

COMMUNION SERVICE

IN G

FOR

CHOIR (TWO VOICES), CONGREGATION,

TEN HAND BELLS, ORGAN

AND CARILLON

COMPOSED FOR NATIONAL
ASSOCIATION
EPISCOPAL
SCHOOLS
TRIENNIAL
CONVENTION
NOV. 10, 1966
WASH. D. C.

Richard Drissen

NINEFOLD KYRIE ELEISON

TEN HANDBELLS

(mf) f $\frac{d}{d} = 56 \text{ M.M.}$

CONGREGATION

$d = 56 \text{ M.M.}$

CHOIR*

ORGAN

SOPRANOS ONLY

$\text{LORD HAVE MERCY UP -}$

TENORS ONLY

pp

ped.

\# 5 PLAYERS

RINGING:

NO. 1 → NO. 2 → NO. 3 →
 NO. 4 → NO. 5 →

1 - These pairings of the bells in hands of five ringers are only suggested, for any pairings may be used, depending on which ringers are most skillful in the method. Of course, ten ringers may ring,

thereby doubling the fun. 2 - The bells in the first five positions in the initial striking order (called "rounds") will "change" positions according to the method of Grandsire Doubles. These five bells will, after 32 "changes", begin in the initial order of "rounds" at the end of the Kyrie.

3 - The bells in the 6th and 7th striking order positions "dodge" with each other, as do the "b" and "a" bells in the 8th and 9th places. The tenor bell, "g," (the 10th in order) strikes always behind.
 4 - The bells should be struck as evenly as possible, and with a firm stroke making a bright sound

that will carry with beauty and force. The unusual Time Signature emphasizes the desirability of evenness. No phrasings or accents should be attempted, other than the short pause after every two "changes". The bells are independent in time, and need not correlate with ensemble as it

appears in the score. If the bells are rung at the speed indicated, they will end approximately with the end of the Kyrie. Should the ringers get lost, let them continue to strike their bells, working back into rounds, and continue in rounds until they are directed to "stand"; this "call"

will be made in time for them to complete a "row", ending with the tenor bell. Should the bells get to "rounds" early, let them continue in that pattern until ordered to "stand".

BELLS

(ALTOES AND BASSES OF CHOIR WITH CONGREGATION)
(Poco)

CONG.

LORD HAVE MER - CY UP - ON US

Sop.

ON US LORD HAVE MER - CY UP -

CHOIR

TEN.

ORG.

LORD HAVE MER - CY UP - ON US

ON US LORD HAVE MER - CY UP -

ORG.

LORD HAVE MER-CY UP - ON US

ON US

mf

CHRIST HAVE MER-CY UP -

CRESCEENDO

mf

CHRIST HAVE MER-CY UP - ON US

ON US

CHRIST HAVE MER-CY UP -

poco A poco

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of four systems of music. The top system starts with a forte dynamic (f). The lyrics "CHRIST HAVE MER-CY UP - ON US" are written below the vocal parts. The second system continues the lyrics "ON US" and "CHRIST HAVE MER-CY UP -". The third system begins with a piano dynamic (mf). The fourth system concludes the lyrics "ON US" and "CHRIST HAVE MER-CY UP -" and adds "LORD HAVE MER-CY UP -". The piano part includes bass clef, common time, and various dynamics like forte (f), piano (p), and mezzo-forte (mf).

CHRIST HAVE MER-CY UP - ON US

ON US

CHRIST HAVE MER-CY UP -

mf

CHRIST HAVE MER-CY UP -

ON US

LORD HAVE MER-CY UP -

mf

LORD HAVE MER - CY UP - ON US

ON US

LORD HAVE MER - CY UP

DIMIN

mp

This page contains four staves of handwritten musical notation. The first staff is a treble clef with a key signature of one sharp. The second staff is a soprano clef. The third staff is a bass clef. The fourth staff is an alto clef. The music consists of eighth and sixteenth note patterns. The lyrics "LORD HAVE MER - CY UP - ON US" are written below the first three staves. The word "DIMIN" is written above the fourth staff. Dynamics "mf" and "mp" are indicated at the beginning of the first and second staves respectively.

mp

LORD HAVE MER - CY UP - ON US

ON US

LORD HAVE MER - CY UP -

poco

poco

This page contains four staves of handwritten musical notation, continuing from the previous page. The first staff is a treble clef with a key signature of one sharp. The second staff is a soprano clef. The third staff is a bass clef. The fourth staff is an alto clef. The music continues the eighth and sixteenth note patterns. The lyrics "LORD HAVE MER - CY UP - ON US" are written below the first three staves. The word "LORD HAVE MER - CY UP -" is written below the fourth staff. Dynamics "mp" and "poco" are indicated at the beginning of the first and fourth staves respectively.

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of four systems of music. The first system shows the vocal parts and piano accompaniment. The lyrics "LORD HAVE MERCY UP - ON US" are written below the vocal parts. The second system continues the vocal parts and piano. The third system begins with a piano solo section labeled "(DYING AWAY)" with dynamic markings. The fourth system starts with a piano solo section labeled "MORENOO" with dynamic markings. The vocal parts are shown in the first three systems.

LORD HAVE MERCY UP - ON US

A handwritten musical score for piano solo, consisting of three systems. The first system shows a piano solo section with dynamic markings. The second system starts with a piano solo section labeled "MORENOO" with dynamic markings. The third system continues the piano solo section with dynamic markings.

(DYING AWAY)

MORENOO

MORENOO

LARGO SANCTUS ET BENEDICTUS

$\text{J} = 40 \text{ MM}$

BELLS

CONG.

S A

CHOIR

T B

ORGAN

5 PLAYERS RINGING:

NO. 1 → #

NO. 2 →

NO. 3 →

NO. 4 →

NO. 5 →

The pairings are suggested because of the "work" the pairs of bells are doing. In the Kyrie, the "work" was governed by a "change-ringing method"; the "work" herein is simple tune-ringing.

It is a pattern rung slowly, six times repeated. At the beginning and end when the bells all strike together, it is called "firing the bells".

Handwritten musical score for three voices (SATB) and piano. The score consists of two systems of music. The top system starts with a forte dynamic (f) and a treble clef. The lyrics "LORD GOD OF HOSTS, HEAV'N AND EARTH ARE FULL OF THY" are written below the vocal parts. The middle system begins with a piano dynamic (mp) and a bass clef. The lyrics "LORD GOD OF HOSTS, HEAV'N AND EARTH ARE FULL OF THY" are repeated. The score includes various dynamics such as f, mp, and p, and rests indicated by vertical dashes.

Continuation of the handwritten musical score. The top system shows a piano dynamic (f) above the vocal parts. The lyrics "GLO - RY, GLO - RY BE TO THEE, O LORD MOST HIGH" are written below the vocal parts. The middle system shows the lyrics "GLO - RY, GLO - RY BE TO THEE, O LORD MOST HIGH" again. The score includes various dynamics such as f, mp, and p, and rests indicated by vertical dashes.

ADAGIO $\text{d} = 56 \text{ mm}$

AGNUS DEI

(This is the order of bells in "rounds".....)

mf

BELLS

CONGREGATION:

EACH TIME THE CHOIR ENTERS, LET
ALK WHISPER, DISTINCTLY AND AUDIBLY,
THE WORDS OF THE AGNUS DEI.

CHOIR

ORGAN

.....repeated four times.....

....Here...

[CONGREGATION WHISPERS "O LAMB---- MERCY UPON US"]

S A

T B

4 PLAYERS ON 7 BELLS

PLAYER NO. 1



NO. 2



NO. 3



NO. 4



begins the simplest of "change-ringing methods", PLAIN HUNT ON SIX, THE TENOR BEHIND.....

..... here begins the BACK CHANGE.....

CONGREGATION WHISPERED: "O LAMB OF GOD - - . . MERCY UPON US"

mp

O LAMB OF GOD THAT TAKEST AWAY THE SINS OF THE WORLD, HAVE MERCY UP-

col s/a

...ending here/.....

ON US,

.....now hear the bells come back into.....

WHISPERED: "O LAMB OF GOD GRANT US THY PEACE"

mf

O LAMB OF GOD THAT TAKEST A WAY THE SINS OF THE WORLD,

col s/a

C R E S C E N D O

poco a poco —

ROUNDS.....repeated until the CALL to.....

mf

GRANT US THY PEACE.

(NO PED.)

SOFTER STAND is given.....)

diminuendo

pp

GLORIA IN EXCELSIS

TEN HANDBELLS $\frac{1}{2}$

CHOIR AND CONGREGATION $\frac{1}{2}$

ORGAN STATELY $\frac{1}{2}$

ff TRUMPETS $\frac{1}{2}$

$d = 48 \text{ M.M.}$

CARILLON* (in C) $\frac{1}{2}$

* The CARILLON is a transposing instrument - Washington Cathedral's instrument of 53 bells, made by the John Taylor & Son Co. of Loughborough, England, is in A flat. For that instrument

the part is written in B major. The Carillon part is optional, of course, since not many churches have carillons. However, most churches have public address systems of good quality, and an interesting performance of this GLORIA IN EXCELSIS might be given, were you to obtain a recording of the

Cathedral Carillon playing the optional part, and reproduce it in your Church while all the rest of the piece is going on.

HANDBELLS: A "call-change" pattern is used in the GLORIA, which merely starts pairs of bells dodging with each other. It is quite simple and interesting to do. However, if

you had good success with the KYRIE Grandsire Doubles Method, ring that over again in this Gloria, for it will time out about right. The same instructions for

evenness of striking and dynamics apply.

P.S. - If this little excursion into the "exercise of Change-Ringing" has piqued your

curiosity, you can learn a good bit about it from GROVE'S Dictionary. You can also learn a good bundle about it if you number the notes down the scale, then put them in rows of ten for the Kyrie and the Gloria, and rows of seven for the Agnus Dei.

You will then see the mathematical relationships involved in the "changes".

GLORY BE TO GOD ON HIGH,
AND ON EARTH PEACE, GOODWILL TOWARDS MEN,
(PED.)

This section of the score consists of three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is basso continuo. The vocal parts sing in unison. The basso continuo part includes a bassoon line and a cello/bass line. The tempo is marked *f*.

WE PRAISE THEE, WE BLESS THEE, WE WORSHIP THEE, WE GLORIFY THEE, WE GIVE

This section of the score consists of three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is basso continuo. The vocal parts sing in unison. The basso continuo part includes a bassoon line and a cello/bass line. The tempo is marked *f*.

THANKS TO THEE FOR THY GREAT GLORY, O LORD GOD, HEAV'NLY KING, GOD THE

FATHER AL-MIGHT-Y, O LORD, THE ONLY-BEGOTTEN SON, JESUS CHRIST;
 (PED.)

O LORD GOD, LAMB OF GOD, SON OF THE FATHER, THAT TAKEST AWAY THE SINS OF THE WORLD, HAVE MERCY UP-ON US. THOU THAT

O LORD GOD, LAMB OF GOD, SON OF THE FATHER, THAT TAKEST AWAY THE SINS OF THE WORLD, HAVE MERCY UP-ON US. THOU THAT

TAKEST AWAY THE SINS OF THE WORLD,
 RECEIVE OUR PRAYER.
 MEN AND WOMEN, STILL SOFTLY
 THOU THAT SITTEST AT THE RIGHT HAND OF GOD THE FATHER,
 HAVE MERCY

6# WITH UTMOST FORCE

UPON US. FOR THOU ONLY ART HO-LY, THOU ONLY ART THE

TRUMPETS
(PED.)

LO RO THOU ONLY, O CHRIST, WITH THE HOLY GHOST, ART MOST

HIGH IN THE GLORY OF GOD THE FATH-ER, A - MEN,
 A - MEN.

QUICKLY SOFTER AND DYING AWAY

RITARO... AN... OO... E... DIMINUENDO

Finished October 30, 1966.....RWD

TO THE GLORY OF GOD ON HIGH, ONLY AND ALWAYS...