

# *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)

The musical score is for the hymn "Sunday Morning" by E. Lein, circa 1997. It is written in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 58. The score includes parts for Soprano, Alto, Tenor, and Baritone/Bass voices, and an Organ accompaniment.

**Vocal Parts:**

- Sopranos:** Rests throughout the first four measures.
- Altos:** Rests throughout the first four measures.
- Tenors:** Rests in measures 1 and 2, then a half note G#4 in measure 3, and a half note G#4 in measure 4. The lyrics "(Ah)" are written below the notes in measures 3 and 4.
- Bar./Basses:** Rests throughout the first four measures.

**Organ Accompaniment:**

- Right Hand:**
  - Measures 1-2: A half note G#4, followed by a triplet of eighth notes (F#4, E4, D#4) marked *mp*.
  - Measures 3-4: A half note G#4, followed by a triplet of eighth notes (F#4, E4, D#4) marked *p*.
- Left Hand:**
  - Measures 1-2: A half note G#3, followed by a triplet of eighth notes (F#3, E3, D#3) marked *mp*.
  - Measures 3-4: A half note G#3, followed by a triplet of eighth notes (F#3, E3, D#3) marked *p*.

**Additional Annotations:**

- ANT.: Trumpet 8':** Indicated above the organ right hand in measure 1.
- SW.: Tpt. 8' (box closed):** Indicated below the organ left hand in measure 1.
- CHIME:** Indicated above the organ right hand in measure 3.
- CH.: Fd. & Str. 8':** Indicated below the organ left hand in measure 3.

**Performance Notes:**

- The organ part features a triplet of eighth notes in measures 1, 2, 3, and 4.
- The organ part is marked *mp* (mezzo-piano) in measures 1 and 2, and *p* (piano) in measures 3 and 4.
- The organ part is marked *CHIME* in measure 3.
- The organ part is marked *CH.: Fd. & Str. 8'* in measure 3.

5

**Poco rit. A tempo**

Sopranos

Altos

Tenors (Ah)

Bar./Basses

Organ

*mp* CHIME

SOLO: Fl. (or Bourdon) 8'

**Poco rit. A tempo**

(CHIME)

8

**Riten.**

(Oo oo oo oo ah)

**Riten.**

GT.: Fd. & Rd. 8'

SW. CH.

*mp*

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

Sopranos

Altos

Tenors *mp* (Ah)

Bar./Basses

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

Organ

CHIME

SOLO

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*

2/4 6/8

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*

6/8

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

Detailed description: This block contains the musical score for measures 41 to 43. The vocal parts are written in a single melodic line for all four parts (Sopranos, Altos, Tenors, and Bar./Basses). The lyrics are: '{pros - per ev - er Each en-dea-vor, when thine aim is good and true;\_\_'. The organ part consists of two staves (treble and bass clef) with a simple harmonic accompaniment. The tempo marking 'Poco rit.' is placed above the organ staff. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8.

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**

Detailed description: This block contains the musical score for measures 44 to 46. The vocal parts continue in unison. The lyrics are: 'But\_ that He may ev - er thwart thee, and con - vert thee, When thou' and 'But\_\_ that He may ev - - er thwart\_\_ thee, and\_\_ con - vert thee, When thou'. The organ part continues with the same accompaniment. The tempo marking 'A tempo' is placed above the organ staff. The key signature remains two flats, and the time signature is 6/8.

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

Tenors

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

Bar./Basses

**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

**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 -

68

Rit.

cloud - ed day. A - men.

cloud 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 *mp* lips, *mf*

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.

21

Congr.

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

Piano

23

*f* Lord, help us put a - side *mp* our self - ish - ness and pride,

*f*

*mp* CH.: 8'

*f*

*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  $\text{♩} = 56$

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.

Piano

*f*

3

SW. 3

GT.: +Rd.8'

*f*

PED.: 8', 16'

The musical score is for page 46, marked with a tempo of quarter note = 56. It features a Congregation (Congr.) part and a Piano part. The key signature has three sharps (F#, C#, G#). The Congregation part consists of four staves of vocal lines. The first staff has the lyrics "Ev - er be with us, Lord, Our souls em - brac - ing." The second staff has the lyrics "Be with us, Lord, our souls em - brac -". The third and fourth staves have the lyrics "Ev - er be with us, Lord, Our souls em - brac - ing." The Piano part consists of five staves. The first staff has a forte (*f*) dynamic and a triplet of eighth notes. The second staff has a triplet of eighth notes. The third staff has a triplet of eighth notes. The fourth staff has a triplet of eighth notes. The fifth staff has a triplet of eighth notes. The score also includes a guitar part (GT.) with a marking of "+Rd.8'" and a piano pedal marking "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

-23-

50

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.



Piano



# 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.

The musical score is written for voice and piano. The 'Two-fold Amen' section is in 4/4 time with a tempo of 60 beats per minute. It features a vocal line with a long note on 'men' and a piano accompaniment with chords. The 'Confession' section begins with a CANTOR line and a V. line, both in 4/4 time with a tempo of 56 beats per minute. The piano accompaniment continues with chords and some moving lines.

CONGREGATION (*In unison*)

R. Who made heav - en and earth.

Psalm 32: 5

CANTOR

V. I said, I will con -

This section continues the musical score. The CONGREGATION part is in 4/4 time. The CANTOR and V. parts are also in 4/4 time. The piano accompaniment provides harmonic support for the vocal lines.

CONGR.

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

The final section of the musical score, featuring the CONGREGATION part and the concluding lines of the Confession. The piano accompaniment includes some triplet rhythms.

## Amen

## Gloria Patri

Edward Lein

*mp* A - - men. *mf*  $\text{♩} = 92$  Glo - ry be to the Fath - er, and to the Son,

*mp* *mf* Fd.8'

**Allargando**

and to the Ho - ly Ghost. As it was in the be - gin - ning, is now and e - ver shall be:

(all voices, unison)

**Allargando**

+Fl.4', Rd.8'

3

**A tempo**

*f* World with - out end. A - - men.

**A tempo**

+Diap.chorus

*f*

# Blessed be God

Edward Lein

$\text{♩} = 60$  CANTOR

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

*mf*

Organ

$\text{♩} = 60$

*mp*

*mf*

**Poco allargando** **A tempo** **Rit.**

PEOPLE (*unis.*)

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

*mf*

**Poco allargando** **A tempo** **Rit.**

*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

*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'

*mp*

Fd. 8'

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'

SW.: Soft 8'

PED.: 4', 8', 16'

$\text{♩} = 92$

5  $\text{♩} = 80$

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'

$\text{♩} = 80$

9 *Poco rit.* *poco* *A tempo*

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

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

CH. *Poco rit.* *poco* *A tempo*

SW.

SW.: Tpt., Bourd. 8'

$\text{♩} = 80$

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. \_\_\_\_

For Thou on - ly art ho - ly.

*mf*

Thou on - ly, O

Riten.

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

A tempo

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

GT.:+Sw. to Gt. 8'

*mp**mf*

SW.

30

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

33

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.

$\text{♩} = 60$

## The Lord Be with You (Alternate version)

## Amen

Edward Lein

V. The Lord be with you:

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

$\text{♩} = 60$

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

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*

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

CH.

GT.

Organ

*f*

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

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

And my cup shall be

*mf* 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

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

Soprano

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

Alto

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

Tenor

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

Bass

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

Organ

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

(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* *mf*

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. 3 Solo

SW.

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

*mp*  $\text{♩} = 60$

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

*mp*  $\text{♩} = 60$

The musical score for 'O Send out Thy Light' is written for voice and piano. The key signature is D major (two sharps). The tempo is marked as quarter note = 60. The music features a vocal line and a piano accompaniment. The piano part includes triplets and a melodic line in the right hand. The lyrics are: 'O — send out Thy light and Thy truth: Let them — lead — me.'

## Triple Halleluia

Edward Lein

*f*  $\text{♩} = 72$

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

Hal - le - lu - ia

*f*  $\text{♩} = 72$

Rd. 8'

The musical score for 'Triple Halleluia' is written for voice and piano. The key signature is D major (two sharps). The tempo is marked as quarter note = 72. The music features a vocal line and a piano accompaniment. The piano part includes triplets and a melodic line in the right hand. The lyrics are: 'Hal - le - lu - ia! Hal - - le - lu - ia! Hal - le - lu - ia! Hal - le - lu - ia'.

Hymn: Savior, Like a Shepherd Lead Us

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

Edward Lein

Musical score for the organ piece "Bourdon 4", Fd. 8' and "Ped.: Fd. 8'. 16''". The score is in 6/4 time, with a tempo marking of  $\text{♩} = 92$ . The key signature is one sharp (F#). The score consists of three staves: the top staff is for the Bourdon 4', Fd. 8' (marked *mf*), the middle staff is for the Ped.: Fd. 8'. 16'', and the bottom staff is for the Ped.: Fd. 8'. 16''. The Bourdon 4', Fd. 8' part features a melodic line with a *mf* dynamic, while the Ped.: Fd. 8'. 16'' part provides a harmonic accompaniment. The score is divided into four measures, with the first measure containing a *mf* dynamic marking.

5

mp

9

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

The image shows a musical score for a hymn. It features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The piano accompaniment consists of two staves, both in treble and bass clefs, with the same key signature and time signature. The music is in 4/4 time. The vocal line begins with a mezzo-forte (*mf*) dynamic. The lyrics are: "v. 1 Sav - ior, like a shep - herd lead us, Much we need Thy ten - der care;". The score is divided into two measures by a vertical bar line. The first measure contains the vocal melody and the piano accompaniment. The second measure contains the vocal melody and the piano accompaniment. The piano accompaniment features a steady bass line and a treble line with chords and moving lines.

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

[+Fl. 2']

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

## Gloria Tibi

Edward Lein

♩ = 75

Voices

Glo - ry be to Thee, O Lord.

Chimes

*mf*

Organ

*mf*

*f*

## Laus Tibi

Edward Lein

♩ = 75

*f* Praise be to Thee, O Christ.\_\_\_\_

♩ = 75

*f*

Sunday Morning -- c1997, E. Lein