

C.M.R. 1451



COMMUNION SERVICE

In The Key of E

UNISON

with Organ Accompaniment

by

LEO SOWERBY

50¢

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To Harold L. Morrow

The Office of the Holy Communion

A Unison Setting in the Key of E by

LEO SOWERBY

RESPONSES AFTER THE COMMANDMENTS

1, 3, 5, 7, 9

Slowly

VOICES

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

ORGAN

Ped.

p

This system contains the first system of music for voices and organ. The voice part is on a single staff in treble clef, 4/4 time, with a key signature of one sharp (F#). The organ part consists of two staves (treble and bass clefs) in the same time and key signature. The organ part includes a 'Ped.' (pedal) marking and a dynamic marking of *p* (piano). The lyrics are 'Lord, _____ have mer - cy up - on - us,'.

and in - cline our hearts to keep this law.

pp

pp

This system shows the organ accompaniment for the first system. It consists of two staves (treble and bass clefs) in 4/4 time and one sharp key signature. The organ part includes a dynamic marking of *pp* (pianissimo) at the end of the system.

2, 4, 6, 8

Slowly

VOICES

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

ORGAN

p

This system contains the second system of music for voices and organ. The voice part is on a single staff in treble clef, 4/4 time, with a key signature of one sharp (F#). The organ part consists of two staves (treble and bass clefs) in the same time and key signature. The organ part includes a dynamic marking of *p* (piano). The lyrics are 'Lord, _____ have mer - cy up - on - us,'.

and in - cline our hearts to keep this law.

pp

pp

This system shows the organ accompaniment for the second system. It consists of two staves (treble and bass clefs) in 4/4 time and one sharp key signature. The organ part includes a dynamic marking of *pp* (pianissimo) at the end of the system.

after the 10th

Slowly

p

Lord, — have mer - cy up - on — us,

mf *p* *pp*

and write all these thy laws in our hearts, we be - seech thee.

THREEFOLD KYRIE ELEISON

Slowly

p *p*

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

p *mf* *pp*

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

NINEFOLD KYRIE ELEISON

Ky - ri - e e - le - i - son. Ky -

p

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

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a piano (*p*) dynamic and a melodic line for 'Ky - ri - e e - le - i - son.' The piano accompaniment provides harmonic support with chords and moving lines in both hands.

- ri - e e - lei - son. Ky - ri - e e -

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

The second system continues the vocal and piano parts. The vocal line has a melisma on 'e - lei - son.' followed by 'Ky - ri - e e -'. The piano accompaniment continues with sustained chords and moving bass lines.

le - i - son. Chri - ste e -

on us. Christ, have mer - cy up -

The third system introduces the text 'Chri - ste e -' and 'Christ, have mer - cy up -'. The vocal line has a melisma on 'Chri - ste e -'. The piano accompaniment features a change in dynamics to piano (*p*) and includes some chromatic movement in the bass line.

le - i - son. Chri - ste e -

on us. Christ, have mer - cy up -

The fourth system repeats the text 'Chri - ste e -' and 'Christ, have mer - cy up -'. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking and continues with sustained harmonic textures.

lei - son. Chri - ste e - le - i - son.

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

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with a half note 'lei' and a quarter note 'son'. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *p* (piano) and *pp* (pianissimo).

Ky - ri - e e - le - i - son.

Lord, have mer - cy up - on us.

The second system continues the musical score. The vocal line starts with a half note 'Ky' and a quarter note 'son'. The piano accompaniment features a more active bass line. Dynamics include *pp* (pianissimo).

Ky - ri - e e - lei - son.

Lord, have mer - cy up - on us.

The third system of the musical score. The vocal line begins with a half note 'Ky' and a quarter note 'son'. The piano accompaniment has a prominent bass line. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Ky - ri - e e - lei - son.

Lord, have mer - cy up - on us.

The fourth and final system of the musical score. The vocal line starts with a half note 'Ky' and a quarter note 'son'. The piano accompaniment features a strong bass line. Dynamics include *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo).

GLORIA TIBI

Moderately fast

Glo - ry be to thee, — O Lord.

The score for 'GLORIA TIBI' consists of a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. The tempo is 'Moderately fast'. The vocal line begins with a forte (*f*) dynamic and features a melodic line with a long note on 'O'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

LAUS TIBI

Moderately fast

Praise — be to thee, — O Christ.

The score for 'LAUS TIBI' follows the same musical format as 'GLORIA TIBI', with a vocal line and piano accompaniment in 3/2 time and three sharps. The tempo is 'Moderately fast'. The vocal line starts with a forte (*f*) dynamic and includes a long note on 'O'. The piano accompaniment features a similar harmonic structure to the first piece.

SURSUM CORDA

Lift up your hearts. We lift them up un - to — the Lord.

The first system of 'SURSUM CORDA' features a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The tempo is 'Moderately fast'. The vocal line begins with a mezzo-forte (*mf*) dynamic and includes a long note on 'to'. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and provides harmonic support.

Let us give thanks unto our Lord God. It is meet and right — so — to do.

The second system of 'SURSUM CORDA' continues the vocal and piano parts. The vocal line starts with a piano (*p*) dynamic and includes a long note on 'do'. The piano accompaniment also begins with a piano (*p*) dynamic and features a crescendo leading to a pianissimo (*pp*) dynamic.

SANCTUS

Broadly

pp

p

Ho - ly, Ho - ly,

Ho - ly,

pp

mf

f

Ho - ly, Lord

God of hosts,

Heaven and earth are full of thy glo - ry: Glo -

- ry be to thee, O Lord Most High.

retarding

A - - - - - men. _____

retarding

BENEDICTUS QUI VENIT

Broadly
mf

Bless - ed is he that com - eth in the Name of the

mf

f Lord. _____ *ff* Ho - san - na in - the

f *ff*

high - - - est. _____

retarding

AGNUS DEI

Very quietly

pp

O Lamb of God, that tak - est a -

pp

p

way— the sins of the world, — have mer - cy up -

p

pp

on us. — O Lamb of

pp

p

God, that tak - est a - way the sins of the world, — have

pp

p

mer - cy up - on us. _____

p O Lamb of God, that tak-est a - way the sins_ of the *mf*

world, _____ grant us thy peace. _____ *ppp*

retarding slightly

GLORIA IN EXCELSIS

Fairly fast

f Glo-ry be to God on high, _____

mf and on earth *p* peace, — good will towards men.

f We praise thee, we bless thee, we wor-ship thee, we

glo-ri - fy thee, we give thanks — to thee for thy great glo - ry, —

mf — O Lord God, — heav - en - ly King, —

God — the Fa-ther Al - might - y. ———

O Lord, the only-begotten Son, Je-sus Christ; O Lord God,
Lamb of God,

Son of the Fa-ther that takest away the sins of the world, have mer-cy up-on us.

Thou that takest away the sins of the world, re - ceive — our prayer.

p

Thou that sittest at the right hand of God the Father, have mer - cy up - on us.

p

mf

f

For thou on - ly art ho - - ly;

- thou on - ly art the Lord;

thou on - - ly, O Christ, with the Ho - ly Ghost,

art most high in the glo - ry of

God the Fa - ther.

A - - - - - men.

retarding slightly

Choral Compositions by

LEO SOWERBY

Service Music

Benedicite Omnia Opera. (in D minor)	CMR 996
Benedictus es, Domine. (in B flat)	CMR 963
Benedictus es, Domine. (in C) Unison	CMR 1853
Benedictus es, Domine. (in D minor)	CMR 1265
Benedictus es, Domine. (in E major) (S.A.)	CMR 2975
Communion Service. (in C major) (Unaccompanied)	CMR 2756
Communion Service. (in E) Unison	CMR 1451
Communion Service. (in E minor) S.A.	CMR 2900
Communion Service. (in F) (S.A.T.B. Unaccompanied or Unison with Organ)	CMR 2389
Communion Service. (in D) Unison	CMR 2650
Jubilate Deo. (in C) Unison	CMR 1854
Magnificat and Nunc Dimittis. (in D major)	CMR 1058
Magnificat and Nunc Dimittis. (in E minor)	CMR 2565
Nicene Creed. (A Monotone Setting)	CMR 2801
Te Deum Laudamus. (in B flat) (Unison for Choir and/or Congregation)	CMR 2787
Te Deum Laudamus. (in E flat)	CMR 2745
Ten Hymn Tune Descants. (Unison)	CMR 2838

For S.A.T.B. unless otherwise noted.

Vocal Solos

Edge of Dreams, The	(A Set of Six Secular Songs for Medium Voice)
Hear My Cry, O God.	(Sacred Song for Bass)
How Long Wilt Thou Forget Me.	(Sacred Song for Bass)
I Will Lift Up Mine Eyes	(Sacred Song for Contralto or Baritone)
Lord is My Shepherd	(Sacred Song for Bass)
O Be Joyful in the Lord.	(Sacred Song for Contralto or Baritone)
O God of Light.	(Sacred Song for High Voice)
O Jesus Lord of Mercy Great.	(Sacred Song for High Voice)
O Perfect Love.	(Sacred Song for High and Low Voice)
Psalm 142 (I Cried Unto The Lord).	(Sacred Song for High Voice)
Thou Art My Strength.	(Sacred Song for High Voice)
Whoso Dwelleth.	(Sacred Song for Contralto or Baritone)

Cantatas

Art of the Covenant.	(for S.A.T.B., Tenor & Baritone Solos and Organ) (17 min.)
Canticle of the Sun.	(for S.A.T.B. and Piano/Orchestra) (30 min.)
Christ Reborn.	(Christmas) (for S.A.T.B., Solos, and Organ) (40 min.)
Forsaken of Man.	(Lent) (for S.A.T.B., Solos and Organ) (60 min.)
Great is the Lord.	(for S.A.T.B. and Organ/Orchestra) (15 min.)
Solomon's Garden.	(for S.A.T.B., Tenor Solo, Small Orchestra and Organ) (12 min.)
Throne of God.	(for S.A.T.B. and Orchestra) (33 min.)

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