

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 & 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. Two-fold Amen	26
5. <i>Confession: Our help is in the name of the Lord</i> (Ps. 124:8, Ps. 32:5)	26
6. Amen (G major)	27
7. Gloria Patri	27
8. Blessed be God and Alleluia, Christ is Risen (<i>The Book of Common Prayer</i>)	28
9. Kyrie	29
10. Gloria in Excelsis	30
11. <i>Salutation: The Lord be with you</i> (Versions 1 & 2)	34
12. Amen (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. Triple Halleluia	44
17. <i>Hymn: Savior, like a Shepherd lead us</i> (ascribed to D. Thrupp, v. 3 slightly alt.)	45
18. <i>Gospel Preface & 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: Preface, with Sursum Corda (“Lift up your hearts”)	66
25. Sanctus (Choir)	67
26. <i>Lord's Prayer: For Thine is the kingdom</i>	69
27. Agnus Dei (Choir) & Amen (Congregation & Choir) (with alternate endings, in E or G)	70
28. <i>Hymn</i> (Choral anthem): O Saving Victim (T. Caswell, after St. Thomas Aquinas, alt.)	72
29. <i>Hymn</i> (for Choir, or Choir & Congregation): Break Thou the Bread of Life (M. Lathbury)	77
30. <i>Anthem: The Prayer</i> (J. Very)	79
31. Nunc dimittis (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

-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' ♩

mp *p* *mp*

Sunday Morning--c1997, E. Lein

PED.: 8', 16'

5

Sopranos

Altos

Tenors

Bar./Basses

Poco rit. A tempo

(Ah)

(Ah)

Organ

SOLO: Fl. (or Bourdon) 8'

mp

CHIME

Poco rit. A tempo

(CHIME)

8

Riten.

f

(Oo oo oo oo ah)

(Oo oo oo oo ah)

Riten.

GT.: Fd. & Rd. 8'

SW.

CH.

mp

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

Sopranos

Altos

Tenors *mp* (Ah)

Bar./Basses

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

CHIME

SW.: + Ch. to Sw. 8'

CH.

14 **A tempo**

p (Ah) (Ah)

p (Ah)

A tempo

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

CH.

17 **Rit.**

Sopranos *p* (Ah — oo - ah)

Altos *p* (Ah — oo - ah)

Tenors *p* (Ah — oo - ah)

Bar./Basses

Organ CH. *p*

20 **A tempo** ♩. = 57

mp {Now is break - ing O'er the

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

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

A tempo ♩. = 57

PED.: Ch. to Ped. 8'

pp

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

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

Altos
 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. *pp*

A tempo

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

A tempo

Organ

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.

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 parts. The first staff (Soprano) begins with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are "Sav - ior, by us a - dored, Our sins er - as - ing:". The second staff (Alto) begins with a treble clef and the same key signature. The lyrics are "ing. Sav - ior a - dored, Our sins e - ras - ing:". The third staff (Tenor) begins with a treble clef and the same key signature. The lyrics are "Sav - ior, by us a - dored, Our sins er - as - ing:". The fourth staff (Bass) begins with a bass clef and the same key signature. The lyrics are "Sav - ior, by us a - dored, Our sins er - as - ing:". The music features a mix of quarter and eighth notes, with some triplets indicated by a '3' over the notes.

Piano

The piano accompaniment consists of four staves. The top two staves (Right Hand) use a treble clef and a key signature of three sharps. The bottom two staves (Left Hand) use a bass clef and the same key signature. The music includes various rhythmic patterns, including triplets and sixteenth notes, providing a harmonic and rhythmic foundation for the vocal parts.

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

♩ = 60

A - men, a - men.

♩ = 56
CANTOR

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

♩ = 60

♩ = 56

CONGREGATION (In unison)

Psalm 32: 5
CANTOR

R. Who made heav - en and earth.

V. I said, I will con -

fess my trans-gres-sions un-to the Lord.

And Thou for-gav'st the in-i-qui-ty of my sin.

CONGR. *3*

Amen

Gloria Patri

Edward Lein

Musical score for Amen and Gloria Patri. The Amen section is in 4/4 time, marked *mp*. The Gloria Patri section is in 4/4 time, marked *mf* with a tempo of $\text{♩} = 92$. The score includes vocal lines and piano accompaniment. The piano part features a *Fd.8'* (Forte dynamic, 8th octave) marking.

Musical score for the Allargando section. It features a vocal line and piano accompaniment. The tempo is marked *Allargando*. The score includes a *3* (triple) marking and a *+Fl.4', Rd.8'* (Flute 4th octave, Recorder 8th octave) marking. The lyrics are: "and to the Ho-ly Ghost. As it was in the be-gin-ning, is now and e-ver shall be:".

Musical score for the A tempo section. It features a vocal line and piano accompaniment. The tempo is marked *A tempo*. The score includes a *f* (forte) marking and a *+Diap.chorus* (Diapason chorus) marking. The lyrics are: "World with-out end. A-men."

Blessed be God

Edward Lein

$\text{♩} = 60$ CANTOR

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

Organ mp mf

PEOPLE (*unis.*)

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

Poco allargando *A tempo* *Rit.*

mf *f* *f*

+Reeds 8'

Alleluia! Christ is Risen!

Edward Lein

$\text{♩} = 88$ CANTOR

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

$\text{♩} = 88$ *mf*

PEOPLE

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

mf *f*

Reeds 8'

+16'

From The Book of Common Prayer

Kyrie

Edward Lein

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

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

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

Fd. 8'

mp

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

attacca

Gloria in Excelsis

Edward Lein

mf Glo - ry be to God on high, *mp* And on earth peace, good
 CH.: Str. & Fl. 8'
 SW.: Tpt., Bourd. 8'
 GT.: full
 CH.: +Fl. 2'
 SW.: Soft 8'
 PED.: 4', 8', 16'
 ♩ = 92

5
 will toward men. *mf* We praise Thee, we bless Thee, we wor-ship Thee, we glo-ri- fy Thee,
 CH.: Prin., Str. 4', 8'
 CH.: +Fl. 2'
 -Fl. 2'
 SW.: Fd., Str., V.cel. 8'
 PED.: -4'
 ♩ = 80

9
 we give thanks to Thee for Thy great glo - ry. O Lord God, Hea-ven-ly King! God the Fath - er Al -
 Poco rit. *f* A tempo
 GT.: Fd. & Fl. 4', 8'
 CH. Poco rit. *f* A tempo
 SW.
 SW.: Tpt., Bourd. 8'
 ♩ = 80

13 $\text{♩} = 69$ (Poco allargando)

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

might -y!

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

17 (A tempo)

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

Have mer-cy up-on us.

(A tempo) [CH.]

21

Cantor

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

mf Re - ceive our prayer.

SW.

mf

24

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

mf Have mer - cy up - on us.

mp

mf +Tpt.8'

CH.

-Tpt.8'

SW.:+Tpt.8'

27

Riten.

A tempo

Cantor

mp Thou on - ly art the Lord. _____

f For Thou on - ly art ho - ly.

mf Thou on - ly, O

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.

J = 60

The Lord Be with You (Alternate version)

Amen

Edward Lein

V. The Lord be with you:

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

J = 60

Sunday Morning -- c1997, E. Lein

Grant this, O Father

Edward Lein

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

(CHIME)

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

ad - vo - cate. A - men.

Psalm 23: "The Lord is My Shepherd"

Edward Lein

1 $\text{♩} = 58$

Solo

Organ

mp

Solo

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

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*

ffp (PED.: -Fd. 16')

42 **A tempo**

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

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

A tempo

SW. *mf*

SW.

45

Solo

Soprano

Alto

Tenor

Bass

Organ

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

and to the Ho - ly *fp* Ghost.

and to the Ho - ly *fp* Ghost.

(SW.) *p*

48

now, and ev - er shall be:

p World with - out end.

p World with - out end.

p World with - out end.

p World with - out end.

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

Solo *mp*

(SW.: -Cor de nuit)

51

Solo *mp* A - men.

Tenor *mp* A - men.

Bass *mp* A - men.

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

54

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

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

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

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.

mp

♩ = 60

Detailed description: This musical score is for the hymn 'O Send out Thy Light'. It features a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked as ♩ = 60. The vocal line begins with a treble clef and a dynamic marking of *mp*. The lyrics are 'O send out Thy light and Thy truth: Let them lead me.' The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a separate bass line. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The score concludes with a double bar line and a key signature change to D major.

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

♩ = 72

Detailed description: This musical score is for the hymn 'Triple Halleluia'. It features a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked as ♩ = 72. The vocal line begins with a treble clef and a dynamic marking of *f*. The lyrics are 'Hal - le - lu - ia! Hal - - le - lu - ia! Hal - le - lu - ia!'. The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a separate bass line. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The score concludes with a double bar line and a key signature change to D major.

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 descending. The bass clef has a simple accompaniment. The second system continues the melody with some chords. The third system concludes the introduction with a final chord.

5
mp

Measures 5-8 of the piano accompaniment. The treble clef continues with a melodic line, and the bass clef provides a steady accompaniment. The dynamic is marked *mp*.

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

Measures 9-12 of the hymn. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The lyrics are: "v. 1 Sav - ior, like a shep - herd lead us, Much we need Thy ten - der care;". The dynamic is marked *mf*.

11

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

13

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

15

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

17

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

+Reed 8'

mf

19

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

21

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

23

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

25 SOPRANOS & ALTOS

TENORS, BASSES & CONG.

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

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

Fl. 4', 8'

mf Fd. 4', 8'

28

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

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

30

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

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

32

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

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

mp *p*

[+Fl. 2']

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

Gloria Tibi

Edward Lein

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

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

Chimes: $\text{♩} = 75$, *mf*

Organ: $\text{♩} = 75$, *mf*, *f*

Laus Tibi

Edward Lein

Musical score for "Laus Tibi" by Edward Lein. The score is in G major (one sharp) and 4/4 time. It features two parts: Voice and Piano. 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