fulness thereof.

Let the sea roar and the fulness thereof.

glad; let the sea roar and the fulness thereof.

Let the sea roar and the fulness thereof.

36

Let the field be joyful, and all that is therein:

Let the field be joyful, and all that is therein.

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

CH.  $\text{♩} = 54$  *mp*

SW. *p*

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

Sunday Morning -- c1997, E. Lein

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# 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

GT. *mf* GT. *f* *unison*  
 Ac - cept as thanks our hum - ble of - fering:  
 PED.: Fd.8' & 16', Sw. to Ped. 8'

5 *parts*  
 All that we have, Lord, comes from Thee. Grant to us Thy  
 CH. *mf*

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

11 *mp* CH.  
 Thy love en - dures e - ter - nal - ly. A - men.

Sunday Morning -- words & music c1997, E. Lein

# Preface & Sursum Corda

Edward Lein

♩ = 56

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

(Unis.)

The first system of the musical score. It features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked as quarter note = 56. The time signature starts in 4/4, changes to 5/4, and returns to 4/4. The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a separate bass line. The piano part includes chords and moving lines in both hands.

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

The second system of the musical score. It continues the vocal and piano parts. The vocal line includes a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand. The time signature changes from 4/4 to 5/4 and then to 6/4.

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

The third system of the musical score. The vocal line includes a triplet of eighth notes. The piano accompaniment also features a triplet of eighth notes in the right hand. The time signature changes from 5/4 to 6/4. The system concludes with a double bar line.



# 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. SW. GT. SW. CH.

*f* *ff* *mp*

+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



3 Rit. 3 Adagio Amen

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

3 Rit. 3 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'

GT.

SW.

*mp*

SOLO

SOLO

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

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

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 (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: "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, indicated by "SW.: Str. 8'". The first system contains 5 measures of music.

Second system of musical notation for the piano accompaniment, starting at measure 6. It continues the accompaniment with a treble and bass clef, key signature of two sharps, and *mp* dynamics. This system contains 6 measures of music.

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 continues with a treble and bass clef, key signature of two sharps, and *mp* dynamics. This system contains 6 measures of music.

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". The piano accompaniment continues with a treble and bass clef, key signature of two sharps, and *mp* dynamics. This system contains 6 measures of music.

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!". The piano accompaniment continues with a treble and bass clef, key signature of two sharps, and *mp* dynamics. This system contains 6 measures of music.

Sunday Morning -- c1997, E. Lein

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.

38

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

42

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

# "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

*mp*

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<sup>3</sup> 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'  
 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.

*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.

SW. SOLO

## Thanksgiving

## Amen

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

Edward Lein

The musical score for "Thanksgiving" and "Amen" is written for voice and piano. It is in the key of D major (indicated by two sharps) and 3/4 time. The tempo is marked as quarter note = 60. The score consists of two systems. The first system includes a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "R. And His mer cy en - dur - eth for - ev - er. A - men." The piano accompaniment features a treble and bass clef. The treble clef part has a melodic line with triplets and a final cadence. The bass clef part provides harmonic support with chords and a steady bass line. The second system continues the piano accompaniment, showing the continuation of the melodic and harmonic lines.

## Pax Domini

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

Edward Lein

The musical score for "Pax Domini" is written for voice and piano. It is in the key of D major (indicated by two sharps) and 3/4 time. The tempo is marked as quarter note = 60. The score consists of two systems. The first system includes a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "R. And with thy spi - rit." The piano accompaniment features a treble and bass clef. The treble clef part has a melodic line with a final cadence. The bass clef part provides harmonic support with chords and a steady bass line. The second system continues the piano accompaniment, showing the continuation of the melodic and harmonic lines.

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. *mf* Rit.

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

♩ = 60

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

SW.

34

GT. SW. GT. Riten. SW. CH.

Molto rit.

38

A tempo 1♩ = 96

TUTTI 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*