

Communion Interludes

Robert Lau

2-staff, Moderately Easy

COMMUNION

INTERLUDES

ORGAN SETTINGS OF EUCHARISTIC HYMNS
I ROBERT LAU

Sample

Editor: Carson Cooman
Cover Design: Danielle M. Reinicke
Engraver: Lyndell Leatherman

ISBN: 978-0-7877-7483-7

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FOREWORD

As a teenager beginning a career as a church organist, I was told to provide organ music during the distribution of communion elements. Although I usually played original works for organ during this time, I soon learned (by comments shared by members of the congregation) that the parishioners preferred to hear me play music based on hymns they recognized.

In many of today's churches, congregations now sing hymns during the distribution of the communion elements. In churches where this is not the practice, or on occasions when additional music may be needed, it remains the organist's responsibility to provide music. Since the time needed can vary from church to church—or even service to service—the works in this collection are purposely shorter than the typical length of most compositions. And, if needed, they can be further shortened by examining internal locations in each piece where closure is possible.

I hope you find these works based on communion hymns useful in providing musical support during this time of worship.

—Robert Lau

*for
the Rev. Dr. Brand Eaton
Director of Pastoral Services
Asbury Bethany Village
Mechanicsburg, Pennsylvania*

CONTENTS

Be Present at Our Table, Lord <i>and</i> Come with Us, O Blessed Jesus.....	4
OLD HUNDREDTH • WERDE MUNTER	
Bread of the World.....	2
EUCCHARISTIC HYMN	
Here, O My Lord, I See Thee Face to Face	8
PENITENTIA	
Humbly I Adore Thee	10
ADORO TE DEVOTE	
I Come with Joy to Meet My Lord	12
LAND OF REST	
Let All Mortal Flesh Keep Silence.....	14
PICARDY	
Let Us Break Bread Together on Our Knees	16
LET US BREAK BREAD	
Theme and Variations on “O God, Unseen, Yet Ever Near”.....	18
ST. FLAVIAN	

Be Present at Our Table, Lord *and* Come with Us, O Blessed Jesus

Sw. Flutes 8, 4
Gt. Soft Foundations 8
Ped. 16, 8, Gt. to Ped.

Robert Lau
Tune: OLD HUNDREDTH
attr. to **Louis Bourgeois**
Tune: WERDE MUNTER
by **Johann Schop**, harm. by **J. S. Bach**

Andante ♩ = 84

Sw. { *mp*

No Ped.

5

Gt. { *mp*

Sw. {

Ped.

No Ped.

10

Gt. {

Ped.

15

Duration: 1:40

Bread of the World

Sw. Flute 8, String 8
Gt. Soft Solo 8 (Trem.)
Ped. 16, 8

Robert Lau
Tune: EUCHARISTIC HYMN
by John S. B. Hodges

Andante ♩ = 88

Sw.

mp

5

Sw.

No Ped.

9

Sw.

14

rit.

a tempo
mf
Gt.

Ped.

Duration: 1:30

Here, O My Lord, I See Thee Face to Face

Sw. Soft Foundations 8, 4
Ped. 16, 8, Sw. to Ped.

Robert Lau
Tune: PENITENTIA
by Edward Dearle

Andante ♩ = 88 - 92

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante' with a metronome marking of ♩ = 88 - 92. The score is divided into four systems, each with a measure number (5, 10, 15) at the beginning of the first staff. The first system includes performance instructions: 'Sw. { mp' in the right hand and 'Ped.' in the left hand. The music consists of a melody in the right hand and a harmonic accompaniment in the left hand, with various articulations and dynamics throughout.

Duration: 2:00

Humbly I Adore Thee

Sw. Soft Flute 8, String 8, String Celeste 8
Ped. Soft 16, 8

Robert Lau
Tune: ADORO TE DEVOTE
Plainchant

Larghetto ♩ = 56

The musical score is written for piano and consists of four systems of music. Each system has a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two sharps (F# and C#). The first system includes the instruction 'Sw. { p' and 'Ped.' below the bass staff. The second system is marked with a '3' above the first measure. The third system is marked with a '5' above the first measure. The fourth system is marked with a '7' above the first measure and includes the instruction 'poco rit.' above the bass staff. A large, semi-transparent orange watermark reading 'Sample' is oriented diagonally across the center of the page, overlapping the musical notation.

Duration: 1:20

I Come with Joy to Meet My Lord

Sw. Flute 8, String 8
Gt. Solo 8
Ped. 16, 8, Sw. to Ped.

Robert Lau
Tune: LAND OF REST
American folk hymn

Andante ♩ = 92

Gt. *p* {Sw. No Ped.

4 Ped. *rit.* *mf* , Gt.

7 *a tempo* Sw. *mp*

11 Sw. No Ped.

The musical score is written for guitar and piano. It consists of four systems of music. The first system (measures 1-3) is marked 'Andante' with a tempo of ♩ = 92. The guitar part (Gt.) is in the treble clef, and the piano part (piano) is in the bass clef. The piano part starts with a piano (*p*) dynamic and includes a swell (*Sw.*) in measure 3. The second system (measures 4-6) includes a 'Ped.' (pedal) instruction in measure 5, a 'rit.' (ritardando) instruction in measure 6, and a 'mf' (mezzo-forte) dynamic in measure 6. The guitar part has a 'Gt.' instruction in measure 6. The third system (measures 7-10) is marked 'a tempo' and 'mp' (mezzo-piano). It includes a 'Sw.' (swell) instruction in measure 7. The fourth system (measures 11-14) includes a 'Sw.' (swell) instruction in measure 14. The score is overlaid with a large orange 'Sample' watermark.

Duration: 1:20

Let All Mortal Flesh Keep Silence

Sw. Flute 8, String 8
Gt. Solo 8
Ped. 16, 8, Sw. to Ped.

Robert Lau
Tune: PICARDY
French carol

Andante ♩ = 84

The musical score is written for piano and guitar. It consists of four systems of music. The first system (measures 1-4) is in 3/4 time, marked 'Andante' with a tempo of ♩ = 84. The piano part features a melody in the right hand and a bass line in the left hand, with a 'Sw.' (Swell) marking and a dynamic of *mp*. The guitar part is a solo. The second system (measures 5-8) continues the piece, with a 'rit.' (ritardando) marking in measure 7 and a dynamic of *mp* for the guitar. The third system (measures 9-12) is marked 'Legato' with a tempo of ♩ = 63. The fourth system (measures 13-16) concludes the piece. Pedal markings ('Ped.') are present at the beginning of the first system and at the end of the fourth system. A 'No Ped.' marking is present at the end of the second system.

Sw. { *mp*

Ped.

5

rit.

mp
Gt.

No Ped.

Legato ♩ = 63

10 Gt.

15

Ped.

Duration: 1:40

Let Us Break Bread Together on Our Knees

Sw. Flute 8, String 8
Gt. Solo 8
Ped. 16, 8

Robert Lau
Tune: LET US BREAK BREAD
African American spiritual

Andante ♩ = 96

The musical score is written for a piano and guitar. It consists of four systems of music. The first system (measures 1-4) features a piano accompaniment with a mezzo-piano (*mp*) dynamic and a guitar part with a mezzo-forte (*mf*) dynamic. The tempo is marked 'Andante' with a quarter note equal to 96 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The second system (measures 5-8) continues the piano accompaniment with a piano (*p*) dynamic. The third system (measures 9-12) and the fourth system (measures 13-16) further develop the piano accompaniment. A large orange 'Sample' watermark is overlaid diagonally across the entire score.

Sw. { *mp* } No Ped. Gt. *mf*

5 Sw. Ped.

10

15

Duration: 1:50

Theme and Variations* on O God, Unseen, Yet Ever Near

Robert Lau
Tune: ST. FLAVIAN
from *Day's Psalter*, 1562
adapt. and harm. by **Richard Redhead**

Theme

Sw. Flute 8

♩ = 80

Sw.

Variation 1

Sw. Soft Foundations 8, 4
Gt. Soft Foundations 8, 4, Sw. to Gt.
Ped. 16, 8, Sw. to Ped.

Andante ♩ = 80

10

* Note: the variations may be played in any order.

Duration: 4:20

Variation 3

Sw. Flute 8, String 8, String Celeste 8
Ped. 16, 8, Sw. to Ped.

53 **Andante** ♩ = 88

Sw. { *mp*

Ped.

56

59 **Slower**

p

No Ped.

Variation 4

Sw. Flute 8, String 8
Gt. Flute 8, Nazard 2-2/3
Ped. Soft 16, 8, Sw. to Ped.

63 **Largo** ♩ = 52

Sw. { *mp* *legato*

Ped. slightly separated

66

Gt. *mf*

Sw. *mp* *legato*

slightly separated