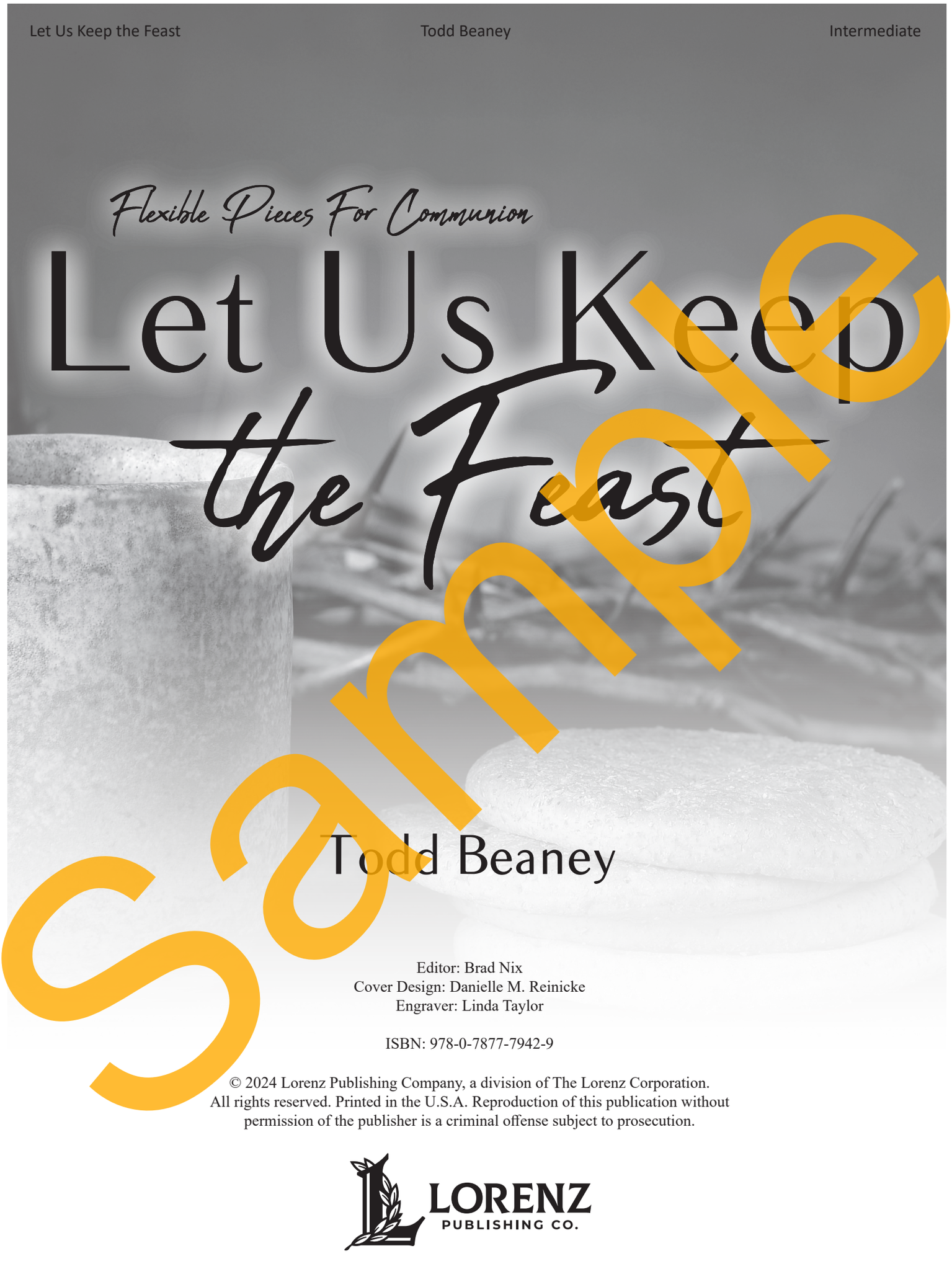

Flexible Pieces For Communion

Let Us Keep *the Feast*

Sample

Todd Beaney

Editor: Brad Nix
Cover Design: Danielle M. Reinicke
Engraver: Linda Taylor

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Foreword

As church pianists, we often have the great privilege of playing music for Communion in worship services. This usually requires providing music of uncertain duration and sometimes adjusting that duration in real time. The nature of Communion makes this a given, but there is the potential for added uncertainty as well: unexpected variations in congregational attendance (due to weather, vacations, holidays, etc.); an unfamiliar venue (such as a different room or even a different church altogether, if one is a substitute pianist); or even a change in the Communion procedure itself.

At the small church where I was pianist and music director for many years, we used to gather in our Fellowship Hall each spring for our intimate and beloved Maundy Thursday service, the only regular service not typically held in our sanctuary. People were seated in groups of eight or so around tables. They first shared a simple meal and then remained for the service when the meal had ended. Communion was brought to each table by its respective deacon, and the timing of the whole process was always very different from that of Communion in the sanctuary on Sunday morning! With only one chance each year to play this service, in its less-familiar setting, it took me several years to gain a feel for the timing of Communion there. During the first few years, I relied heavily on improvisation to make the music synchronize with the serving of the elements.

My goal in writing this collection was to provide music for situations such as these, where the performer needs many options to navigate challenges and surprises. All the pieces in this collection have built-in flexibility throughout—optional repeats, cuts that will sound smooth, and multiple endings—in order to provide options to get you close to where you will need to be timewise. Most of these pieces also have lots of extra flexibility at the end, providing multiple avenues for navigating closure "on the fly," either by extending the music or cutting it short.

Every piece in this book can easily be extended to more than five minutes in length (even without playing repeated sections more than twice) or be shorter than 2:30. At least four pieces may be performed in one minute or less. Because each piece is of indefinite length (depending on the choices the performer makes), duration indications have intentionally been left out.

As you approach this collection, it's a good idea to have a plan for a given piece based on your estimate of the amount of time for which music will be needed—Will you need to play all the repeats? Some of them? None of them? Will you need to make any cuts?—and prepare and practice it accordingly. I also recommend practicing different possible versions of these pieces, particularly the ending options, so that you will be familiar enough with the music to make any real-time jump or cut comfortably if needed.

I hope this music will be beneficial to church pianists who need flexible music to perform at Communion, and that it is both spiritually inspiring and conducive to reflection for all who hear and play it.

—Todd Beaney

Sample

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AVON

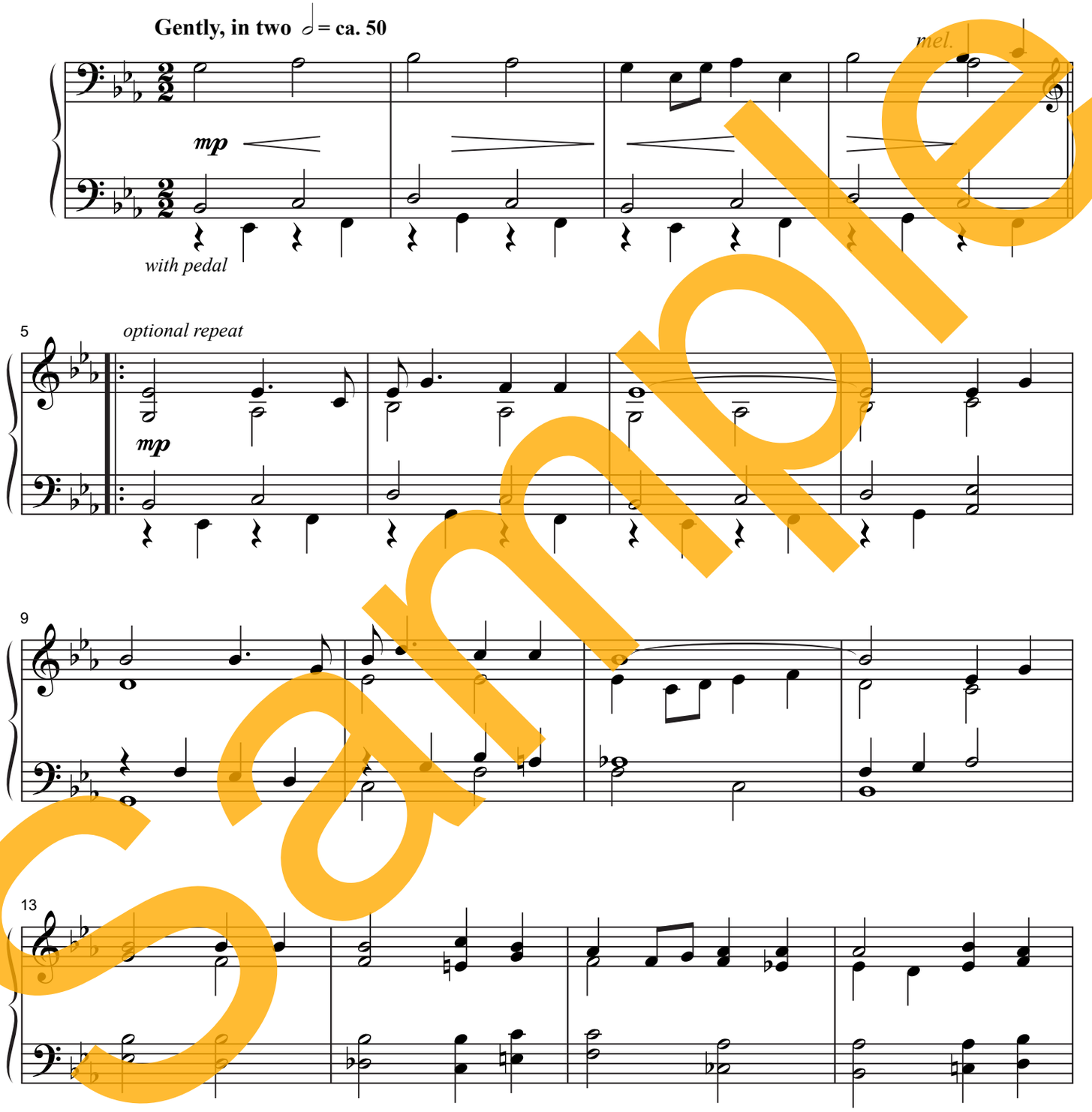
There's a Wideness in God's Mercy 48
STUTTGART

Sample

Let Us Break Bread Together

Todd Beaney

Tune: **BREAK BREAD TOGETHER**
African American Spiritual



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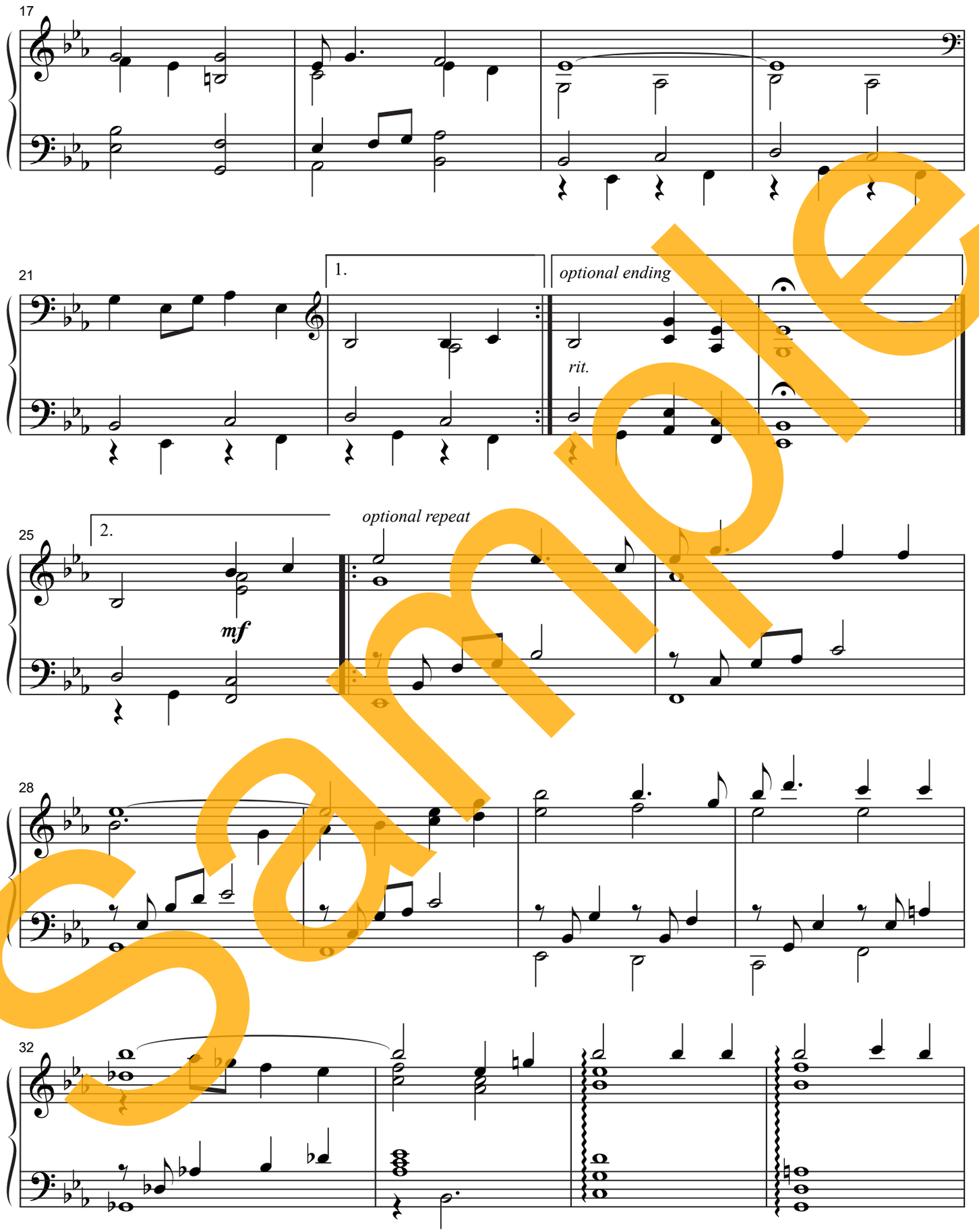

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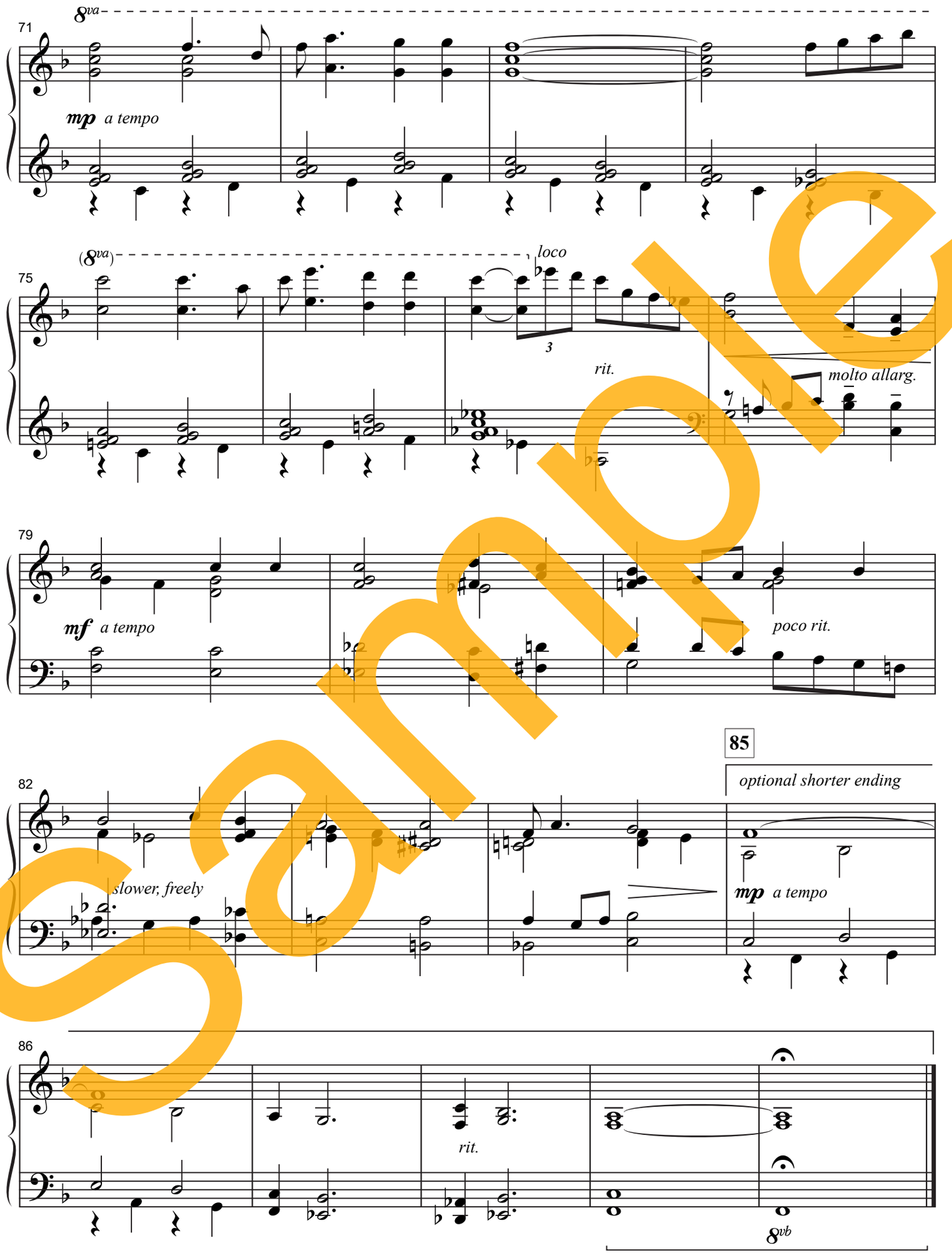
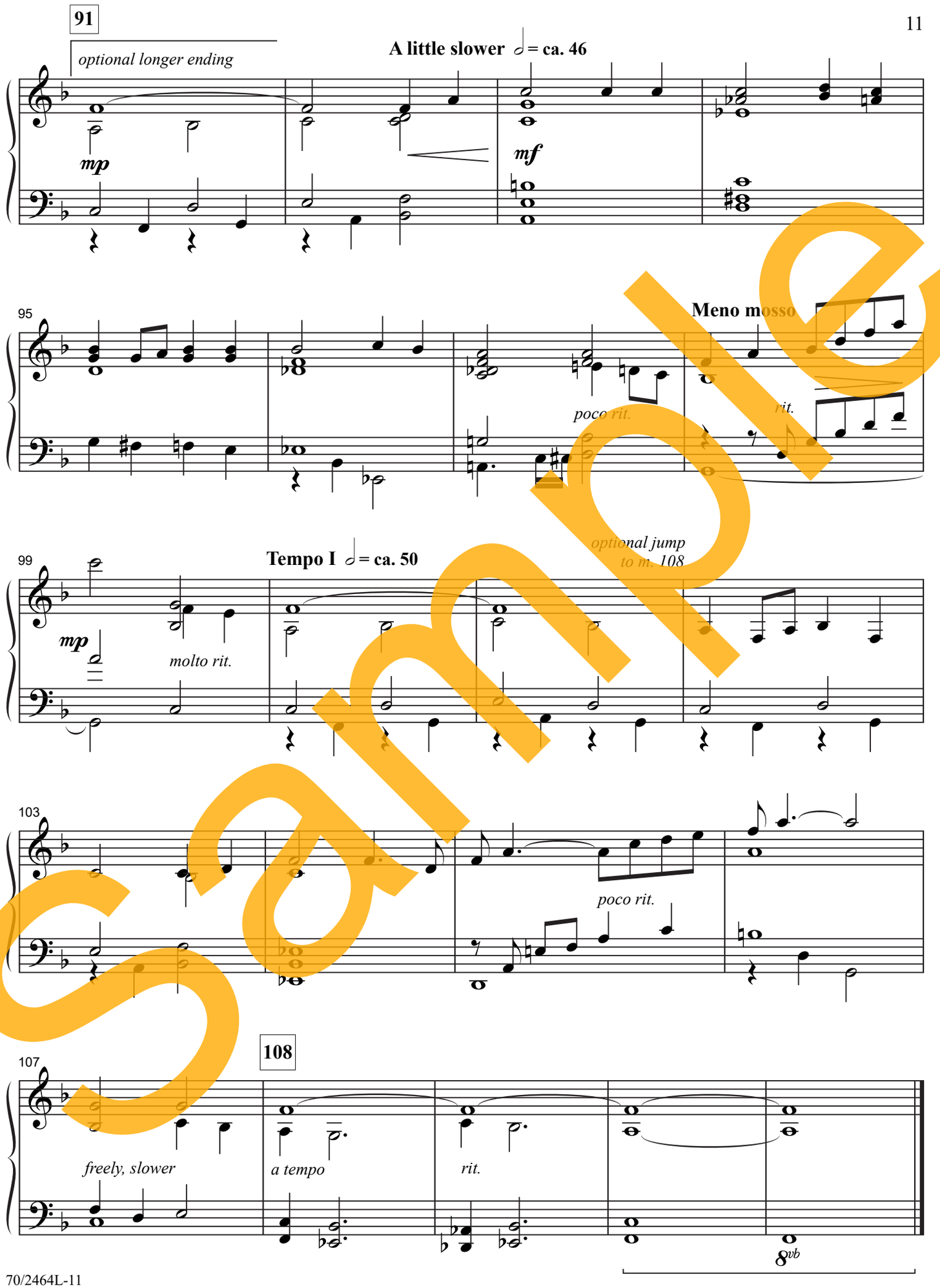

8va
71
mp a tempo
(8va)
loco
75
3
rit.
molto allarg.
79
mf a tempo
poco rit.
85
optional shorter ending
82
slower, freely
mp a tempo
86
rit.
8vb

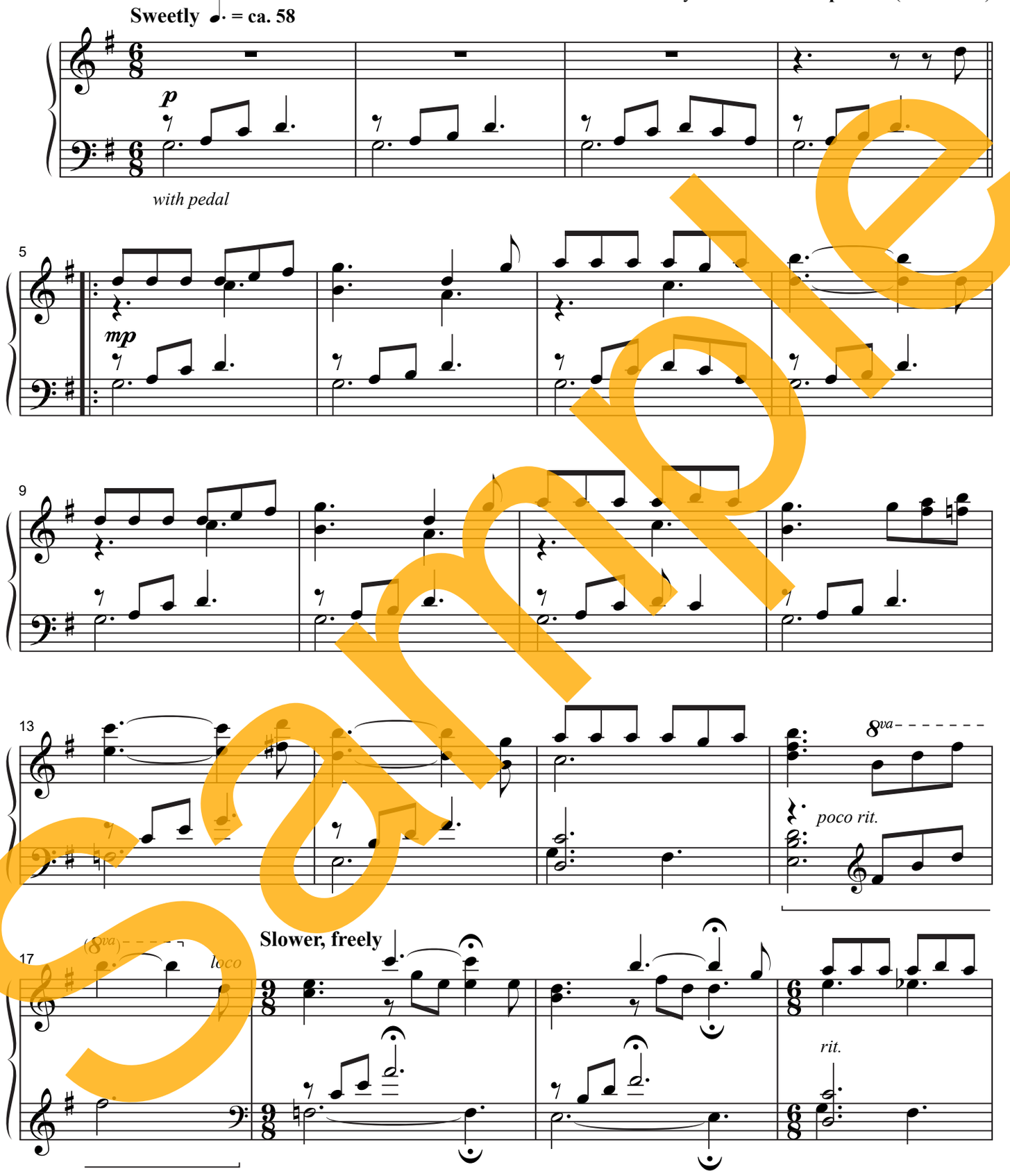
Sample


91
optional longer ending
A little slower 𝅗𝅥 = ca. 46
mp
mf
95
Meno mosso
poco rit.
rit.
99
Tempo I 𝅗𝅥 = ca. 50
optional jump
to m. 108
mp
molto rit.
103
poco rit.
107
108
freely, slower
a tempo
rit.
8vb

Sample

Redeemed, How I Love to Proclaim It

Todd Beaney
Tune: **REDEEMED**
by **William J. Kirkpatrick** (1838-1921)



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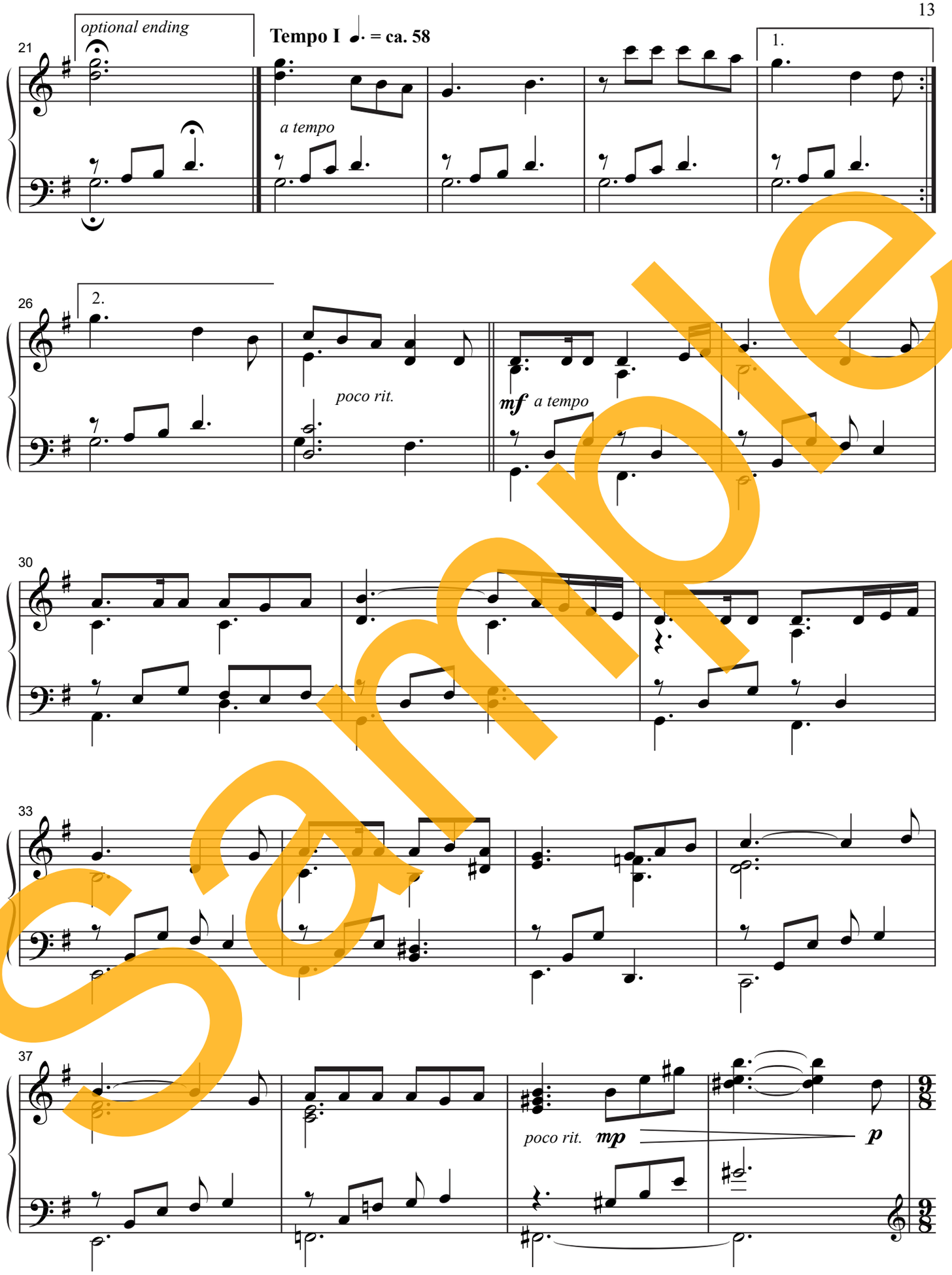
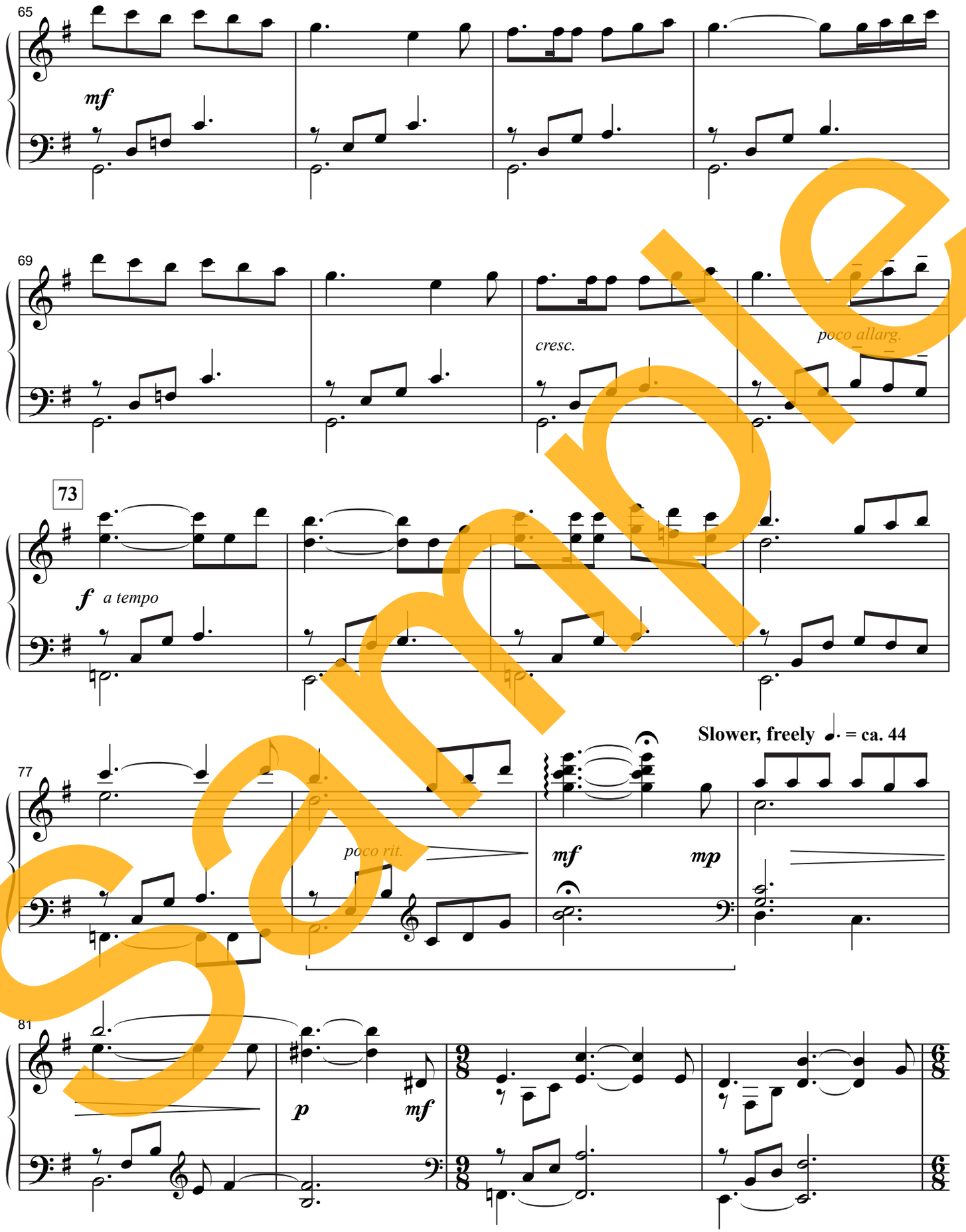
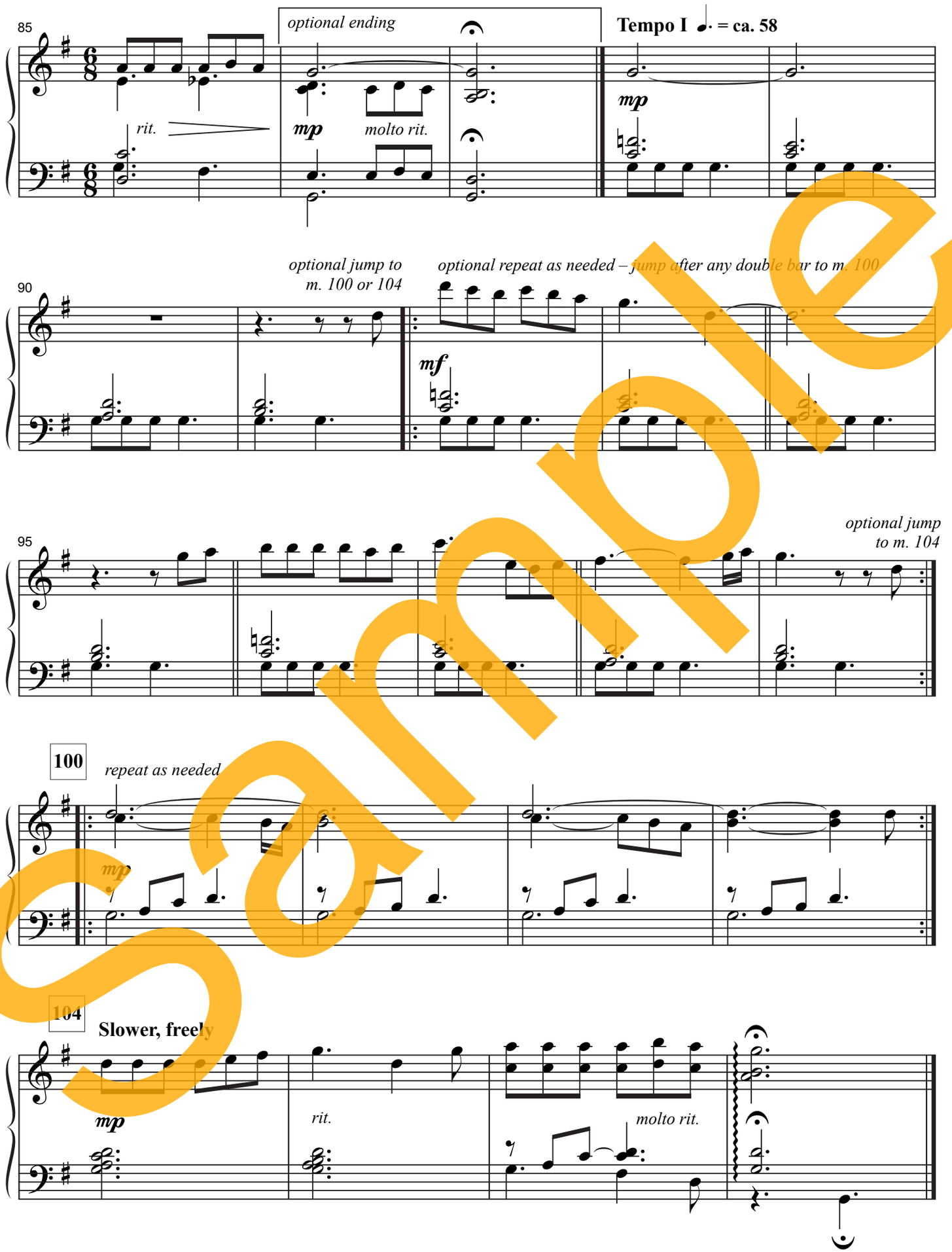

optional ending
Tempo I ♩. = ca. 58
21
1.
a tempo
26
2.
poco rit.
mf a tempo
30
33
37
poco rit.
mp
p

sample


65
mf
69
cresc.
poco allarg.
73
f a tempo
77
poco rit.
mf
mp
Slower, freely ♩. = ca. 44
81
p
mf

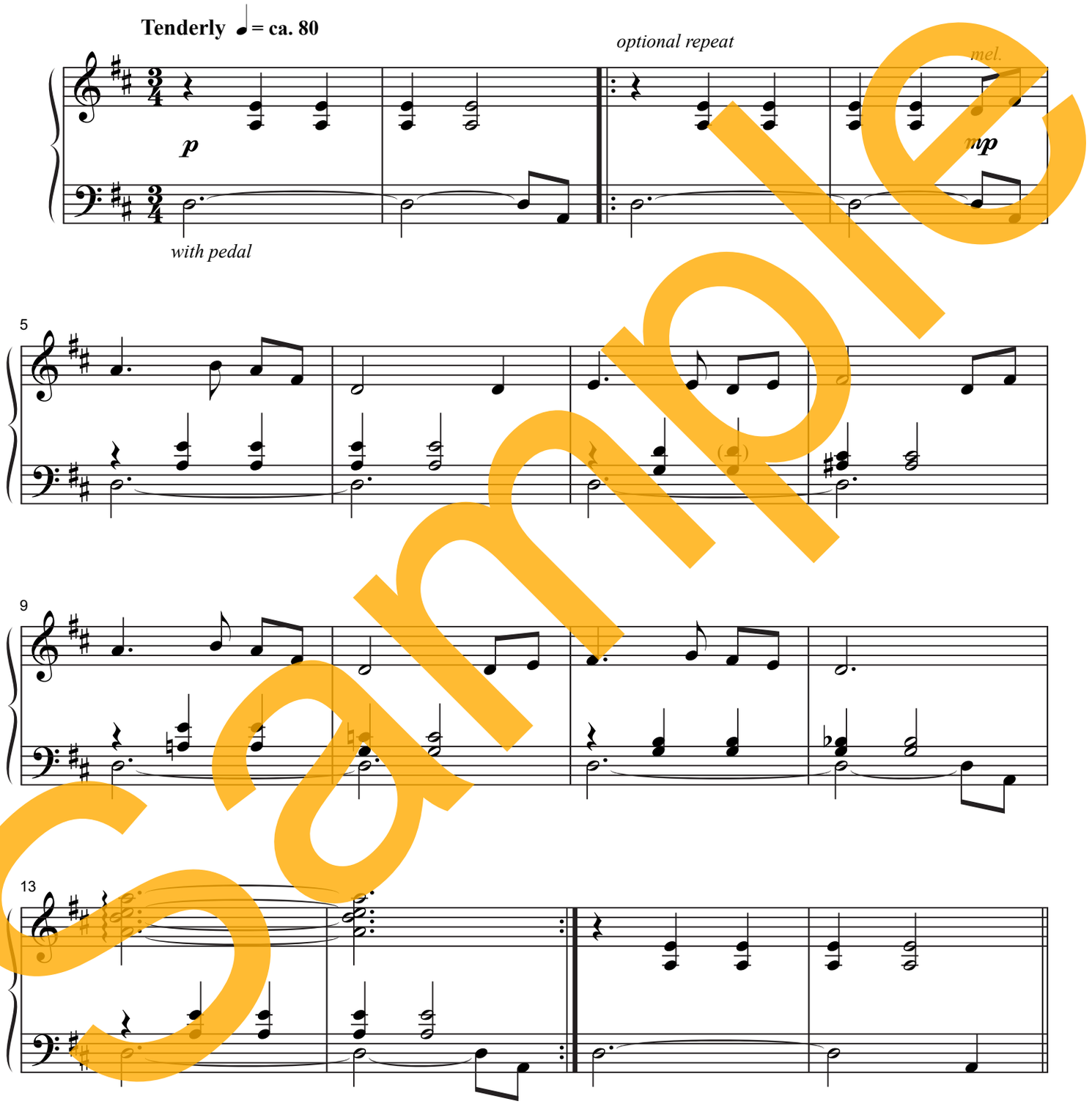
Sample


85
optional ending
Tempo I ♩. = ca. 58
rit.
mp
molto rit.
mp
90
optional jump to m. 100 or 104
optional repeat as needed – jump after any double bar to m. 100
mf
95
optional jump to m. 104
100
repeat as needed
mp
104
Slower, freely
mp
rit.
molto rit.

Sample

Jesus Paid It All

Todd Beaney
Tune: **ALL TO CHRIST**
by **John T. Grape** (1835-1915)



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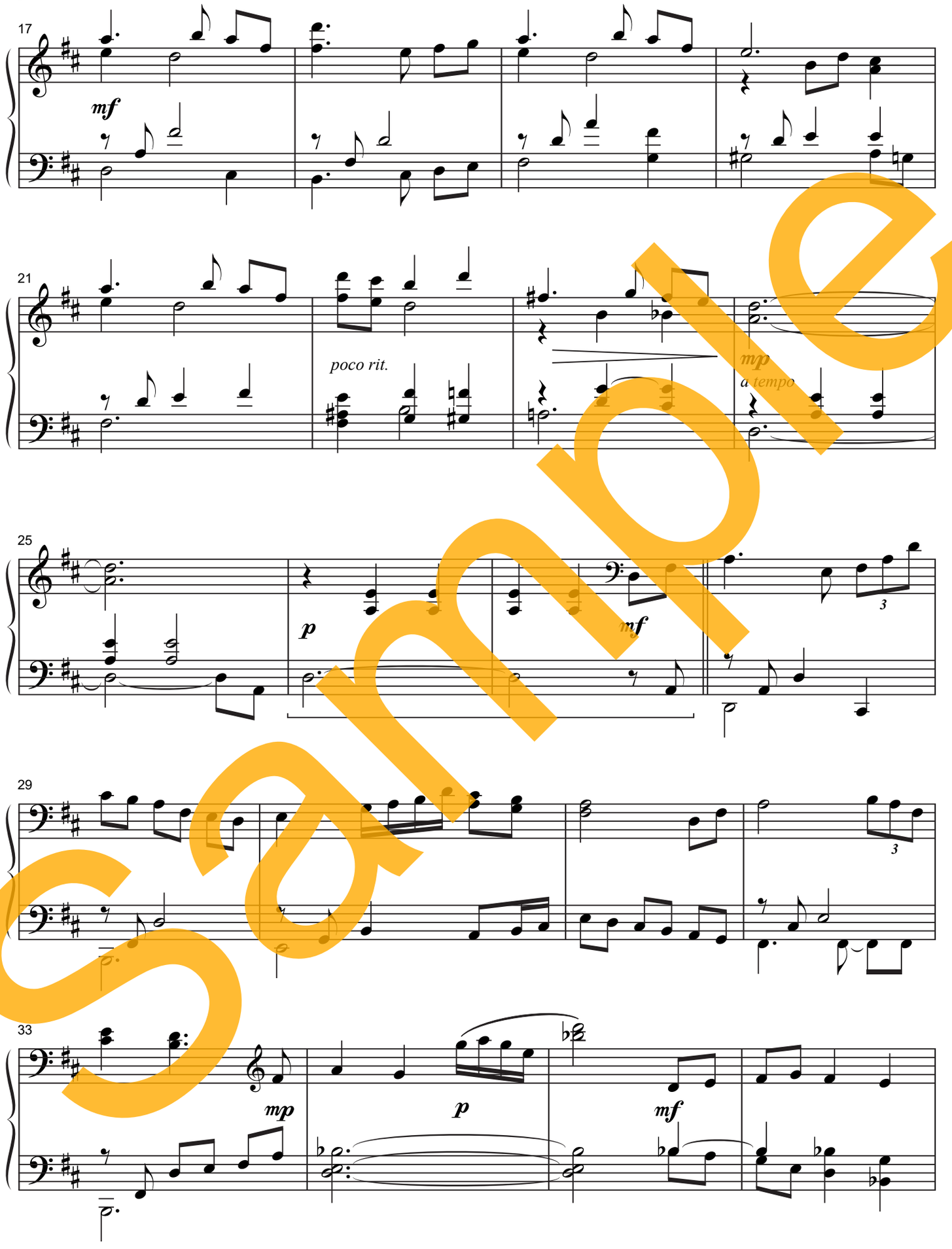

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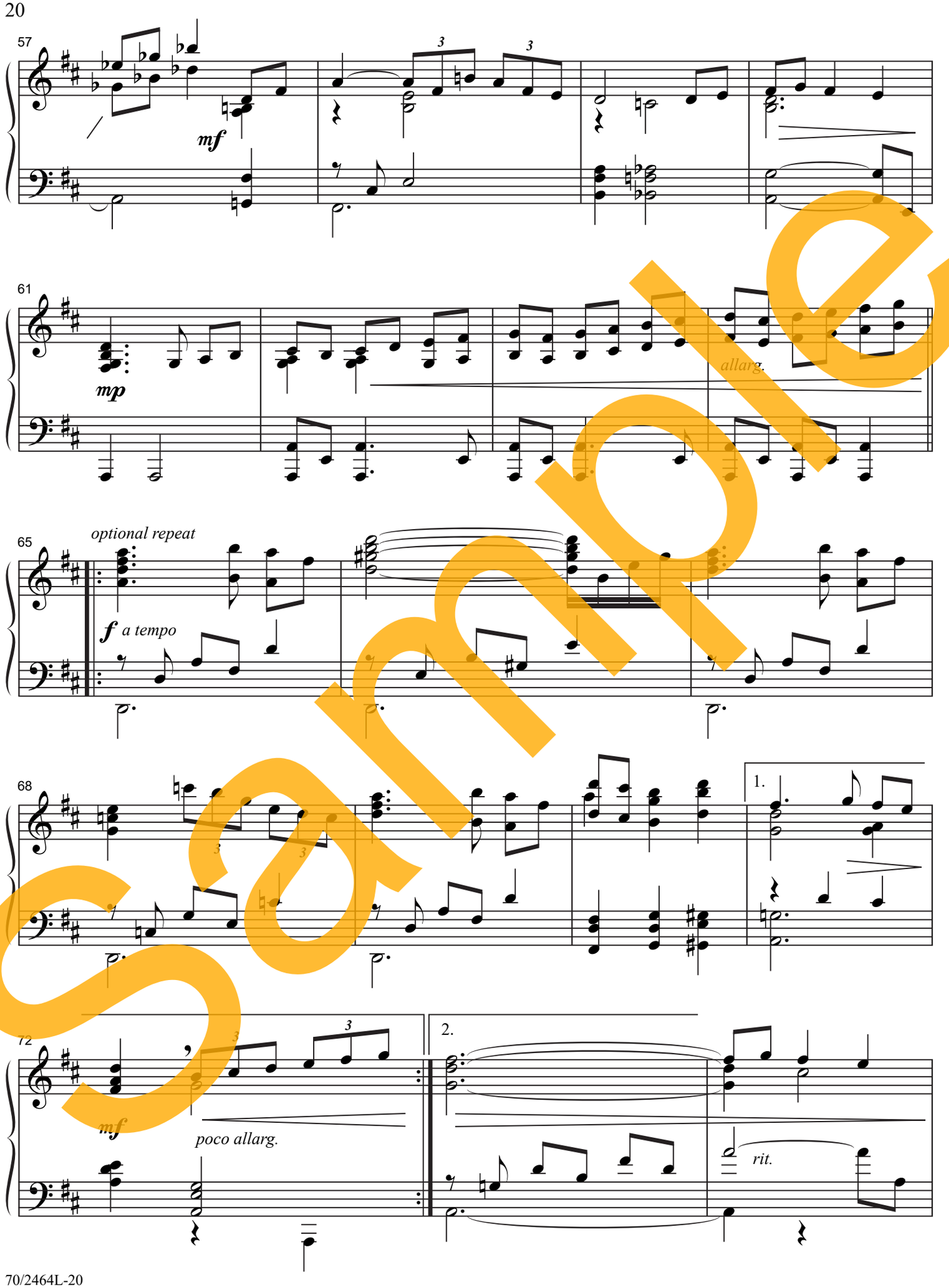
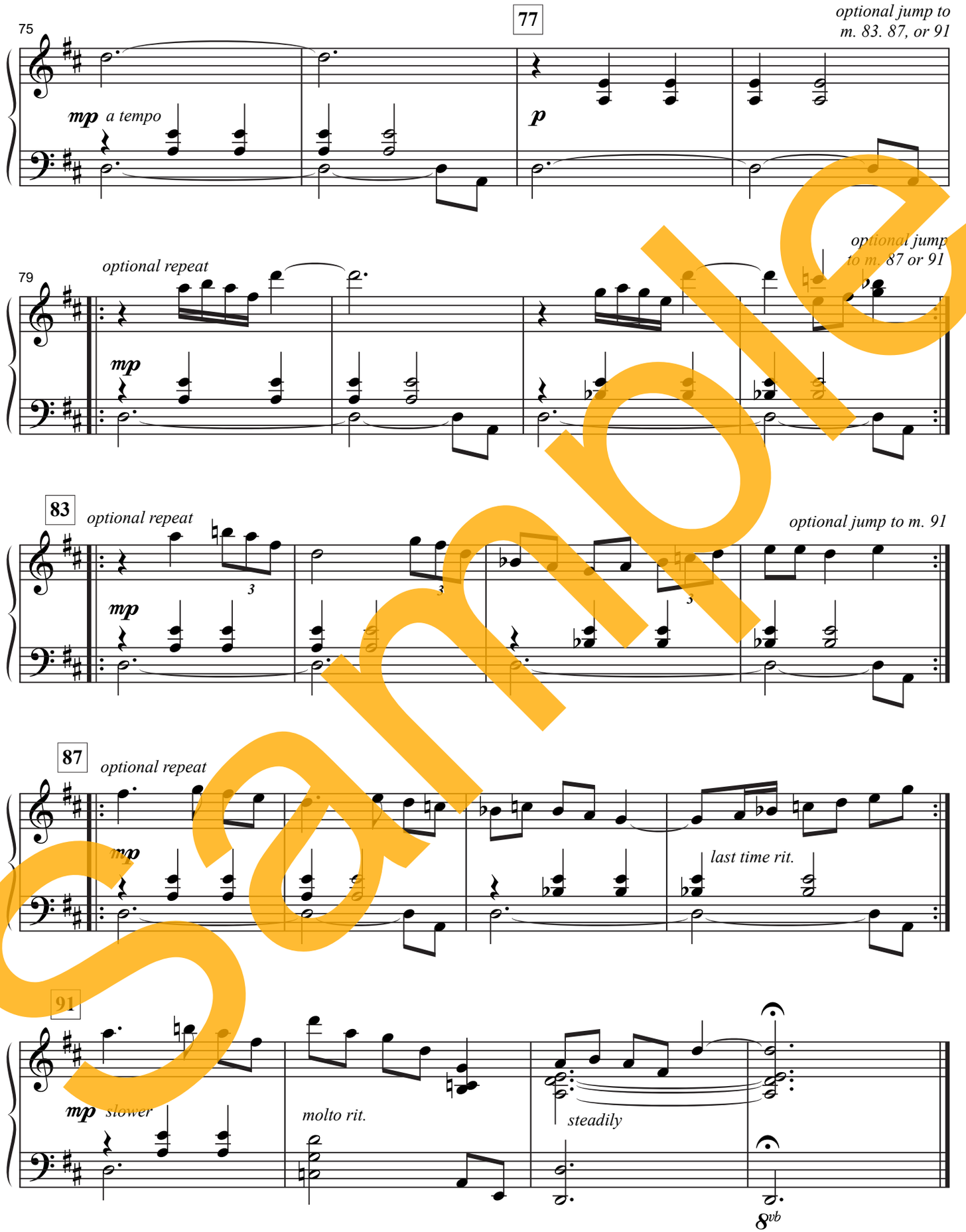

57
mf
61
mp
allarg.
65
optional repeat
f a tempo
68
1.
72
mf
poco allarg.
2.
rit.

Sample

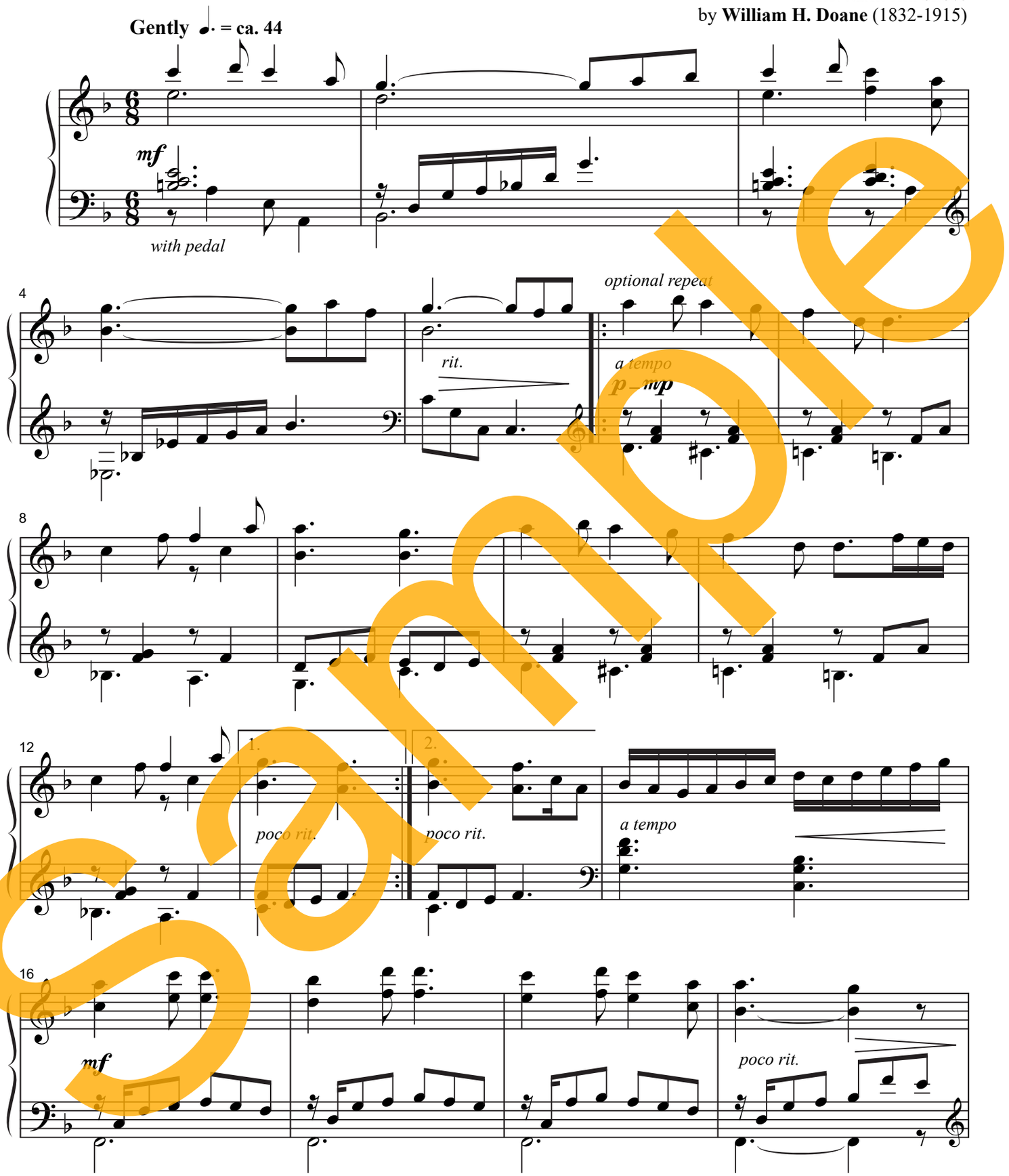

75
77
optional jump to
m. 83. 87, or 91
mp a tempo
p
79
optional repeat
optional jump
to m. 87 or 91
mp
83
optional repeat
optional jump to m. 91
mp
87
optional repeat
mp
last time rit.
91
mp slower
molto rit.
steadily
8vb

Sample

Jesus, Keep Me Near the Cross

Todd Beaney

Tune: **NEAR THE CROSS**
by **William H. Doane** (1832-1915)



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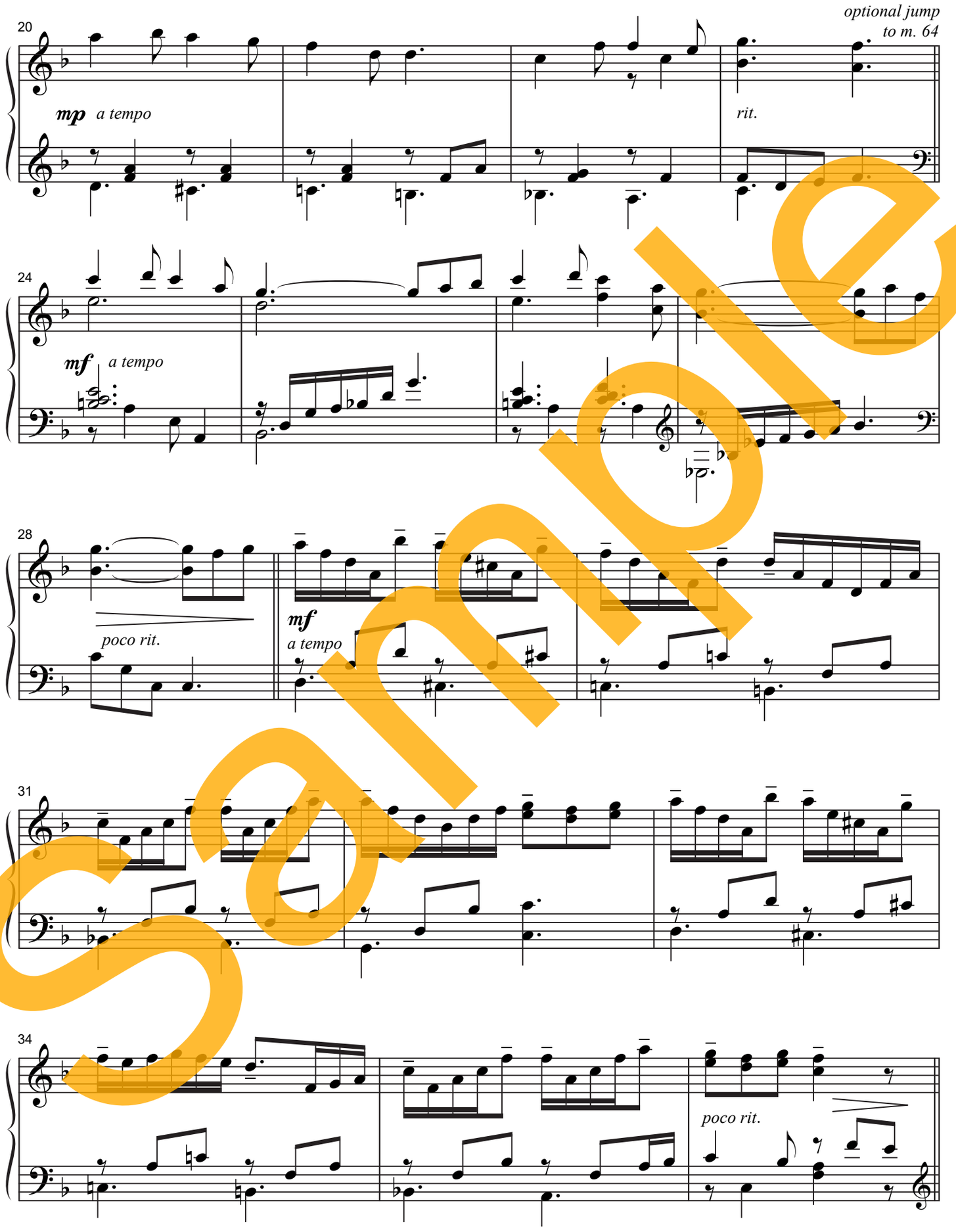
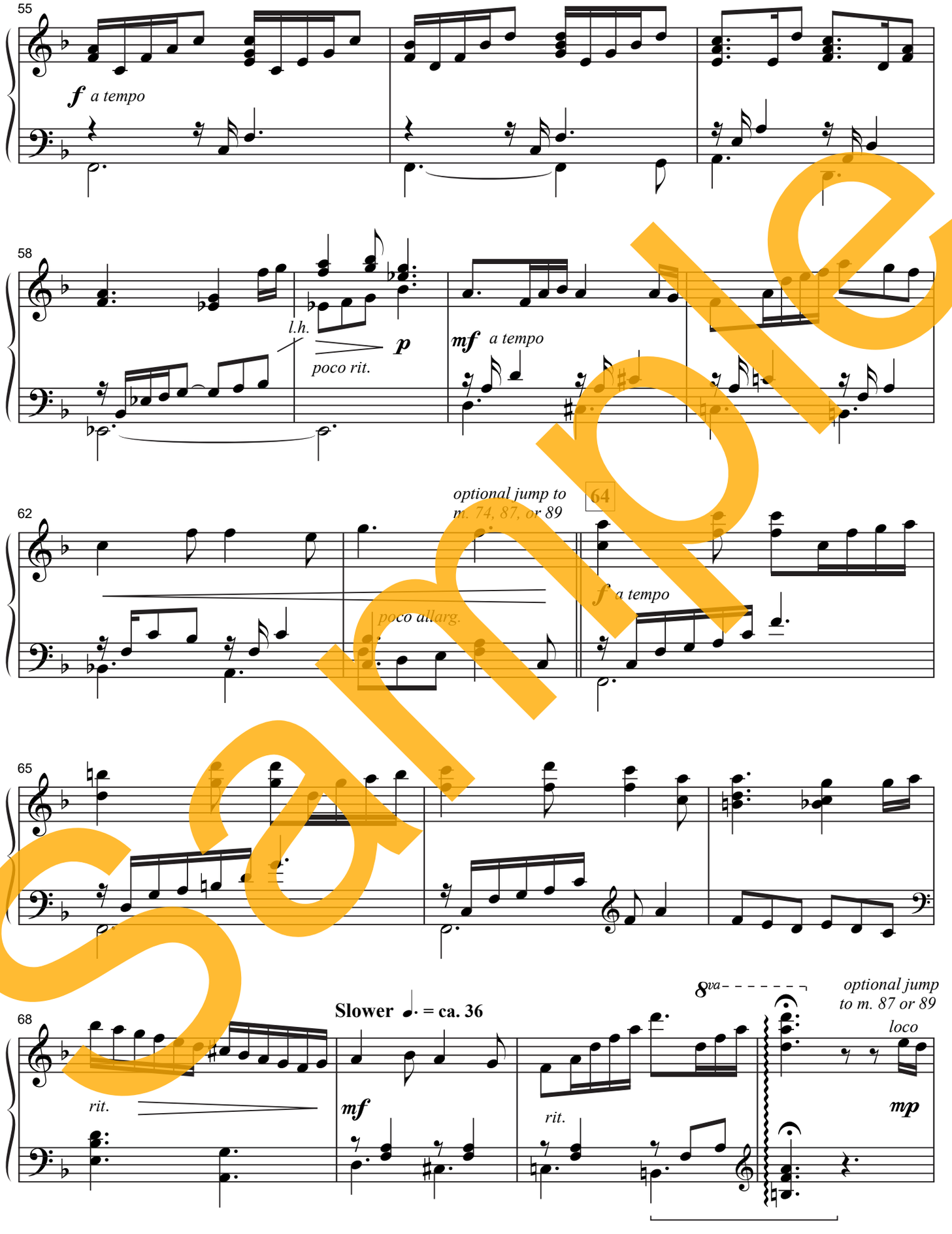
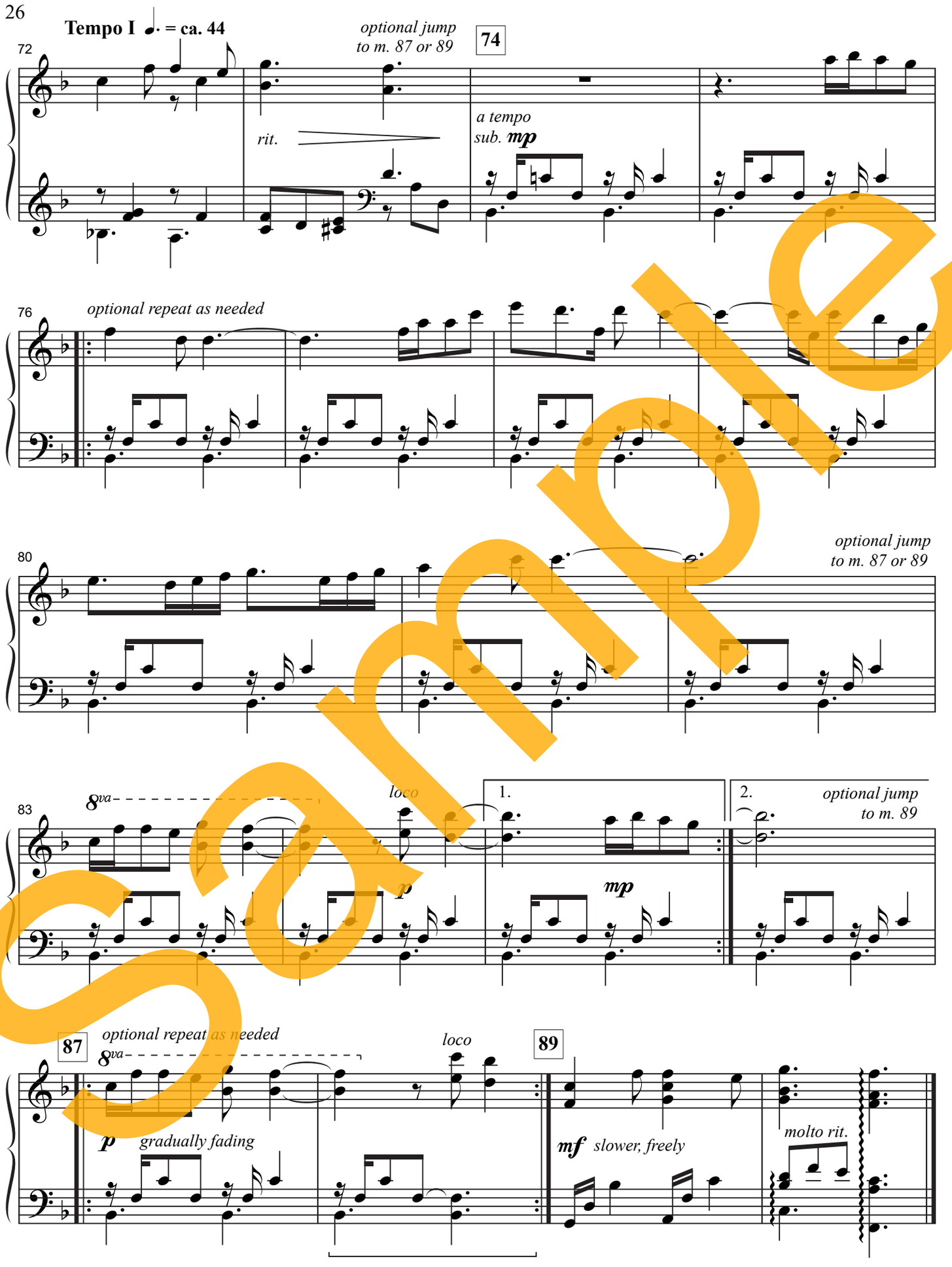

optional jump
to m. 64
20
mp a tempo
rit.
24
mf a tempo
28
poco rit.
mf
a tempo
31
34
poco rit.

Sample


55
f a tempo
58
l.h.
p
poco rit.
mf a tempo
62
optional jump to
m. 74, 87, or 89
64
poco allarg.
f a tempo
65
68
Slower ♩. = ca. 36
rit.
mf
rit.
8va
optional jump
to m. 87 or 89
loco
mp

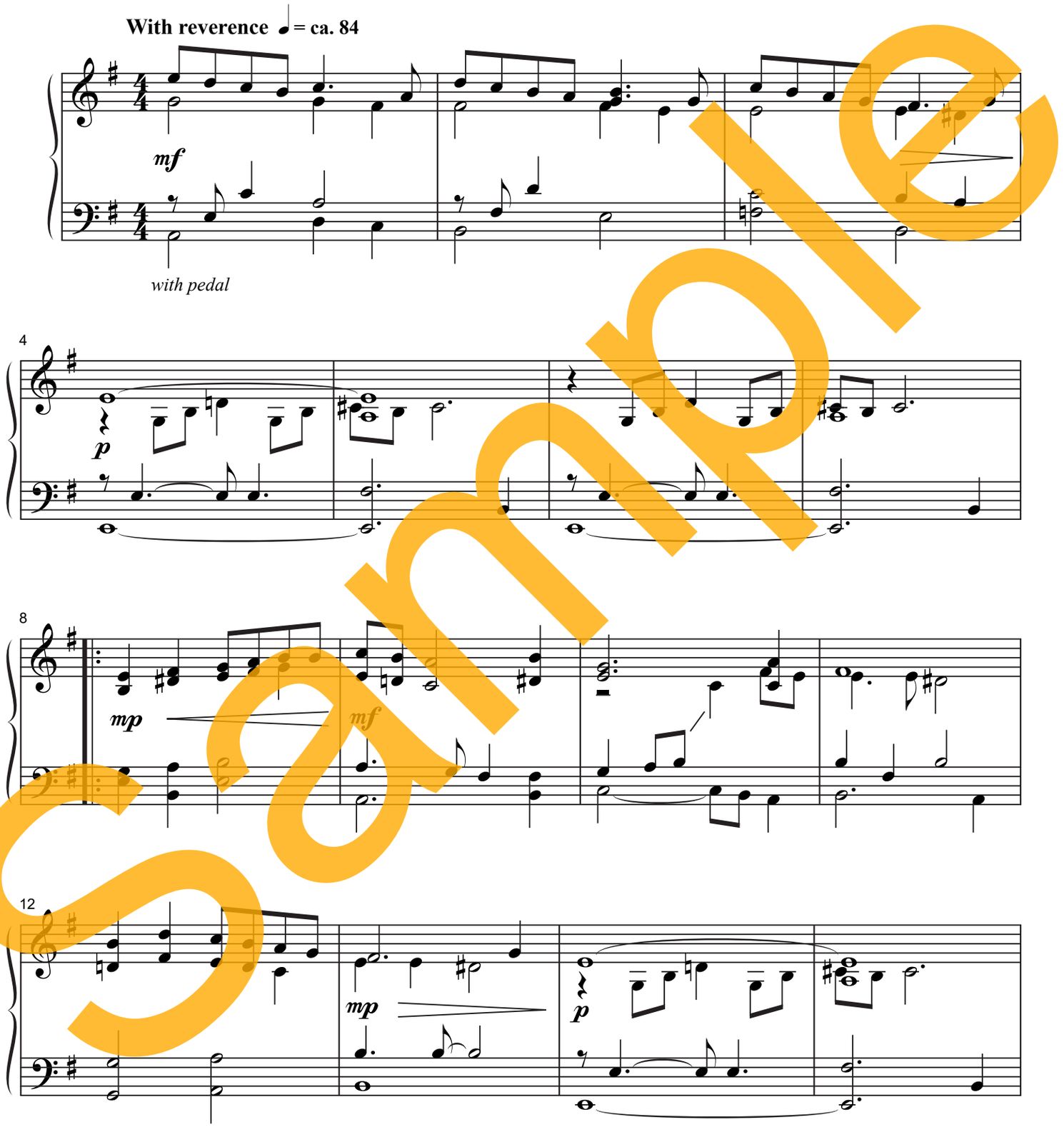
Sample


Tempo I ♩. = ca. 44
72
optional jump to m. 87 or 89
74
rit.
a tempo
sub. mp
76
optional repeat as needed
80
optional jump to m. 87 or 89
83
8va
loco
p
1.
mp
2.
optional jump to m. 89
87
optional repeat as needed
8va
loco
89
p
gradually fading
mf
slower, freely
molto rit.

Sample

Let Us Keep the Feast

Todd Beaney



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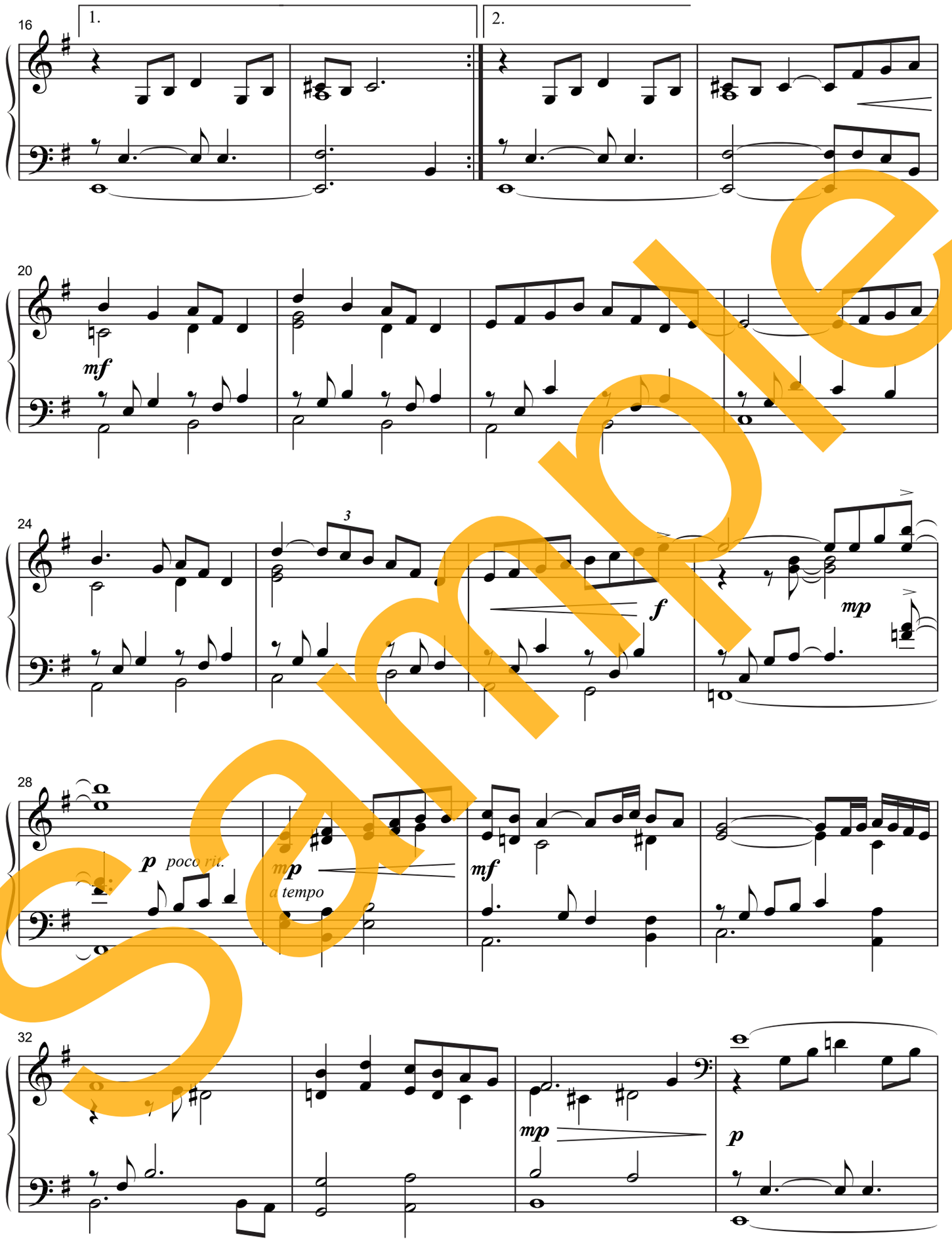

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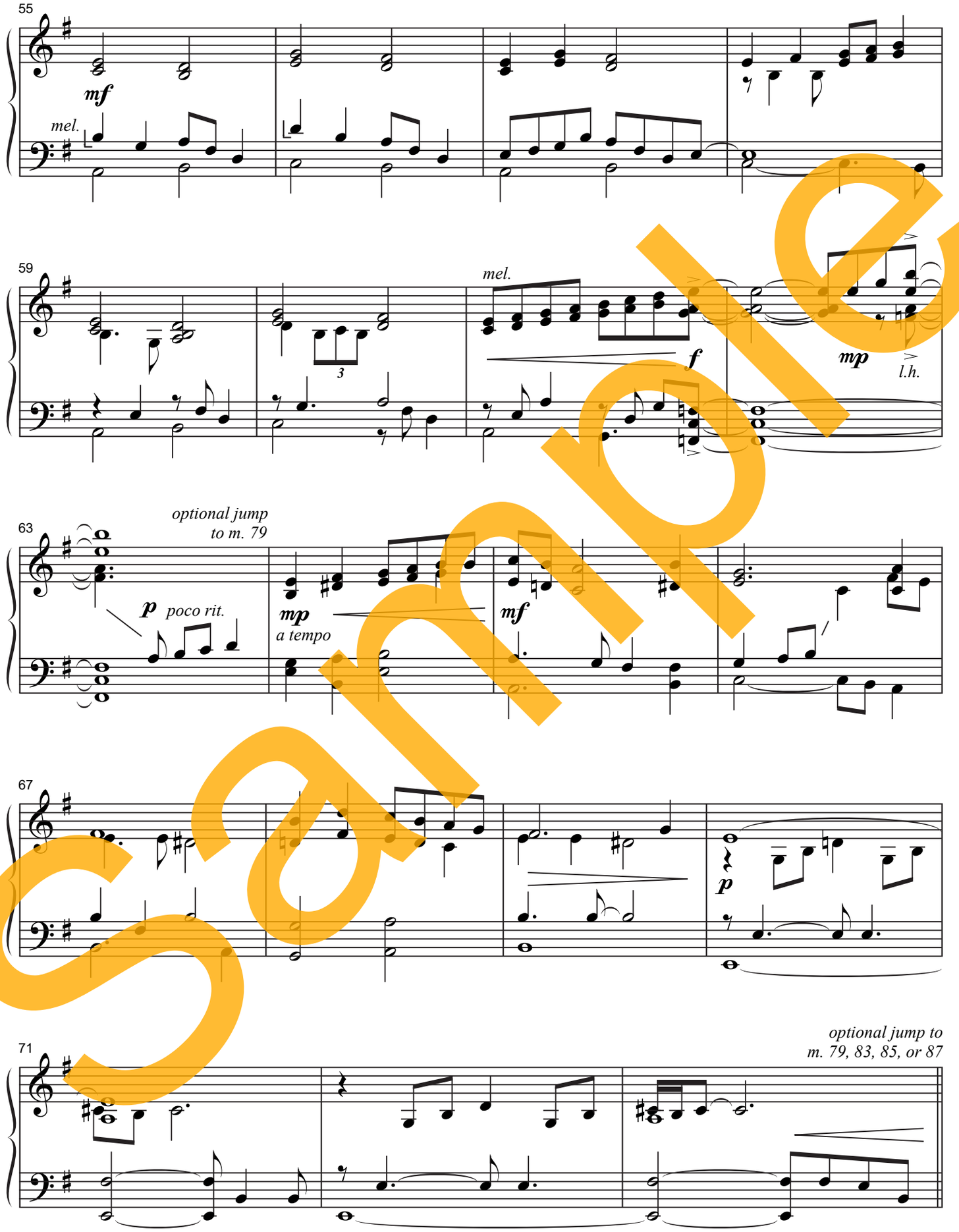
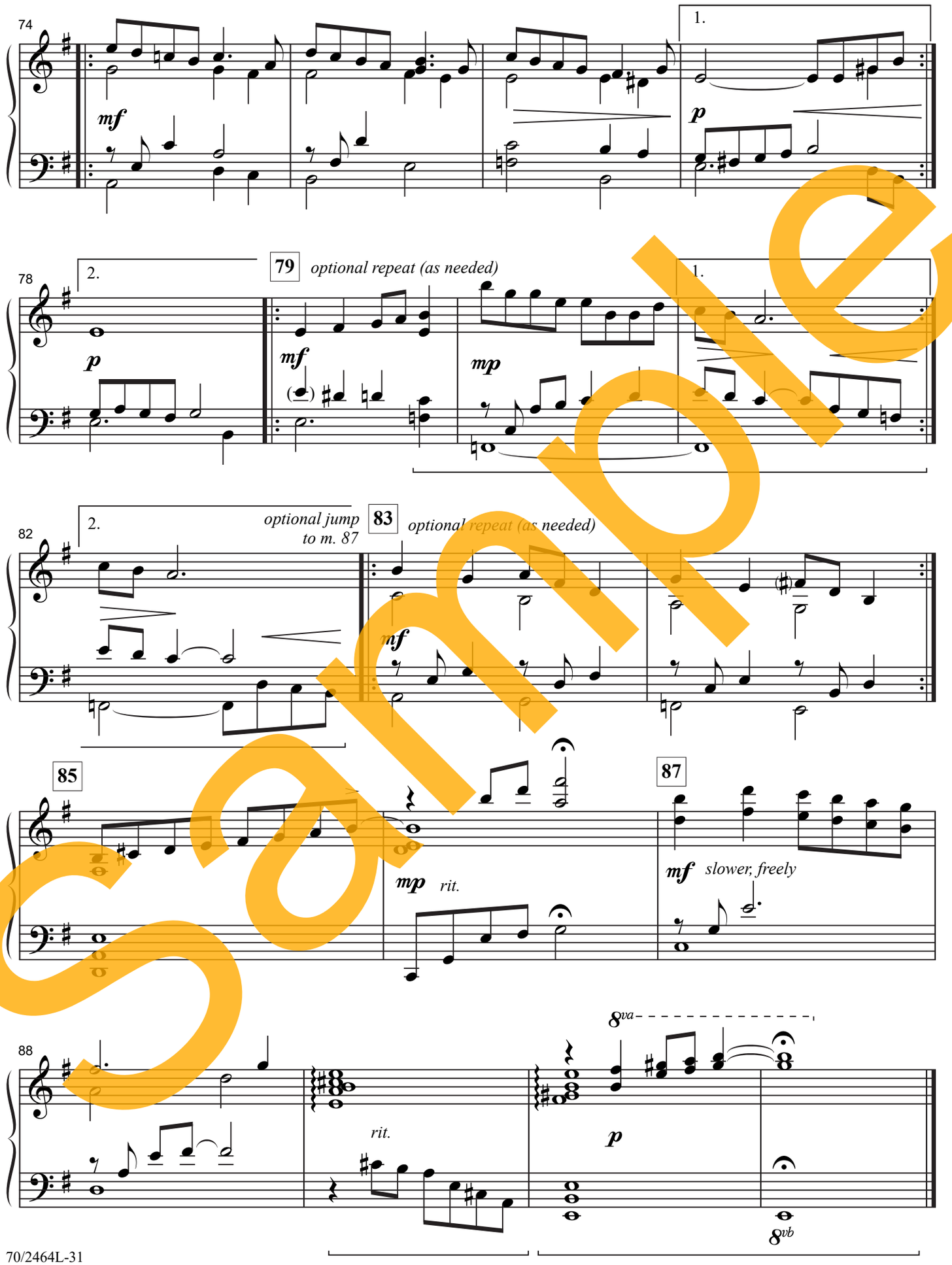

55
mf
mel.
59
mel.
f
mp
l.h.
3
63
optional jump
to m. 79
p
poco rit.
mp
a tempo
mf
67
p
71
optional jump to
m. 79, 83, 85, or 87

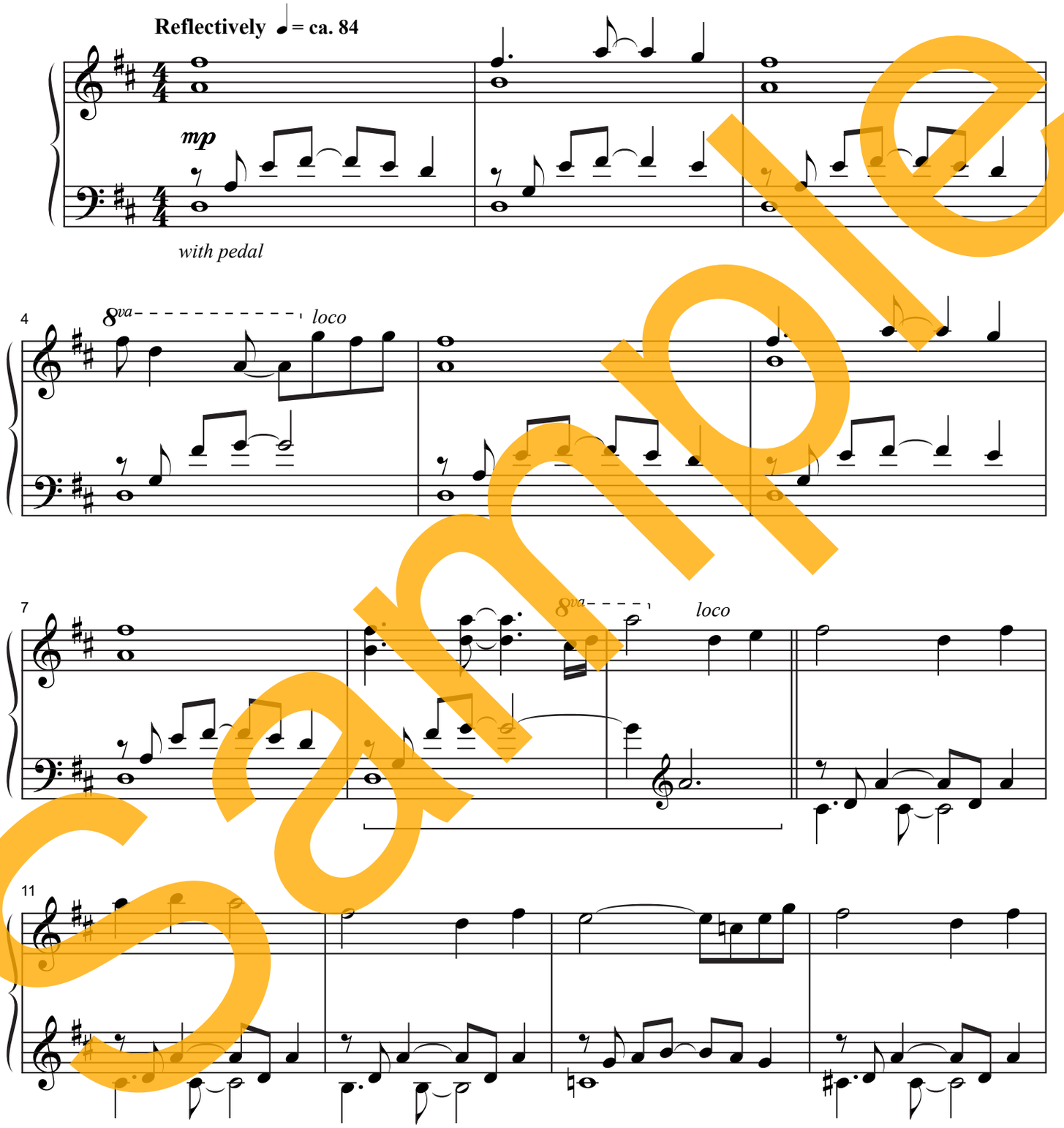
sample


74
1.
mf
p
78
2.
79
optional repeat (as needed)
1.
p
mf
mp
82
2.
optional jump
to m. 87
83
optional repeat (as needed)
mf
85
87
mp
rit.
mf
slower, freely
88
8va
rit.
p
8vb

Sample

Break Thou the Bread of Life

Todd Beaney
Tune: **BREAD OF LIFE**
by **William F. Sherwin** (1826-1888)



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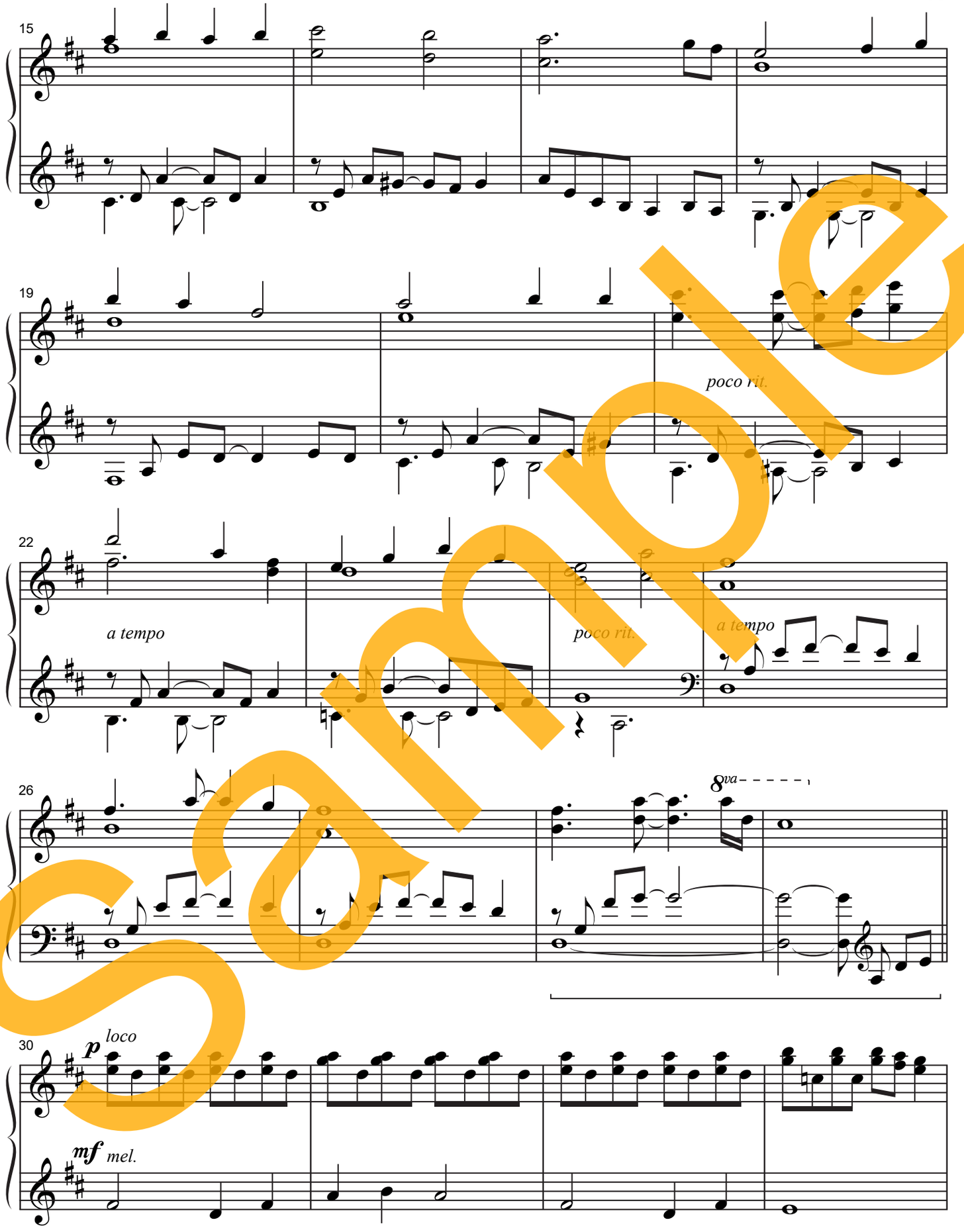

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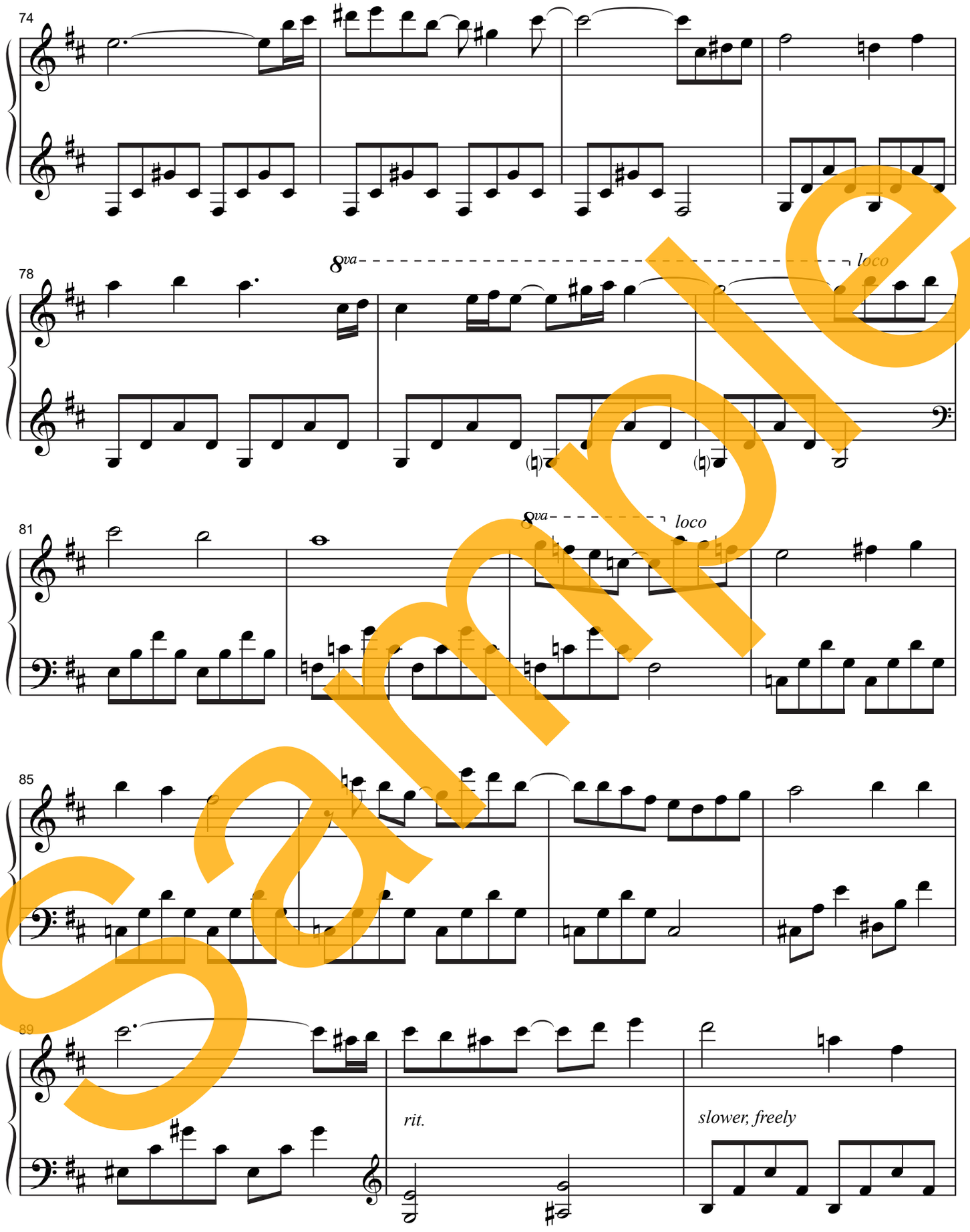
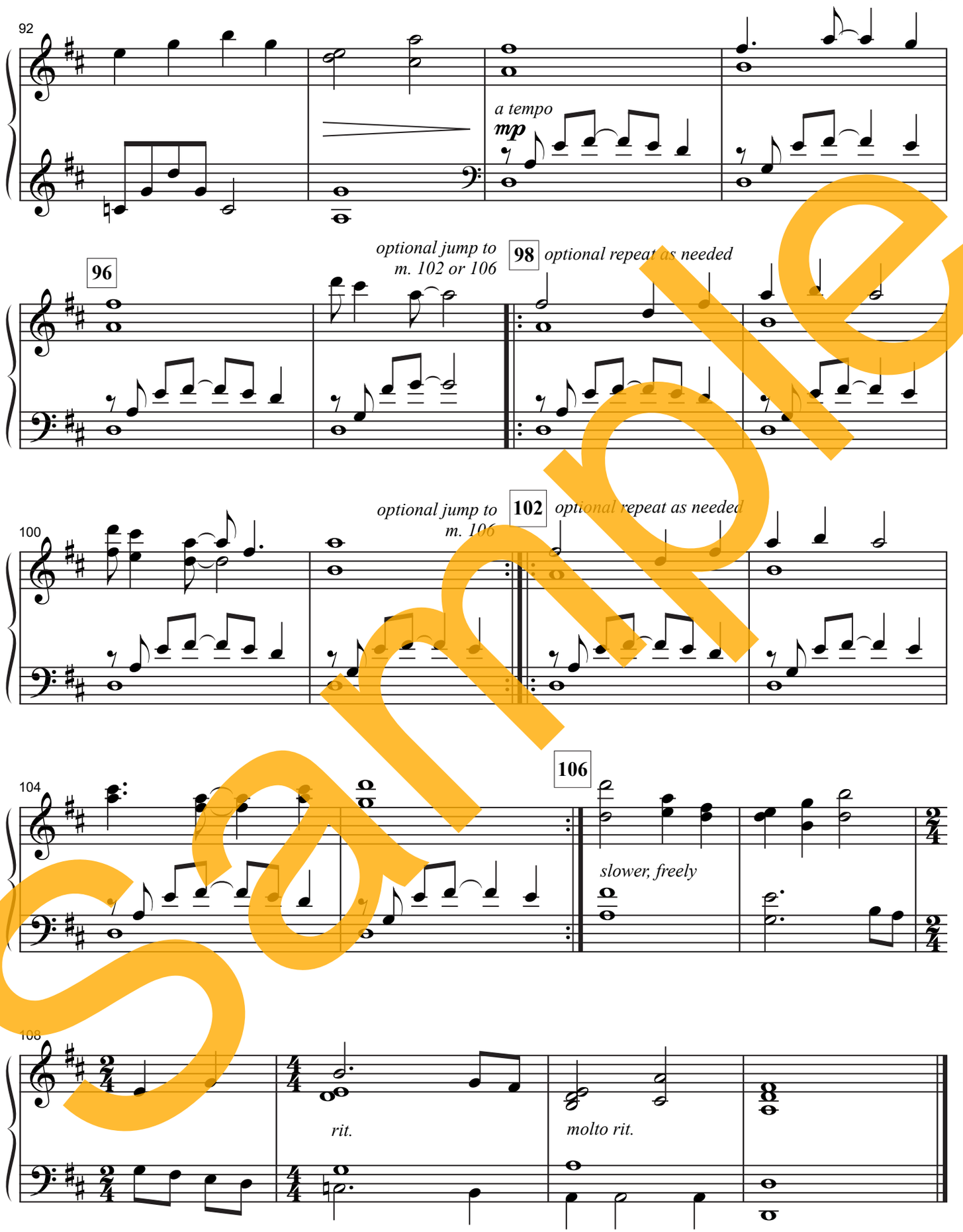


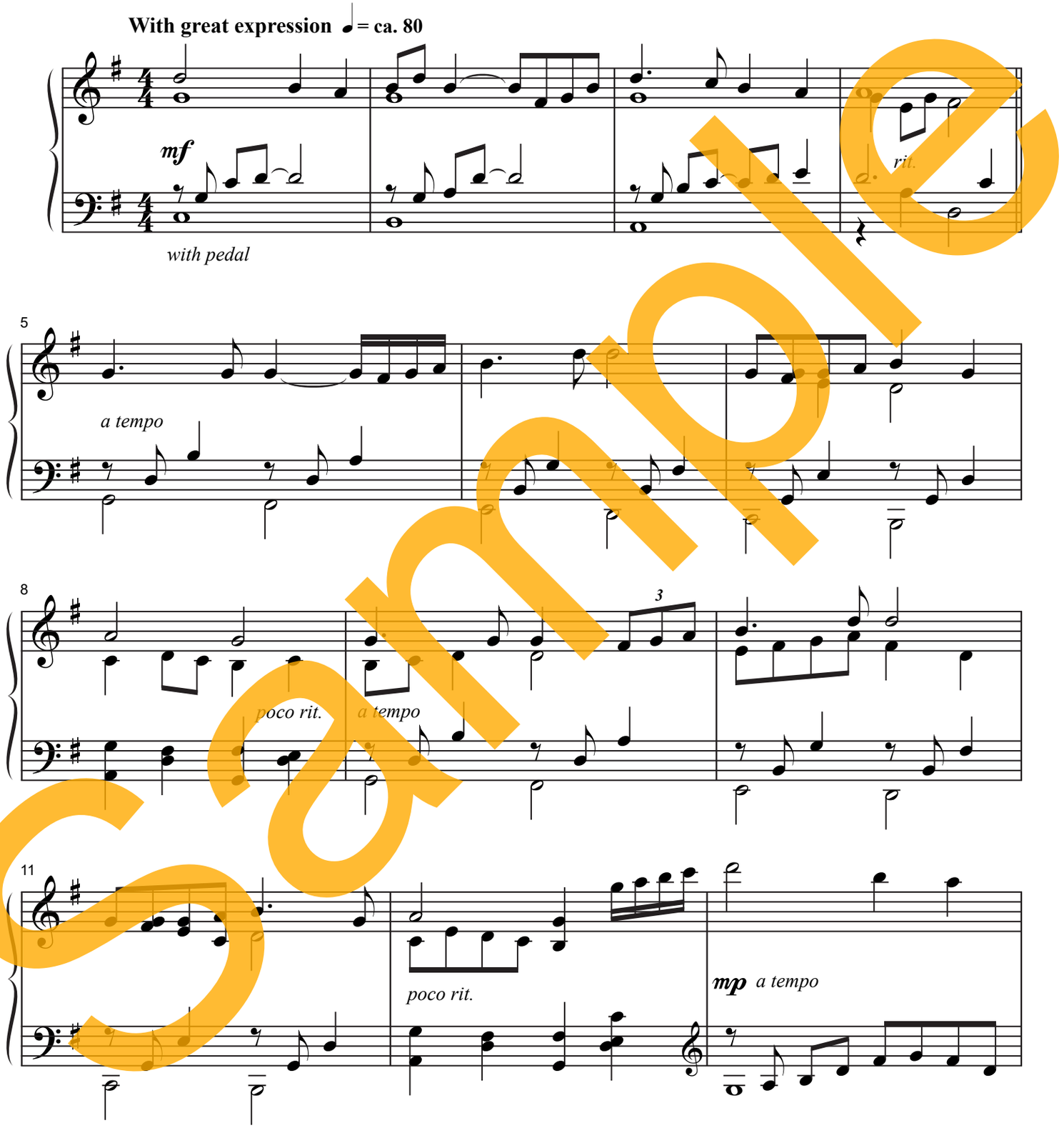
Sample


92
a tempo
mp
optional jump to m. 102 or 106
96
98
optional repeat as needed
100
optional jump to m. 106
102
optional repeat as needed
104
106
slower, freely
108
rit.
molto rit.

Sample

Nothing but the Blood

Todd Beaney
Tune: **PLAINFIELD**
by **Robert Lowry** (1826-1899)



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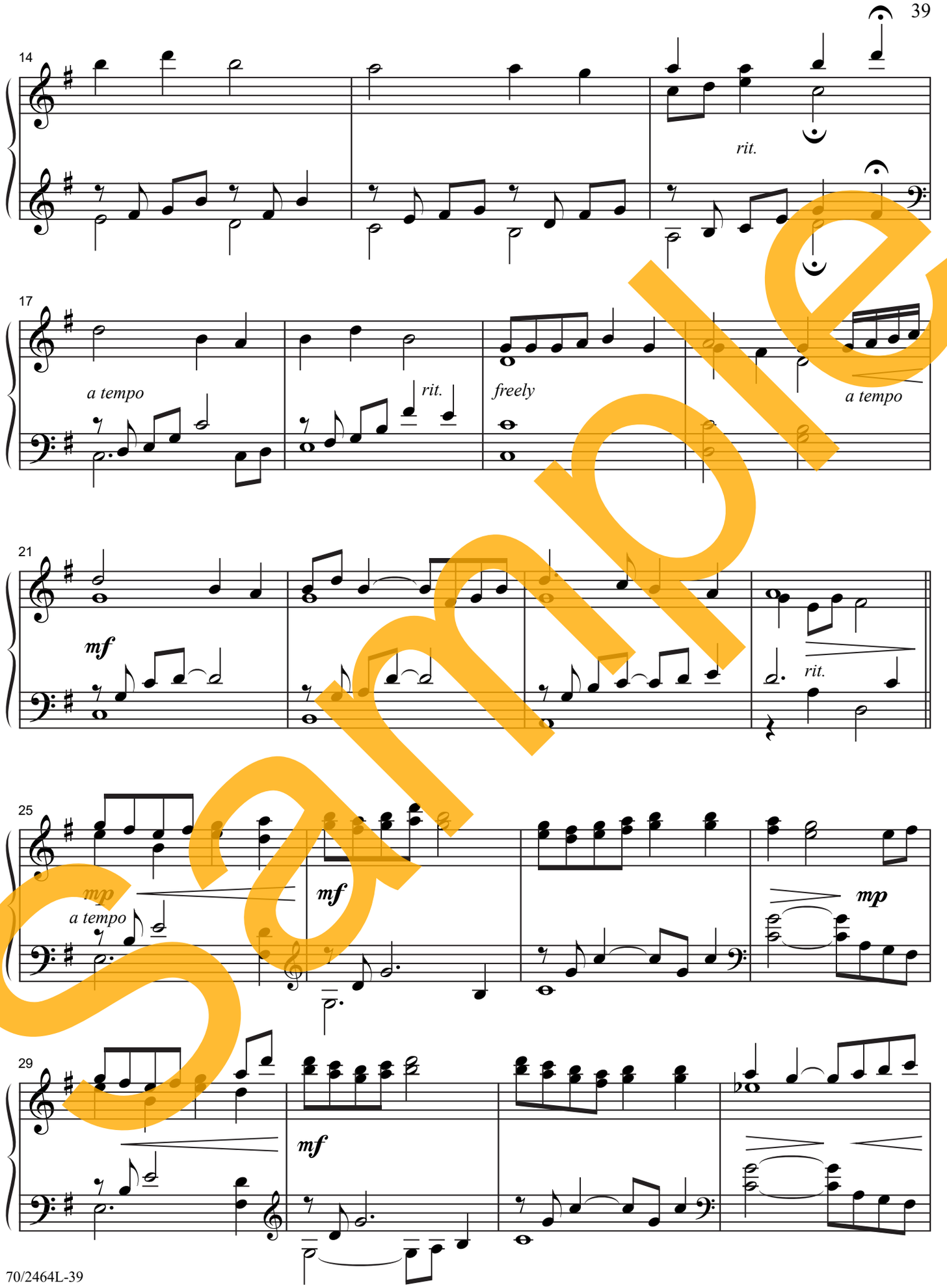
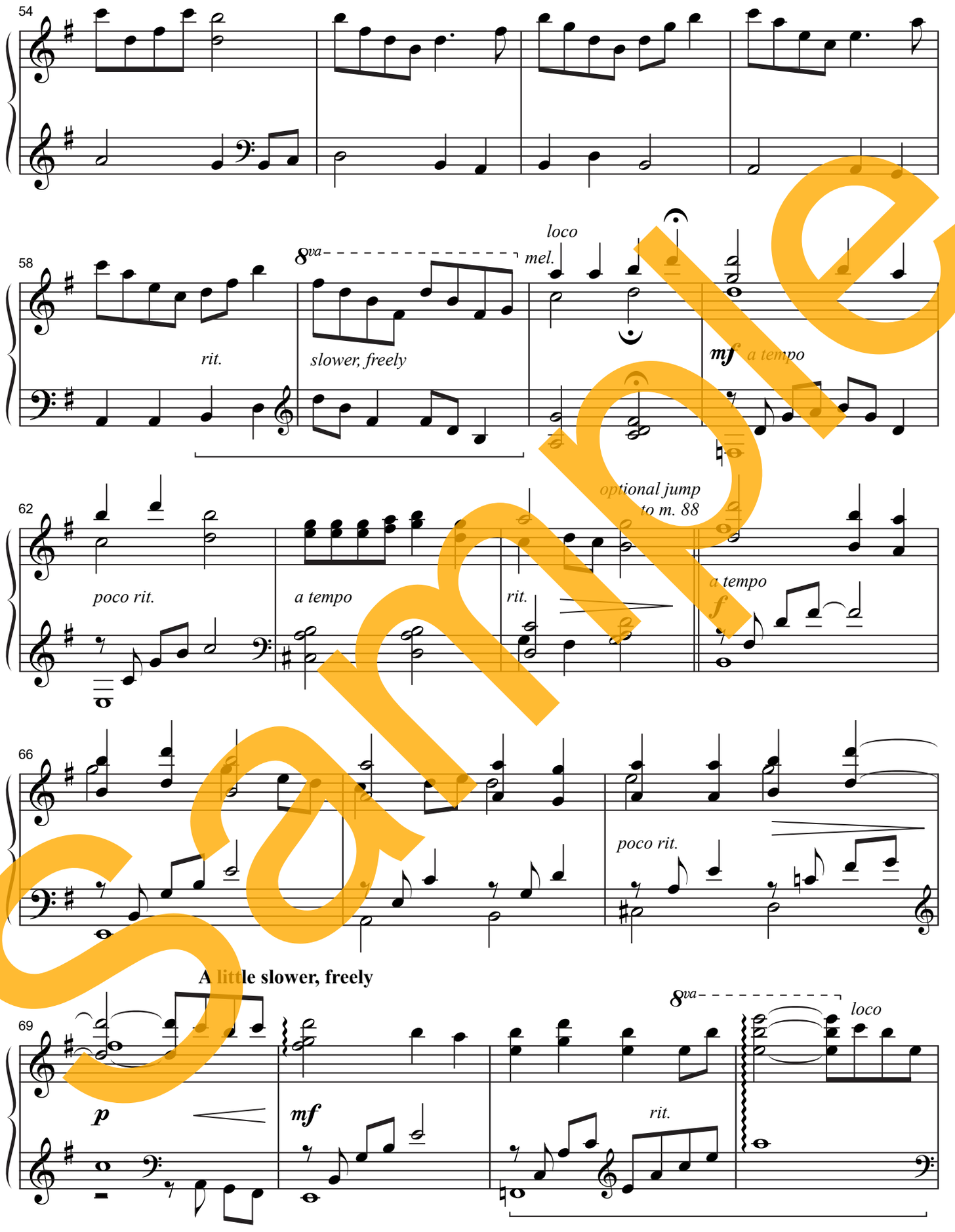

14
rit.
17
a tempo
rit.
freely
a tempo
21
mf
rit.
25
mp
a tempo
mf
mp
29
mf

Sample


54
58
8va
loco
mel.
rit.
slower, freely
mf a tempo
62
optional jump
to m. 88
poco rit.
a tempo
rit.
a tempo
f
66
poco rit.
A little slower, freely
69
8va
loco
p
mf
rit.

Sample

repeat as needed; improvise as desired; optional jump to m.85 after any double bar

Tempo I ♩ = ca. 80

73

mp

8va

77

loco

mf

80

mp

83

85

mf

rit.

87

88 **Slower**

mp

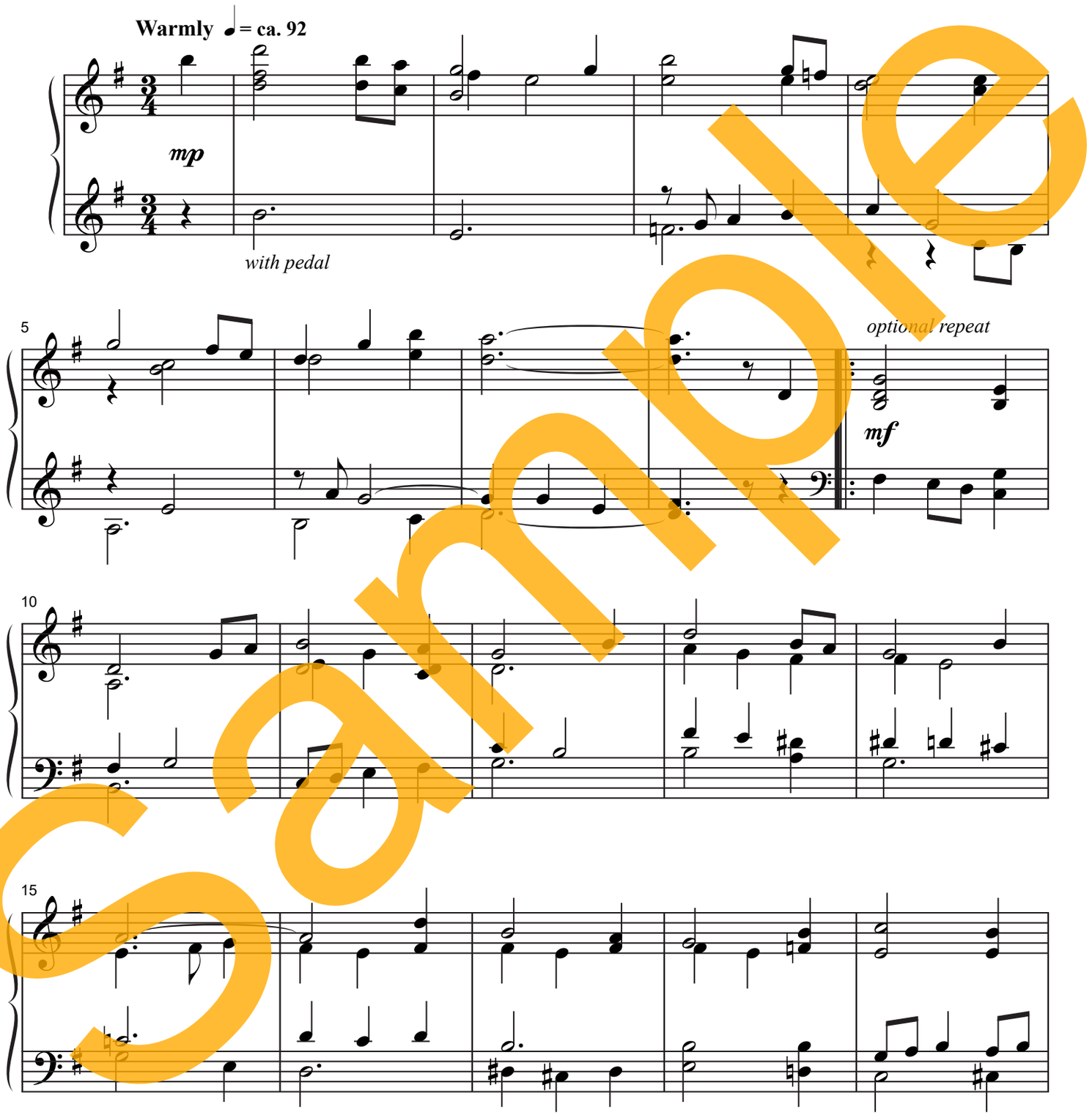
mf

molto rit.

Sample

According to Thy Gracious Word

Todd Beaney
Tune: AVON
by **Hugh Wilson** (1766-1824)



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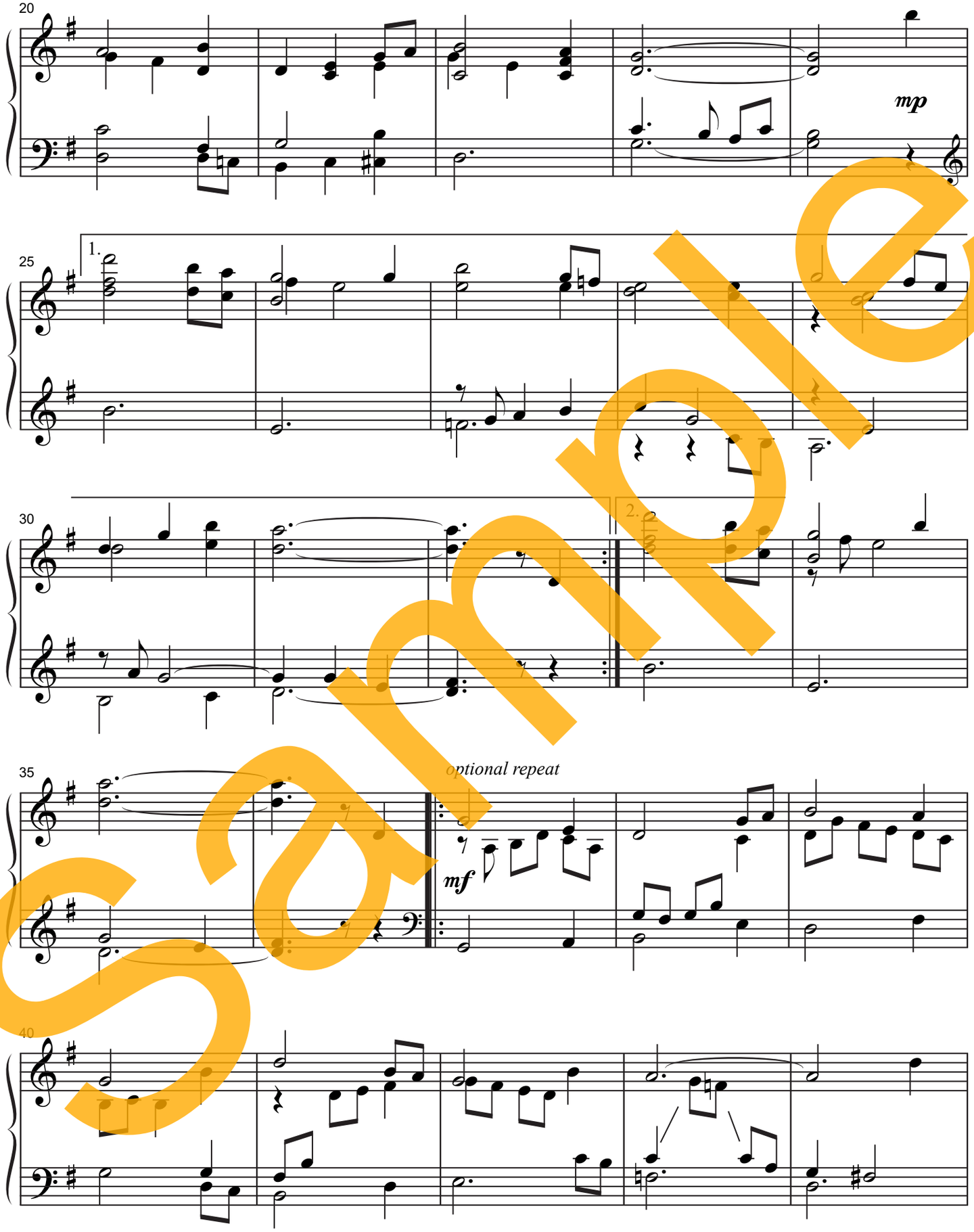

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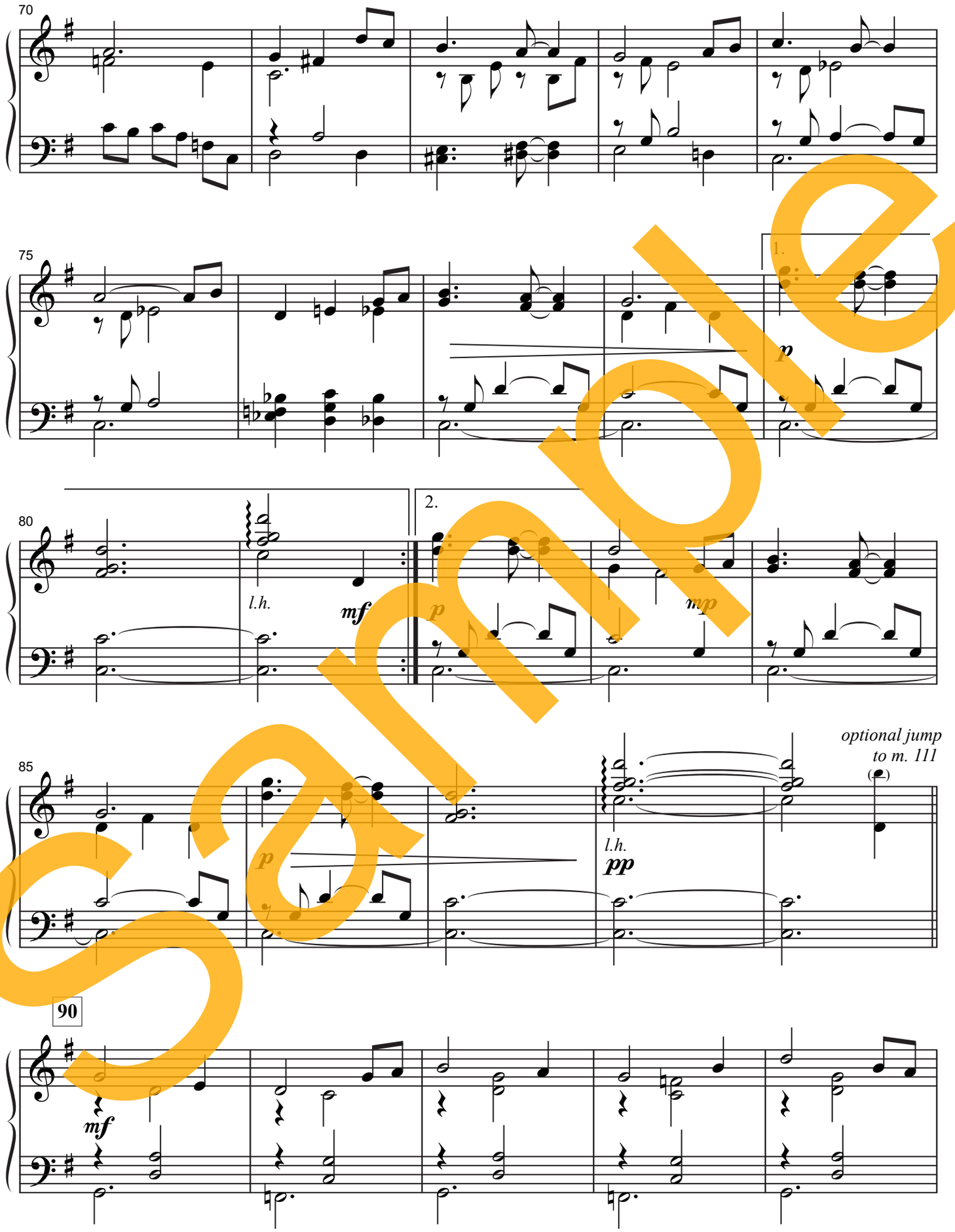
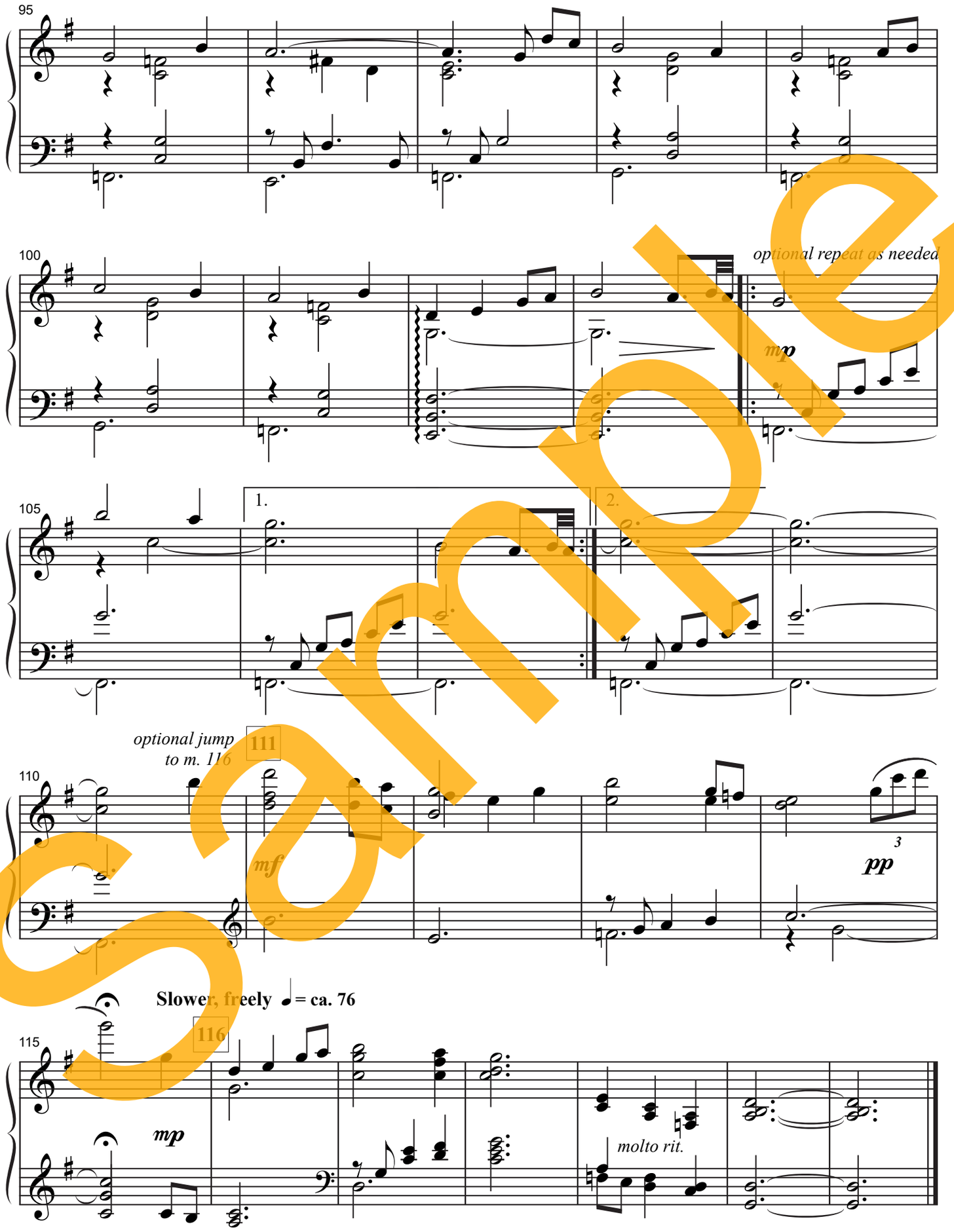


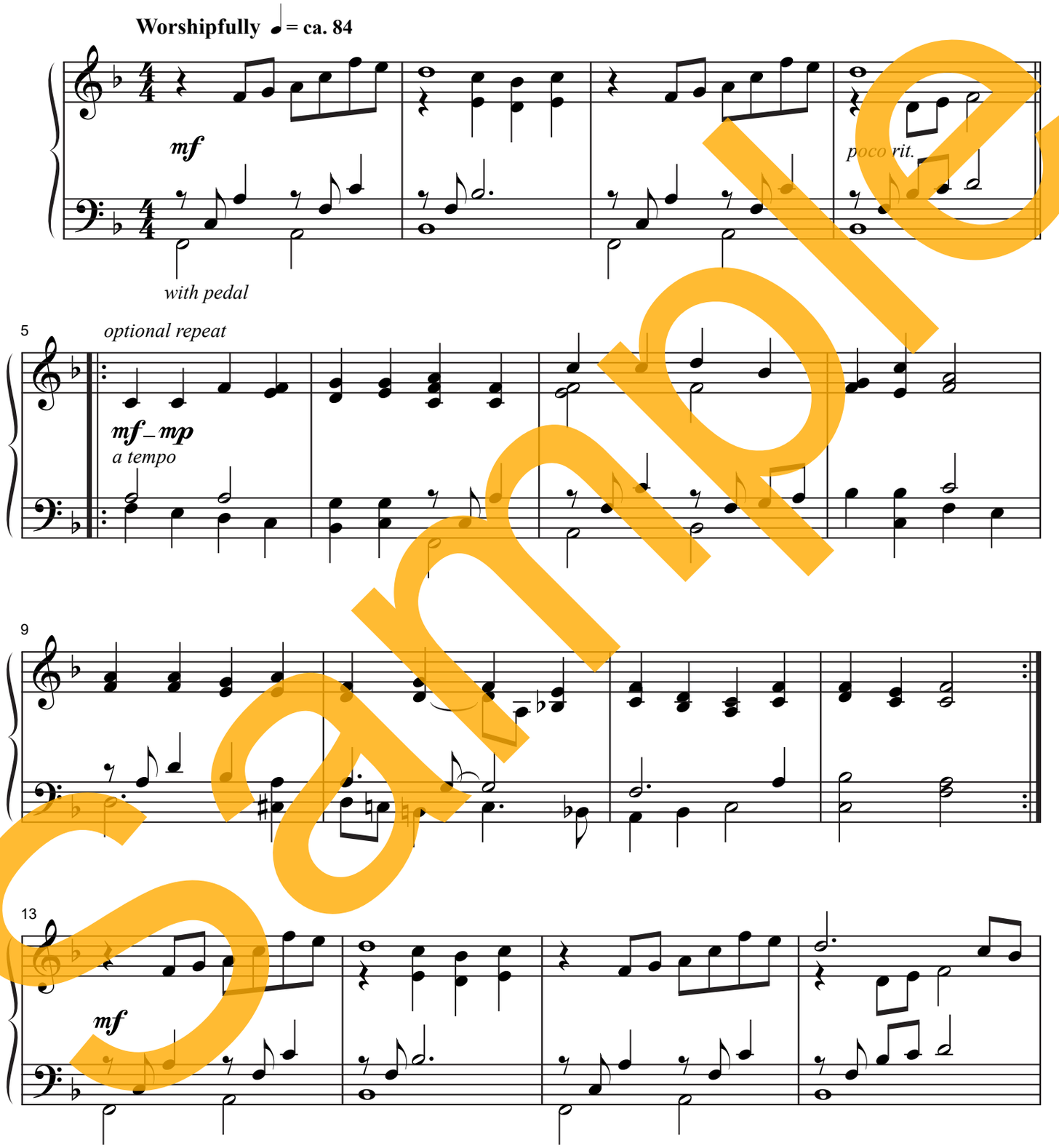
Sample


95
100
optional repeat as needed
mp
105
1.
2.
optional jump
to m. 116
111
110
mf
3
pp
Slower, freely ♩= ca. 76
116
115
mp
molto rit.

Sample

There's a Wideness in God's Mercy

Todd Beaney
Tune: **STUTTGART**
by **Christian Friedrich Witt** (1660-1716)



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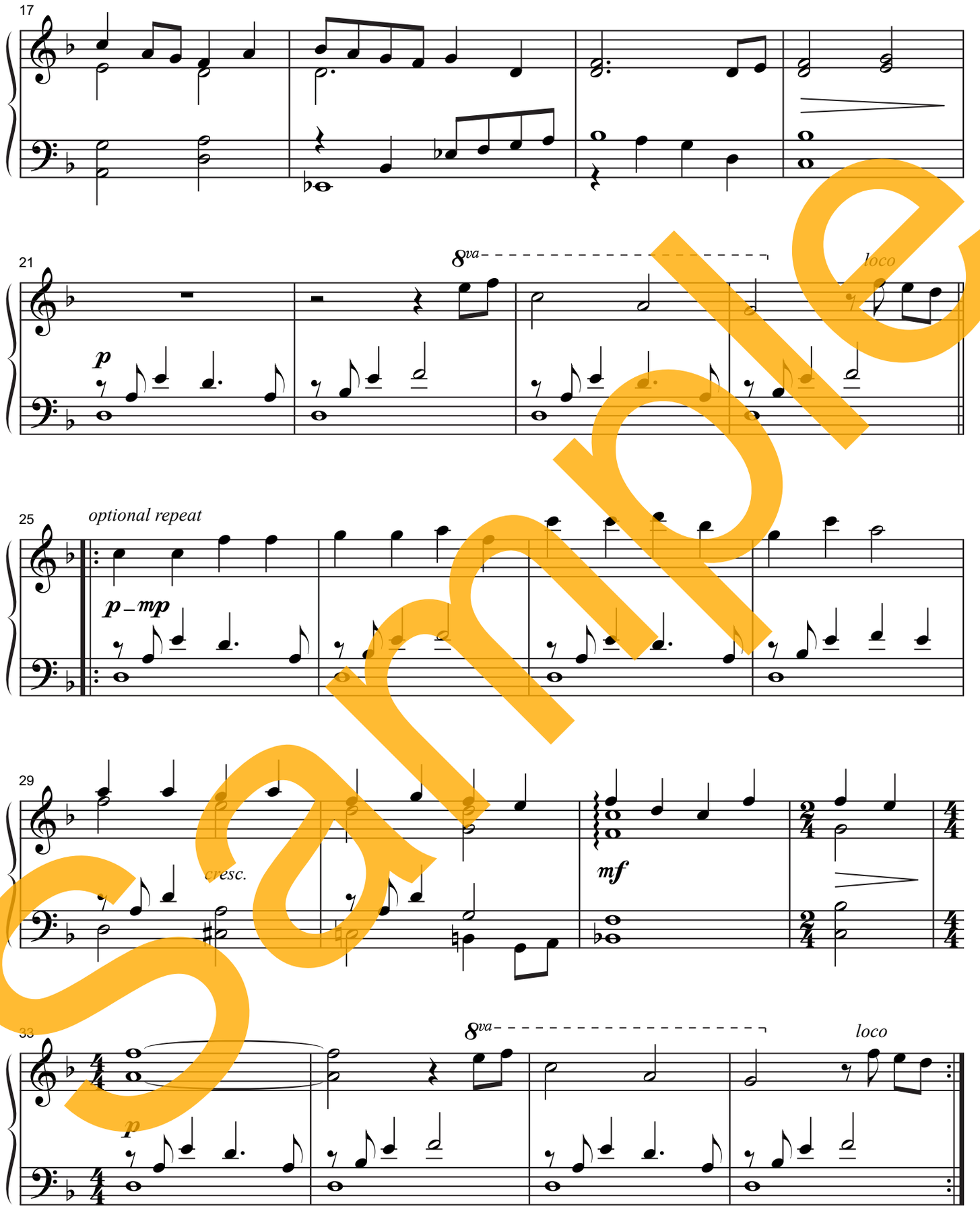
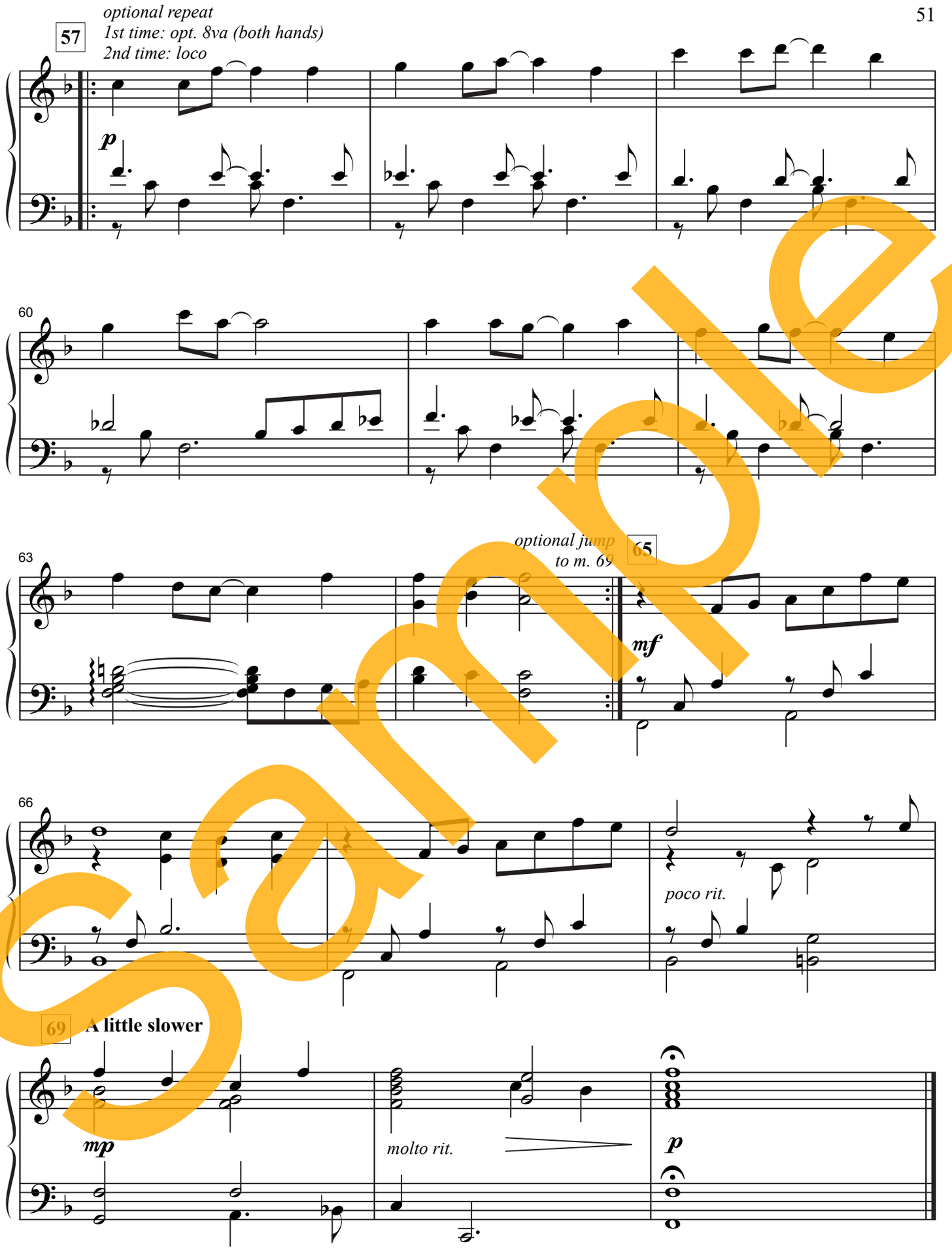

17
21
8va
loco
p
25
optional repeat
p – mp
29
cresc.
mf
33
8va
loco
p

Sample


optional repeat
1st time: opt. 8va (both hands)
2nd time: loco
57
p
60
63
optional jump
to m. 69
65
mf
66
poco rit.
69
A little slower
mp
molto rit.
p

Sample