

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 Dimitis*, 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 Rudolp Ludwig von Canitz
(1655-99); tr. Henry J. Buckoll, alt.

Edward Lein (b.1955)

The musical score consists of two systems of music. The first system, starting at measure 1, features four staves: Sopranos (G clef), Altos (C clef), Tenors (F clef), and Bar/Basses (Bass clef). The key signature is A major (three sharps). The tempo is indicated as $\text{♩} = 58$. The second system begins at measure 5, with the organ part (indicated by a brace) and the chime part. The organ part includes dynamics mp and p , and articulation marks like 3 . The chime part includes dynamics mp and p , and articulation marks like 3 . The organ part also specifies "ANT.: Trumpet 8'" and "SW.: Tpt. 8' (box closed)". The chime part specifies "CHIME", "CH.: Fd. & Str. 8'", and "PED.: 8', 16'".

Sunday Morning--c1997, E. Lein

5

Sopranos

Altos

Tenors

Bar./Basses

Poco rit. A tempo

SOLO: Fl. (or Bourdon) 8'

Organ

Poco rit. A tempo

8

Riten.

(Oo oo oo oo ah)

Riten.

GT.: Fd. & Rd. 8'

SW.

CH.

mp

11 **A tempo**

Sopranos

Altos

Tenors

mp (Ah)

Bar./Basses

Rit.

A tempo *espressivo*

SOLO

CHIME

CH.

SW.: + Ch. to Sw. 8'

Rit.

14 **A tempo**

p (Ah) (Ah)

p (Ah)

A tempo

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

CH.

-3-

17

Sopranos *p* (Ah oo ah) Rit.

Altos *p* (Ah oo ah) *p* (Ah oo ah)

Tenors *p* (Ah oo ah)

Bar./Basses

Organ CH. *p*

20 A tempo $\text{J} = 57$

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 $\text{J} = 57$

PED.: Ch. to Ped. 8'

pp

23

Sopranos **Poco rit.** **A tempo**

Altos

Tenors

Bar./Basses

Organ

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

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

Poco rit.

A tempo

26

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

mf

Rit.

A tempo

+16'

29

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

Altos

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

Bar./Basses

Organ

32

Poco rit. A tempo

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

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

Poco rit. A tempo

Organ part (continued from previous page)

35

Rit.

Sopranos

God hath tend - ed With His care__ thy help - less

Altos

God hath tend - ed With His care__ thy help - less,

Tenors

God hath tend - ed With His care__ thy help - less, help - less

Bar./Basses

help - less

Rit.

Organ

38

A tempo

hours. | 3 8 - | 6 8 | *mp* Pray | that He may

Pray | 3 8 | 6 8 | *mp* | that He may

hours. | 3 8 | 6 8 | *p* Pray | that He may

Pray | 3 8 | 6 8 | *mp* | that He may

A tempo

hours. | 3 8 | 6 8 | *pp* | - |

41

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

Altos

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

Bar./Basses

Poco rit.

Organ

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

Organ

47

Rit.

Sopranos

Altos

Tenors

Bar./Basses

A tempo

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

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

Rit.

Organ

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
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'**

-10-

59

A tempo

Sopranos

Altos

Tenors

Bar./Basses

A tempo

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

Altos

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

Bar./Basses

Organ

68 Rit.

cloud - ed day. A - men.

cloud - ed day.

cloud - ed day. A - men.

cloud - ed day.

Rit.

Choral Preces

J = 92

Edward Lein

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

Altos:

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

Bar./Basses:

4

and my mouth shall show forth Thy praise.

and my mouth shall show forth Thy praise.

Bar./Basses:

Sunday Morning -- c1997, E. Lein

Hymn: Lead Us, Good Shepherd

Edward Lein

Musical score for piano, page 4, measures 1-3. The score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. Measure 1: Treble staff has eighth notes and sixteenth-note pairs. Bass staff has eighth-note pairs. Bottom staff has eighth notes. Measure 2: Treble staff has eighth notes and sixteenth-note pairs. Bass staff has eighth-note pairs. Bottom staff has eighth notes. Measure 3: Treble staff has eighth notes and sixteenth-note pairs. Bass staff has eighth-note pairs. Bottom staff has eighth notes.

A musical score for piano, featuring three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a bass clef. The key signature is two sharps. Measure 1 starts with a whole note followed by a half note. Measure 2 begins with a quarter note. Measures 3-4 show eighth-note patterns. Measures 5-6 feature sixteenth-note patterns. Measures 7-8 conclude the section.

10 $\text{♩} = 69$

Congr.

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

mf GT.

SW.: Fl., Bound. 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. ♩^3

21

Congr.

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

Piano

23

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

f

mp CH.: 8'

f

CH.: 8'

mp

25

Congr.

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

Piano

mf

GT.

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 tol - erance, Lead us, Dear Shep -

GT.

SW.

36

Rit.

Congr. herd.

Rit.

p SW.

Poco adagio $\text{♩} = 52$

mp We kneel be - fore you, Lord,

Poco adagio $\text{♩} = 52$

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 - fence:

Congr.

42

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

This musical score page shows two staves for the congregation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in A major (three sharps). Measure 42 begins with a quarter note followed by eighth notes. Measure 43 continues with eighth notes. The lyrics "Re - store our in - no - cence Through Your be - ne - vo - lence," are written below the notes. The piano accompaniment consists of simple chords in the bass and harmonic support in the treble.

44

Mer - ci - ful Shep - - herd.

This musical score page shows two staves for the congregation. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in A major (three sharps). Measure 44 begins with a quarter note followed by eighth notes. Measure 45 continues with eighth notes. The lyrics "Mer - ci - ful Shep - - herd." are written below the notes. The piano accompaniment includes sustained notes and eighth-note patterns in the bass staff.

Congr.

46 $\text{♩} = 56$

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

SW. $\frac{3}{8}$

GT.: +Rd.8'

$\text{♩} = 16$

Congr.

48

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

Piano

Congr.

50

The musical score consists of two parts: Congregation (top) and Piano (bottom). The Congregation part uses treble clef and has a key signature of four sharps. The piano part uses bass clef and has a key signature of three sharps. The score is in common time. The vocal line for the congregation includes lyrics such as "Guide and protect, we pray, Those here and those away", "Guide and protect now we pray, Those here and all those so far a", and "Guide and protect, we pray, Those here and those away". The piano part provides harmonic support with chords and rhythmic patterns.

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.

52

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

Rit.

- 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

Musical score for "Two-fold Amen" featuring two staves. The top staff is in treble clef, 4/4 time, and A major (two sharps). The bottom staff is in bass clef, 4/4 time, and A major. The tempo is 60. The lyrics "A-men, a-men." are written above the notes. The score concludes with a double bar line and a repeat sign.

Psalm124: 8

Confession

Edward Lein

CANTOR

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

Musical score for "Confession" featuring two staves. The top staff is in treble clef, 4/4 time, and A major. The bottom staff is in bass clef, 4/4 time, and A major. The tempo is 60. The lyrics "CONGREGATION (In unison) R. Who made heav - en and earth." are written above the notes. The score concludes with a double bar line and a repeat sign.

Psalm 32: 5

CANTOR

V. I said, I will con -

Musical score for "Psalm 32: 5" featuring two staves. The top staff is in bass clef, 3/4 time, and A major. The bottom staff is in treble clef, 3/4 time, and A major. The lyrics "CONGR. fess my trans-gres-sions un - to the Lord. And Thou for -gav'st the in - i - qui - ty of my sin." are written above the notes. The score concludes with a double bar line and a repeat sign.

Amen

mp A - men.

Gloria Patri

Edward Lein

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

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)

+Fl.4', Rd.8'

A tempo

f World with - out end. A - men.

f +Diap.chorus

Blessed be God

J. = 60

CANTOR

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

Edward Lein

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

f A tempo

Rit.

+Reeds 8'

f

J. = 88 CANTOR

Alleluia! Christ is Risen!

Edward Lein

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

In unison

J. = 52

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

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

J. = 52

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

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

ff GT.: full CH.: +Fl.2'
SW.: Soft 8'

PED.: 4', 8', 16'

mf We praise Thee, we bless Thee, we wor-ship Thee, we glo-ri- fy Thee,

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

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

PED.: 4'

poco A tempo
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. *poco* A tempo
SW.

SW.: Tpt., Bourd.8'

13

Cantor

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

mf might - y!

p

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

mp

(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.

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.

SW.:+Tpt.8'

27

Cantor

Riten.

A tempo

mp Thou on - ly art the Lord. *mf* Thou on - ly, O

f For Thou on - ly art ho - ly. *SW.*

f GT.:+Sw. to Gt. 8'

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

A tempo³ CH.: Fl.4', 8'; Sw. to Ch. 8'

30

Christ, with the Ho - ly Ghost, art most high in the glo - ry *crescendo* of God the Fath - er. *f* +Tpt.8'

33

A - men, A - men. A - men.

-Tpt. +Tpt.8'

The Lord Be with You

Amen

Edward Lein

Musical score for "The Lord Be with You" and "Amen" by Edward Lein. The score consists of two parts: CANTOR and PEOPLE (Unis.). The CANTOR part is in bass clef, and the PEOPLE part is in treble clef. The tempo is indicated as $\text{♩} = 60$. The lyrics are:

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

The Lord Be with You (Alternate version)

Amen

Edward Lein

Musical score for an alternate version of "The Lord Be with You" and "Amen" by Edward Lein. The score consists of two parts: CANTOR and PEOPLE (Unis.). The CANTOR part is in bass clef, and the PEOPLE part is in treble clef. The tempo is indicated as $\text{♩} = 60$. The lyrics are:

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

Sunday Morning -- c1997, E. Lein

Grant this, O Father

Edward Lein

In unison

mp Grant this, O Fa - ther, for the sake of Je - sus Christ,

(CHIME)

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

mp ad - vo - cate.

A - _____. men.

A - _____. men.

Psalm 23: "The Lord is My Shepherd"

Edward Lein

1 = 58

Solo

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

Organ

mp SW.

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

6

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

Solo

10

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

(Solo)
 SW.

Solo

14

Solo

Soprano

Alto

Tenor

Bass

Organ

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

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

He

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

Alto

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

Bass

CH.

Organ GT.

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'

Alto 28
mf Thou hast pre - pared a ta - ble be - fore me in the pres - ence of them that trou - ble me;

Organ
 CH. GT.

- 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.

35

Solo

Soprano

Alto

Tenor

Bass

Organ

f full.

f #*g:*

f full.

f

crescendo

CH. *ff*

37

sub. fol - low me all the days of my life;

mp (Ah)

mp (Ah)

mp (Ah)

All Ah

mf

mf

Allargando

and I will dwell in the

And I will dwell in the

crescendo

dwell in the

crescendo

mf

mf

mf

mf

39

Solo: ***ff*** House of the ***fp*** 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*** House of the ***fp*** (SW.: -GT. to SW.) Solo ***mp***
ff House of the ***ffp*** (PED.: -Fd. 16') -

42 **A tempo**

45

Solo

Soprano

Alto

Tenor

Bass

Organ

mp As it in was the be - gin - ning, is
fp host.
fp Ghost.

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'
p

pp

p World with-out end.

p Solo *mp*

(SW.: -Cor de nuit)

51

Solo Tenor Bass

$\text{G} \# \#$ 2 $\text{G} \# \#$ 2 $\text{Bass} \# \#$ 2

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

Organ

mp (Solo) SW. CH. Solo

54

$\text{G} \# \#$

$\text{G} \# \#$

$\text{G} \# \#$

$\text{G} \# \#$

$\text{Bass} \# \#$

$\text{Bass} \# \#$

$\text{Bass} \# \#$

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

Musical score for "O Send out Thy Light" in G major, 3/4 time. The vocal line is in soprano and basso continuo parts. The vocal part starts with a melodic line and lyrics: "O send out Thy light and Thy truth: Let them lead me." The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. Measure numbers 1 through 10 are indicated at the end of each system.

Triple Hallelujia

Edward Lein

Musical score for "Triple Hallelujia" in G major, 3/4 time. The vocal line consists of three identical melodic phrases: "Hal - le - lu - ia!" The piano accompaniment features sustained notes and rhythmic patterns. The score includes a repeat sign with "Rd. 8'" indicating a return to an earlier section. Measure numbers 1 through 10 are indicated at the end of each system.

Hymn: Savior, Like a Shepherd Lead Us

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

Edward Lein

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

5
mp

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

Sunday Morning -- c1997, E. Lein

11

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

13

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

15

mp

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

17

mf

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

+Reed 8'

19

mf

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 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:

Fd. 4', 8'

30

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

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

32

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

mp

p

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

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 consists of three staves: Voices, Chimes, and Organ. The tempo is indicated as $\text{♩} = 75$. The vocal line begins with a rest followed by the lyrics "Glo - ry be to Thee, O Lord." The chimes provide harmonic support with sustained notes. The organ part features a bass line and harmonic chords. Dynamics include *mf*, *f*, and *p*.

Laus Tibi

Edward Lein

Musical score for "Laus Tibi" by Edward Lein. The score consists of two staves: Treble and Bass. The tempo is indicated as $\text{♩} = 75$. The lyrics "Praise be to Thee, O Christ." are sung. The bass staff provides harmonic support with sustained notes and chords. Dynamics include *f* and *p*.

Sunday Morning -- c1997, E. Lein