

O SACRUM  
**CONVIVIUM**

BY TEENA LYLE

FOR CHOIR SATB & ORGAN

VOCES8  
PUBLISHING

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# O SACRUM CONVIVIUM

by TEENA LYLE (1963 -)

text from the *Liber Usualis*: Antiphon to the Magnificat, 2nd Vespers of Corpus Christi

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Forces | SATB and organ

Duration | c. 4'

Difficulty | Easy-Medium

An approachable and adaptable work which sets both the Latin and English versions of the text. The soprano line is written with younger voices in mind, and the lyrical choral parts are well supported by the organ.

## About the piece

*O sacrum convivium* was written in Spring 2023 as one of two commissions by Leeds St Anne's Cathedral Choral Programme. It received its first performance at their Girl and Boy Chorister Festivals in June of the same year. It was requested that I made the piece as flexible as possible, so it is available in versions for both unison upper voices and organ, and for SATB and Organ. I hope the interchangeable formats allow for a wide range of possible performances. The soprano part takes the main melody throughout but there are intermittent organ and ATB interludes to accommodate younger singers in terms of stamina and range.

There are some crossovers between the alto and tenor parts because I love the timbre of those voices at different registers. I hope that this creates interesting textures from the traditional SATB voicing.

Teena Lyle, October 2023

## Text

O sacrum convivium!  
in quo Christus sumitur:  
recolitur memoria passionis eius:  
mens impletur gratia:  
et futurae gloriae nobis pignus datur.

O sacred banquet!  
Wherein Christ is received,  
The memorial of his passion is renewed,  
The soul is filled with grace,  
A pledge of future glory is given to us.

## Note

A version of this piece for unison upper voices and organ is also available from VOCES8 Publishing under catalogue number V8P1412a.

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# O SACRUM CONVIVIUM

Antiphon to the Magnificat on the  
2nd Vespers of Corpus Christi

TEENA LYLE (1963 -)

**Freely, in the style of plainchant**

Musical score for the first system, measures 1-4. It features five staves: Soprano, Alto, Tenor, Bass, and Organ. The Soprano and Alto parts are silent. The Tenor and Bass parts have lyrics: "O sa - crum con - vi - vi - um,". The Organ part is marked *pp*. The music is in G major and 4/4 time.

**Slow, but always flowing** ♩ = 60

Musical score for the second system, measures 5-8. It features five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.). The vocal parts are silent. The Organ part is marked *mp* and *mf*. The music is in G major and 4/4 time.

10 *mp*

S. *mp*  
O - sa - crum con vi - - vi - um! in quo Chri - stus

A. *mp*  
O sa - cred ban - quet! Where - in Christ

T. *mp*  
O sa - cred ban - quet! Where - in Christ

B. *mp*  
O sa - cred ban - quet! Where - in

Org. *mp*

15 *mf* *mp*

S. *mf* *mp*  
su - - mi - tur, in quo Chri - - stus su - mi - tur:

A. *mf* *mp*  
is re - ceived, where - in Christ is re - ceived,

T. *mf* *mp*  
is re - ceived, where - in Christ is re - ceived,

B. *mf* *mp*  
Christ is re - ceived, where - in Christ is re - ceived, where

Org. *mf* *mp*

With more movement  $\text{♩} = 65$

20

S. *mf* re - co - li - tur,

A. *mf* is re - ceived, where - in Christ is re - ceived, The me - mo - ri - al

T. *mf* where - in Christ is re - ceived, The me - mo - ri - al

B. *mf* - in Christ is re - ceived, The me - mo - ri -

Org. *mf* (ped.)

24

S. *f* re - co - li - tur, re - co - li - tur me - mo - ri - a pas - si -

A. *f* the me - mo - ri - al, the me - mo - rial of his pas -

T. *f* the me - mo - ri - al, the me - mo - rial of his pas -

B. *f* - al, the me - mo - ri - al of his

Org. *f*

27

S. *o - nis e - ius:*

A. *sion is re - newed,*

T. *-sion - is re - newed,*

B. *pas - sion is re - newed,*

Org. *mp*  
*man.*

31 *mf*

S. *mens im - ple - tur gra - ti - a,* *mf*

A. *The soul is filled with grace,*

T. *The soul is filled with grace,*

B. *The soul is filled with*

Org. *mf*

35

S. mens im - ple - tur gra - ti - a,

A. the soul is filled with grace, the

T. the soul is filled with grace, the

B. grace, the soul is filled with grace, the

Org. *ped.* *man.* *ped.*

39

S. mens im - ple - tur gra - ti - a, gra - ti - a:

A. soul is filled with grace,

T. soul is filled with grace,

B. soul is filled with grace,

Org. *f*

\* 2nd basses may optionally sing down the octave here

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43 **As at the start**  $\text{♩} = 60$  *mf*

S. *mf* et fu -

A. *mf*

T. *mf* et fu - tu - rae glo - - ri - ae,

B. *mf* et fu - tu - rae glo - - ri - ae,

Org. *mp*

47 *mf*

S. -tu - rae glo - - ri - ae no - bis pi - - gnus

A. *mf* A pledge of fu - - ture glo - ry is

T. *mf* A pledge of fu - - ture glo - ry is

B. *mf* A pledge of fu - - ture glo - ry is

Org. *mf*



51 *f*

S. da - - - tur, no - bis pi - - - gnus da - - - tur,

A. gi - ven to us, is gi - ven to us giv'n to us

T. gi - ven to us, is giv'n to us, is giv'n to us

B. gi - ven to us, is gi - - ven, gi - - ven

Org. *f*

55 *mp* *pp*

S. no - - bis pi - - gnus da - - - tur.

A. *mp* *pp*  
gi - ven to us.

T. *mp* *pp*  
gi - ven to us.

B. *mp* *pp*  
gi - ven to us.

Org. *mf* *pp*