

Based on Luke 24: 13—35

In the Breaking of the Bread

(Assembly/2-part choir, piano, flute, guitar)

Paul F. Page
ASCAP

Andante (♩ = c. 92)

flute

guitar

piano

mf

Dm A7 Dm A7 Dm G#dim A

mf

5

5 melody

Dm A Dm A Bb C7 F A

1. Though at first they could not see, blind - ed by fear and doubt,
 When the Lord sat down with them af - ter the jour - ney's end,
 2. "Was - n't it our hearts that burned while we — walked with him?
 So it was when day was done; so it — came to pass
 counter melody 3. In the break - ing of this bread, shar - ing this ho - ly food:
 5 Come to - geth - er with one voice prais - ing the Lord of all.

5

In the Breaking of the Bread

9

1. he ex - plained the pro - phe - cies and they came to be - lieve.
 when he calmed their fear - ful hearts, they saw him plain - ly
 2. Did - n't he fill us with peace? Our fears just dis - ap - peared."
 that the Lord re - vealed him - self: the pro - mise now at
 3. e - v'ry pro - mise is ful - filled; — e - v'ry day re - newed.
 "Al - le - lu - ia" is our song; — "Vic - to - ry" our

9 Dm Gm A 1. Dm

14 2.

1. then. R
 2. last. F Break - ing bread, he shared the mys - t'ry of his life and
 3. call. A
 N

14 Dm Gm C7 F Bb Gm7 A7

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3.

The musical score is arranged in four systems. The first system (measures 18-22) features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The second system (measures 23-27) includes a vocal line with lyrics, a piano accompaniment, and a guitar chord chart above the vocal line. The third system (measures 28-32) shows a piano solo with both treble and bass staves. The fourth system (measures 33-37) is a piano solo ending with a 'FINE' marking. The guitar chord chart for the second system is as follows:

18	Dm	A	Dmaj.	Gm	C7	F	Am	Dm	A	Dm
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Lyrics for the second system: death a - gain. Let our hearts be filled with joy. "Al - le - lu — ia!"

Chord chart for the fourth system: Dm, Dm, Dm A Dm, Dm A Dm FINE.

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Performance Notes:

There are many options for performance of this piece:

1. Assembly sings melody with piano and/or guitar accompaniment
2. Assembly sings melody, choir sings counter melody in appropriate ranges (SATB)
3. SA sings melody; TB sings counter melody
4. ST sings melody; AB sings counter melody in appropriate ranges (or reversed AB/ST)

The flute obligato may be played with a solo violin or using an appropriate stop on the organ.

The liturgical usage of this song is primarily for Sundays following Easter, though it can be appropriately used throughout the liturgical year, probably most effectively as a Gathering or Communion song.