

# IN THE BREAKING OF THE BREAD

SATB Choir, Descant, Assembly, Guitar, Keyboard

Based on Lk 24: Acts 2

Michael Ward

## INTRODUCTION

$\text{♩} = c. 72$

*mf*

C C/D G

C/G C/D G C/G

## VERSES 1, 2

5 Verse 1: unison. Verse 2: harmony as printed.\*

*mp*

S.A.

T.B.

1. In the walk-ing on the road, we saw him. In the tell-ing of our  
2. We set out to find his friends to tell them. We went to Je-ru-sa-

*mp*

Dsus D Am7 Bm/A Am7 Dsus D

007950

From the music collection *Open Our Hearts* WLP 007671, CD 007673.

\*Verse 1 should be sung by two singers, one man and one woman, using only the melody (top line of system). Do not sing the alto or bass harmony parts until verse 2, so that the arrangement may build with each verse.

1. hopes, we saw — him. In the burn-ing of our hearts, we saw the  
 2. lem to tell — them; And with joy we told them, "We have seen the

*mf*

Am7 Cmaj7 C6 B7sus B7(+5) B7

*mf*

1. Lord. At the meal he took the  
 2. Lord!" And as we were speak-ing,

*poco cresc.*

*mf*

*poco cresc.*

*mf*

Esus E Am7

15

*poco dim.*

1. bread and then he blessed it, broke it, of - fered it.  
 2. there he stood a - mong - us, blessed us, said to us,

*poco dim.*

D7sus D6 D7 G B7 Em

*mf cresc.*

*f*

1. In the break-ing of the bread, We saw him!  
 2. "Now my peace I leave with you." We saw him!

*mf cresc.*

*f*

Am7 Dsus D G(add9)

20

1. Sud-den-ly our eyes were o - pened, And we knew he was a-  
 2. Sud-den-ly our eyes were o - pened, And we knew he was a-

25

1. live! \_\_\_\_\_  
 2. live! \_\_\_\_\_

VERSE 3

*Unison p*

S.A. 3. But then we be-came a - fraid with-out him. In the dark-ened room we

T.B. *Unison p*

*Dsus p D Am7 Bm/A Am7 Dsus D*

*p*

30

3. stayed with-out him, Wait-ing for the one he said that he would

*Am7 Cmaj7 C6 B7sus B7(+5) B7*

35

3. send. Then the Spir-it of the

*Esus E Am7 mf mf*

3. Lord came down up - on us, fill - ing us, chang - ing us,

This system contains the first line of music. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "3. Lord came down up - on us, fill - ing us, chang - ing us,". The music features a mix of quarter and eighth notes with some rests.

D7sus D6 D7 G B7 Em

This system shows the piano accompaniment for the first system. It includes chord labels: D7sus, D6, D7, G, B7, and Em. The piano part consists of chords in the right hand and a bass line in the left hand.

*f* *cresc.* 40

3. Giv - ing us the strength to say: We saw him!

*f* *cresc.*

This system contains the second line of music. The vocal line starts at measure 40, marked with a box containing the number "40". The lyrics are: "3. Giv - ing us the strength to say: We saw him!". The piano accompaniment continues from the previous system. Dynamics include *f* and *cresc.*

Am7 Dsus D G(add9)

*f* *cresc.*

This system shows the piano accompaniment for the second system. It includes chord labels: Am7, Dsus, D, and G(add9). The piano part consists of chords in the right hand and a bass line in the left hand. Dynamics include *f* and *cresc.*

3. Sud-den-ly our eyes were o - pened, And we knew he was a-

C/G G(add9) C/G C/D

45  
3. live!

G C/G C/D G C/G

VERSE 4

50

*f*

S.A.

4. We ran out in - to the street to tell them, Ev - 'ry-one that we could

T.B.

*f*

D7sus D7 Am7 Bm/A Am7 D7sus D7

4. meet, to tell - them, "God has raised him up and we have seen the

*cresc.*

Am7 Cmaj7 C6 B7sus B7(+5) B7

*cresc.*



55

*mf*

4. Lord!"

We took bread as he had

Esus

E

Am7

*mf*

*mf*

60

4. done and then we blessed it, broke it, of - fered it.

D7sus

D6

D7

G

B7

Em

*cresc.* *ff*

4. In the break-ing of the bread, \_\_\_\_\_ We saw him!

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one sharp (F#). The music begins with a piano accompaniment of eighth notes in the right hand and a bass line in the left hand. The vocal line enters with a half note. Dynamics include a crescendo and fortissimo (ff).

*cresc.* *ff*

Am7 Dsus D G(add9)

This system contains the piano accompaniment for the second system. It features a piano accompaniment with eighth notes in the right hand and a bass line in the left hand. Chord symbols are placed above the staff: Am7, Dsus, D, and G(add9). Dynamics include a crescendo and fortissimo (ff).

65

4. Sud-den-ly our eyes were o - pened. There with-in our midst was

This system contains the third system of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature has one sharp (F#). The music begins with a piano accompaniment of eighth notes in the right hand and a bass line in the left hand. The vocal line enters with a half note. A box containing the number 65 is positioned above the vocal staff. Dynamics include fortissimo (ff).

C/G G(add9) C/G G/D

This system contains the piano accompaniment for the third system. It features a piano accompaniment with eighth notes in the right hand and a bass line in the left hand. Chord symbols are placed above the staff: C/G, G(add9), C/G, and G/D.

4. Je - sus, And we knew he was a - live.

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has one sharp (F#). The vocal line begins with a whole note 'Je - sus,' followed by a half rest, then a series of eighth notes: 'And we knew he was a - live.' The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

G(add9) C/G C/D G(add9)

The piano accompaniment for the first system is shown in two staves. The right hand plays chords and moving lines, while the left hand plays a consistent eighth-note bass line. Chord labels G(add9), C/G, C/D, and G(add9) are placed above the right-hand staff.

70 *f* *mf*

4. In the break-ing of the bread, He is here with us a -

The second system of music starts at measure 70. The vocal line begins with a whole note '4. In the break-ing of the bread,' followed by a half rest, then eighth notes: 'He is here with us a -'. Dynamic markings *f* and *mf* are placed above the vocal line. The piano accompaniment continues with the same eighth-note bass line and chords.

C/G C/D G(add9) C/G C/D

*f* *mf*

The piano accompaniment for the second system is shown in two staves. The right hand plays chords and moving lines, while the left hand plays a consistent eighth-note bass line. Chord labels C/G, C/D, G(add9), C/G, and C/D are placed above the right-hand staff. Dynamic markings *f* and *mf* are placed below the left-hand staff.

4. gain. *poco rit.* *a tempo*

And we know he is a - live!

*poco rit.* *a tempo*

G(add9) C/G C/D G(add9)

*Descant\** *ff*

4. Al - le - lu! Al - le - lu - ia! Al - le -

S.A. *ff*

4. Al - le - lu - ia! Al - le - lu - ia, al - le -

T.B. *ff*

*ff*

C/G G/D(add9) C/D

\*Descant part should be sung by a few tenors and sopranos.

4. lu, al - le - lu - ia! Al - le - lu - ia!

4. lu - ia! Al - le - lu - ia, al - le - lu - ia!

*ritard.*

*ritard.*

G/D(add9) C/D G/D(add9)

*ritard.*

4. Al - le - lu - ia!

4. Al - le - lu - ia!

C/D G