

# *Sunday Morning*



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

Volume 1

# *Sunday Morning*

by Edward Lein

-Volume 1-

## WORSHIP & THE WORD

1. <i>Prelude &amp; Choral Call to Worship: Come, my soul, thou must be waking</i> (F. von Canitz)	1
2. <i>Choral Preces: O Lord, open Thou my lips</i> (Psalm 51:15)	1 3
3. <i>Hymn: Lead us, Good Shepherd</i> (E. Lein)	14
4. <b>Two-fold Amen</b>	26
5. <i>Confession: Our help is in the name of the Lord</i> (Ps. 124:8, Ps. 32:5)	26
6. <b>Amen</b> (G major)	27
7. <b>Gloria Patri</b>	27
8. <b>Blessed be God and Alleluia, Christ is Risen</b> ( <i>The Book of Common Prayer</i> )	28
9. <b>Kyrie</b>	29
10. <b>Gloria in Excelsis</b>	30
11. <i>Salutation: The Lord be with you</i> (Versions 1 & 2)	34
12. <b>Amen</b> (E major, no.1)	34
13. <i>Prayer Response: Grant this, O Father</i>	35
14. <i>Choral Psalm (with Gloria Patri): The Lord is my Shepherd</i> (Psalm 23)	36
15. <i>Scripture Preface or Response: O send out Thy light</i> (Psalm 43:3)	44
16. <b>Triple Halleluia</b>	44
17. <i>Hymn: Savior, like a Shepherd lead us</i> (ascribed to D. Thrupp, v. 3 slightly alt.)	45
18. <i>Gospel Preface &amp; Response: Gloria Tibi and Laus Tibi</i>	51

-Volume 2-

## OFFERTORY

19. <i>Prayer: Create in me a clean heart</i> (Psalm 51:10-12)	52
20. <i>Choral Antiphon: The sacrifices of God</i> (Psalm 51:17)	54
21. <i>Anthem (Choral Psalm): O come, let us sing</i> (Psalms 95:1-3, 6-7/96:1-2, 11-13)	55
22. <i>Antiphon: O worship the Lord</i> (Psalm 96: 9a, 8b)	63
& <i>Presentation Hymn: We give Thee but Thine Own</i> (W.W. How)	64
23. <i>Presentation Hymn (Alternate): Accept as Thanks Our Humble Offering</i> (E. Lein)	65

## COMMUNION

24. Eucharistic Prayer: <b>Preface, with Sursum Corda</b> (“Lift up your hearts”)	66
25. <b>Sanctus</b> (Choir)	67
26. <i>Lord's Prayer: For Thine is the kingdom</i>	69
27. <b>Agnus Dei</b> (Choir) & <b>Amen</b> (Congregation & Choir) (with alternate endings, in E or G)	70
28. <i>Hymn</i> (Choral anthem): <b>O Saving Victim</b> (T. Caswell, after St. Thomas Aquinas, alt.)	72
29. <i>Hymn</i> (for Choir, or Choir & Congregation): <b>Break Thou the Bread of Life</b> (M. Lathbury)	77
30. <i>Anthem: The Prayer</i> (J. Very)	79
31. <b>Nunc dimittis</b> (Luke 2:29-32, with Gloria Patri and Sevenfold Amen)	90
32. <i>Thanksgiving Response: And his mercy endureth forever, and Amen</i> (E major, no.2)	96
33. <i>Pax Domini Response: And with thy spirit</i>	96
34. <i>Hymn: O Thou that makest souls to shine</i> (J. Armstrong, alt. )	97
35. <i>Salutation</i> (“The Lord be with you”) and <i>Benedicamus</i> (“Let us bless the Lord”) & <i>Choral Benediction: The Lord bless thee and keep thee</i> (Numbers 6:24-26)	100

©1997-2011, E. Lein, Jacksonville, Florida

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

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

Bar./Basses  
 earth an - oth - er day: Come, — to Him who made — this sple - - dor

**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  
 Altos  
 Tenors  
 Bar./Basses

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

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

♩ = 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:

The vocal staves for the Congregation are arranged in four systems. Each system consists of a single treble clef staff. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The lyrics are: "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:". The second system includes triplet markings (3) over the notes "a - dored" and "e - ras - ing".

Piano

The piano accompaniment is arranged in three systems. The first system has two staves (treble and bass clef). The second system has two staves (treble and bass clef). The third system has two staves (treble and bass clef). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The piano part features triplet markings (3) in the treble clef of the first two systems.

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

The piano accompaniment consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and a separate bass line. The second system also includes a grand staff and a separate bass line. The music features various chords, triplets, and melodic lines.

Congr.

Musical staff for Congregation, first line. Treble clef, key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes.

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

Musical staff for Congregation, second line. Treble clef, key signature of three sharps. Includes a fermata, a triplet of eighth notes, and a ritardando marking.

- 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 eighth and quarter notes.

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 eighth and quarter notes.

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 and eighth notes.

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

Musical staff for Piano, first line. Treble clef, key signature of three sharps. Includes a fermata, a triplet of eighth notes, and a ritardando marking.

Piano

Musical staff for Piano, second line. Bass clef, key signature of three sharps. The accompaniment features chords and moving lines.

Musical staff for Piano, third line. Treble clef, key signature of three sharps. Includes a fermata, a triplet of eighth notes, and a ritardando marking.

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

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

# 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 the first system, featuring vocal lines and piano accompaniment. The vocal line begins with *mp* and the lyrics "A - - men." followed by *mf* and "Glo - ry be to the Fath - er, and to the Son,". The piano accompaniment includes markings for *mp* and *mf*, and a tempo marking of  $\text{♩} = 92$ . The score is in 4/4 time and ends with a 6/4 time signature.

Musical score for the second system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics "and to the Ho - ly Ghost. As it was in the be - gin - ning, is now and e - ver shall be:" with the instruction "(all voices, unison)". The piano accompaniment includes markings for *mf*, *Fd.8'*, and *+Fl.4', Rd.8'*. The tempo is marked *Allargando*. The score is in 6/4 time and ends with a 4/4 time signature.

Musical score for the third system, featuring vocal lines and piano accompaniment. The vocal line includes the lyrics "World with - out end. A - - men." with the instruction "A tempo". The piano accompaniment includes markings for *f* and *+Diap.chorus*. The tempo is marked *A tempo*. The score is in 4/4 time and ends with a double bar line.

# 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!

*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

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

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

GT.: Fd. & Fl. 4', 8' CH.: Poco rit. 3 poco A tempo 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'



# 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.

*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*

*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 is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The tempo is marked as ♩ = 60. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. 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 is in G major (one sharp) and 3/4 time. It features a vocal line and a piano accompaniment. The tempo is marked as ♩ = 72. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The lyrics are: "Hal - le - lu - ia! Hal - - le - lu - ia! Hal - le - lu - ia! Hal - le - lu - ia". The piano part is 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 and bass staves with a tempo marking of quarter note = 92 and a dynamic of *mf*. The bass line includes instructions for Bourdon 4', Fd. 8' and Ped.: Fd. 8', 16'. The second system continues the melodic and harmonic development. The third system concludes the introduction with a final chord.

5  
*mp*

The second system of the piano accompaniment begins at measure 5. It features a melodic line in the treble clef and a bass line in the bass clef. The dynamic is marked *mp*. The music continues for four measures, ending with a final chord.

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

The third system of the piano accompaniment begins at measure 9. It includes a vocal line in the treble clef and a piano accompaniment in the bass clef. The dynamic is marked *mf*. The lyrics are: "v. 1 Sav - ior, like a shep - herd lead us, Much we need Thy ten - der care;". The music continues for four measures, ending with a final chord.

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*

*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 single 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-

## WORSHIP & THE WORD

1. <i>Prelude &amp; Choral Call to Worship: Come, my soul, thou must be waking</i> (F. von Canitz)	1
2. <i>Choral Preces: O Lord, open Thou my lips</i> (Psalm 51:15)	13
3. <i>Hymn: Lead us, Good Shepherd</i> (E. Lein)	14
4. <b>Two-fold Amen</b>	26
5. <i>Confession: Our help is in the name of the Lord</i> (Ps. 124:8, Ps. 32:5)	26
6. <b>Amen</b> (G major)	27
7. <b>Gloria Patri</b>	27
8. <b>Blessed be God and Alleluia, Christ is Risen</b> ( <i>The Book of Common Prayer</i> )	28
9. <b>Kyrie</b>	29
10. <b>Gloria in Excelsis</b>	30
11. <i>Salutation: The Lord be with you</i> (Versions 1 & 2)	34
12. <b>Amen</b> (E major, no.1)	34
13. <i>Prayer Response: Grant this, O Father</i>	35
14. <i>Choral Psalm (with Gloria Patri): The Lord is my Shepherd</i> (Psalm 23)	36
15. <i>Scripture Preface or Response: O send out Thy light</i> (Psalm 43:3)	44
16. <b>Triple Halleluia</b>	44
17. <i>Hymn: Savior, like a Shepherd lead us</i> (ascribed to D. Thrupp, v. 3 slightly alt.)	45
18. <i>Gospel Preface &amp; Response: Gloria Tibi and Laus Tibi</i>	51

-Volume 2-

## OFFERTORY

19. <i>Prayer: Create in me a clean heart</i> (Psalm 51:10-12)	52
20. <i>Choral Antiphon: The sacrifices of God</i> (Psalm 51:17)	54
21. <i>Anthem (Choral Psalm): O come, let us sing</i> (Psalms 95:1-3, 6-7/96:1-2, 11-13)	55
22. <i>Antiphon: O worship the Lord</i> (Psalm 96: 9a, 8b)	63
& <i>Presentation Hymn: We give Thee but Thine Own</i> (W.W. How)	64
23. <i>Presentation Hymn (Alternate): Accept as Thanks Our Humble Offering</i> (E. Lein)	65

## COMMUNION

24. Eucharistic Prayer: <b>Preface, with Sursum Corda</b> (“Lift up your hearts”)	66
25. <b>Sanctus</b> (Choir)	67
26. <i>Lord's Prayer: For Thine is the kingdom</i>	69
27. <b>Agnus Dei</b> (Choir) & <b>Amen</b> (Congregation & Choir) (with alternate endings, in E or G)	70
28. <i>Hymn</i> (Choral anthem): <b>O Saving Victim</b> (T. Caswell, after St. Thomas Aquinas, alt.)	72
29. <i>Hymn</i> (for Choir, or Choir & Congregation): <b>Break Thou the Bread of Life</b> (M. Lathbury)	77
30. <i>Anthem: The Prayer</i> (J. Very)	79
31. <b>Nunc dimittis</b> (Luke 2:29-32, with Gloria Patri and Sevenfold Amen)	90
32. <i>Thanksgiving Response: And his mercy endureth forever, and Amen</i> (E major, no.2)	96
33. <i>Pax Domini Response: And with thy spirit</i>	96
34. <i>Hymn: O Thou that makest souls to shine</i> (J. Armstrong, alt. )	97
35. <i>Salutation</i> (“The Lord be with you”) and <i>Benedicamus</i> (“Let us bless the Lord”) & <i>Choral Benediction: The Lord bless thee and keep thee</i> (Numbers 6:24-26)	100

©1997-2011, E. Lein, Jacksonville, Florida

## -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

*mp*

$\text{♩} = 75$

Detailed description: This system contains the first three measures of the piece. It features four staves: a vocal line, a chimes line, and a grand staff for the organ. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked as  $\text{♩} = 75$ . The organ part begins with a *mp* dynamic. The vocal line has a rest in the first two measures and then begins with the lyrics "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

Detailed description: This system contains measures 4 through 6. It features a vocal line and a grand staff for the organ. The vocal line begins with a boxed measure number '4' and continues with the lyrics "heart, O God, and re- new a right spi-rit with- in me. Cast me not a- way from Thy". The organ accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Sunday Morning -- c1997, E.Lein

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 vocal line, 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 metronome marking of  $\text{♩} = 60$ . 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.

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' pedals. The vocal parts feature a triplet of eighth notes followed by a half note, with lyrics "(Ah)". The organ part features a triplet of eighth notes followed by a half note, with lyrics "SW." and "GT.". The organ part also includes a section for 8' and 16' pedals.

Musical score for vocal parts and organ accompaniment. The score is in G major (one sharp) and 3/4 time. The tempo is marked as quarter note = 58. The vocal parts feature a triplet of eighth notes followed by a half note, with lyrics "O come, let us sing un - to the Lord: Let us make a joy - ful noise to the Rock of our sal -". The organ part features a triplet of eighth notes followed by a half note, with lyrics "SW." and "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,

SW. *mf*

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 <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.

*mf*

28

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

Sing un - to the Lord, bless His name.

31

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-joice Be-fore the Lord: for He com - eth,

*mp sub.* For He com - eth,

*crescendo*

41

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

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.

# 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

$\text{♩} = 54$  *mp* [CH.]

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*

Sunday Morning -- c1997, E. Lein

-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

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

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

5  
All that we have, Lord, comes from Thee. Grant to us Thy

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

*mp*  
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.

♩ = 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. SW. GT. SW. CH.

+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

Sunday Morning -- c1997, E. Lein

# 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,

Sunday Morning-- c1997, E. Lein

-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 Amen

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

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

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

SOLO

SW.

-Bourd.

27

*legato*

*p* (Ah)

(Ah)

*legato*

*p*

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. The first measure includes a triplet of eighth notes in the treble clef. The bass clef has a whole note chord. The system concludes with a double bar line and a sharp sign (#) on the treble clef staff.

Second system of musical notation for the piano accompaniment, starting at measure 6. It continues the accompaniment with similar harmonic structure and includes another triplet of eighth notes in the treble clef. The system ends with a double bar line.

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 chords and some melodic lines in the treble clef. The system ends with a double bar 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". The piano accompaniment continues with chords and some melodic lines in the treble clef. The system ends with a double bar line.

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 chords and some melodic lines in the treble clef. The system ends with a double bar line.

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

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 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-part vocal setting in A major, 3/4 time, with a 2/4 time change at measure 55. The lyrics are "spi - rit loves with Thine in peace to dwell." The music features triplets and a ritardando marking.

Rit.

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

SW.

Three-part piano accompaniment in A major, 3/4 time, with a 2/4 time change at measure 55. It includes trills and triplets. A trill is marked with "SW.: Fl. 4', Rd. 8' & 16'".

A tempo

PED.: +16'

57

SW. 3

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

Continuation of the piano accompaniment, measures 57-60. It features complex rhythmic patterns with triplets and sixteenth notes. A trill is marked with "SW. 3".

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. *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. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. 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 triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. 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. *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.

CH.

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, A - - men,

GT. SW. *mf*

14

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

Perdendosi