

Date: August 30, 2015

Pedal

3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2
1 Subbass 16'	2 Oktavbass 8'	3 Choralbass 4'	4 Rauschquinte 2 2/3'	5 Fagott 16'	6 I → P	7 II → P	8 III → P										

II Great

3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2
9 Principal 8'	10 Rohrflöte 8'	11 Oktave 4'	12 Sesquialtera II 2 2/3 + 1 3/5'	13 Superoktave 2'	14 Mixtur IV 1 1/3'	15 Tromp. En chamade 8'	16 I → II	17 III → II									

I Positif

3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2
26 Holzgedeckt 8'	27 Praestant 4'	28 Gemshorn 2'	29 Larigot 1 1/3'	30 Scharff IV 1'	31 Regal 8'	32 Tremulant									

III Swell

3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2
18 Hohlflöte 8'	19 Salicional 8'	20 Schwebung 8'	21 Traversflöte 4'	22 Octavin 2'	23 Mixtur IV 2 2/3'	24 Dulcian 16'	25 Tremulant										

Zimblesturn

1: Prelude	2: Communion Hymns
3: Offertory	4: Postlude
General Hymn Setting	

Grand Choeur Dialogué

Sw. Foundations 8, 4, 2, Light Reed 8

Gt. Foundations 8, 4, 2, Mixture, Sw. to Gt.

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

Eugène Gigout (1844-1925)

Arranged by Robert Lau

Stately ♩ = ca. 84

No Ped.

Ped.

No Ped.

Ped.

Duration: 2:40

17

{Sw.

No Ped.

20

{Gt.

Ped.

23

{Sw.

No Ped.

26

29

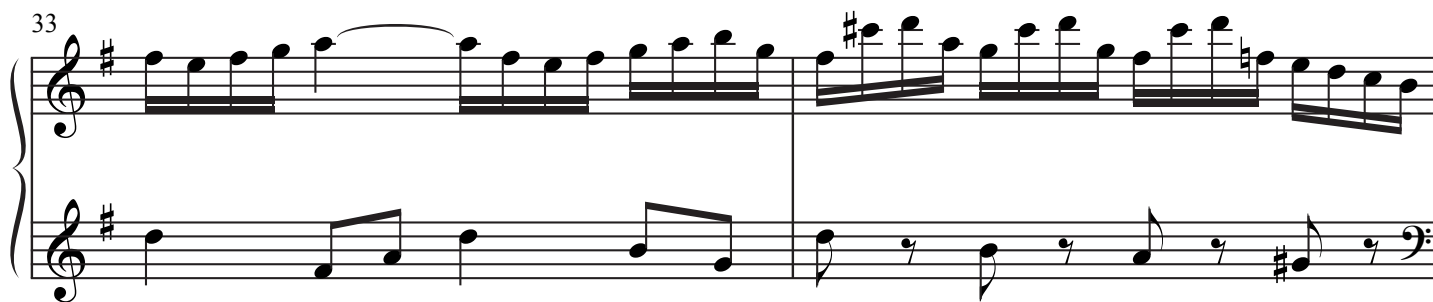
Reduce registration

mf {Sw.

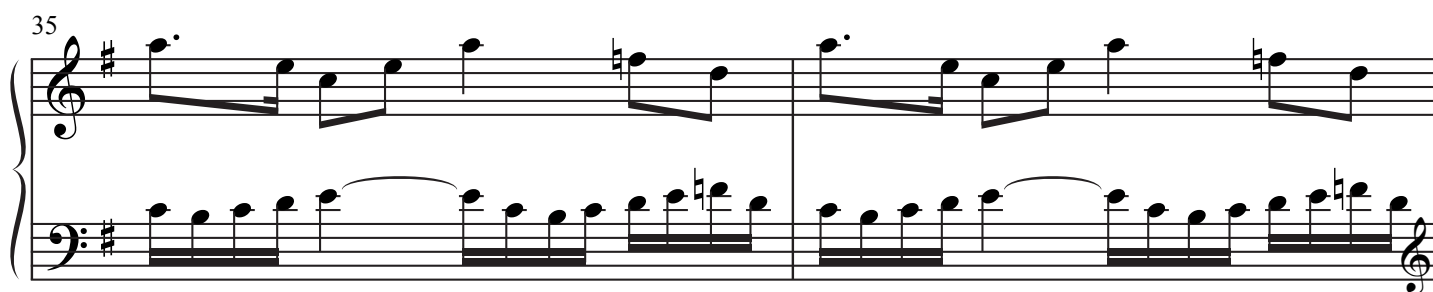
31



33



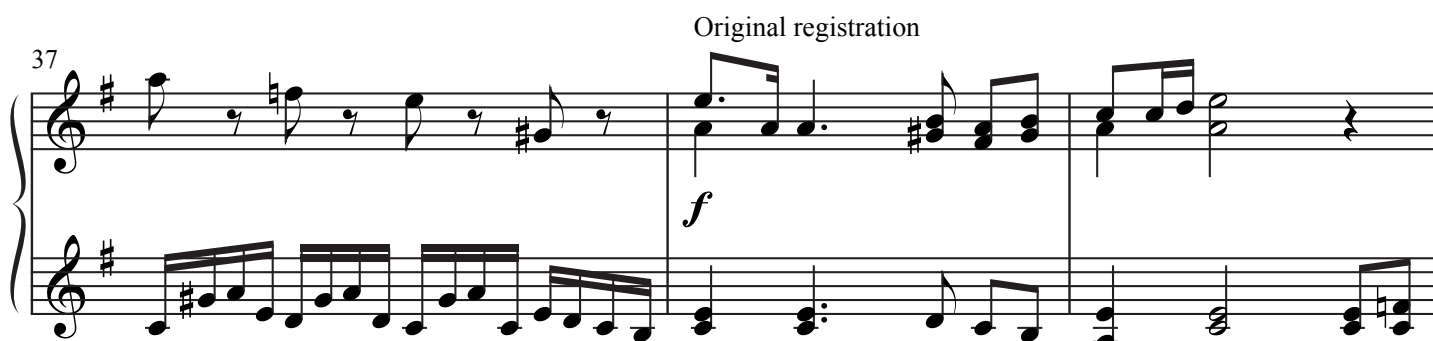
35



37

Original registration

f



40

ff { Gt.



43

45

47

49

51

Ped.

rit.

This musical score is for a piano piece, spanning measures 43 to 51. The key signature is one sharp (F#), and the time signature is 4/4. The score is written for a grand piano, with a treble and bass staff joined by a brace. Measures 43-44 show a complex melodic line in the treble with many beamed sixteenth notes, while the bass provides a steady accompaniment of eighth notes. Measures 45-46 feature a more melodic treble part with some slurs and a bass line of eighth notes. Measure 47 has a treble part with slurs and a bass line with a 'Ped.' (pedal) marking. Measures 49-50 contain a treble part with triplets of eighth notes and a bass line of eighth notes. Measure 51 begins with a treble part that has a 'rit.' (ritardando) marking and ends with a final chord in both staves.

Confession and Forgiveness

In the name of the Father,
and of the + Son,
and of the Holy Spirit.

Amen.

Pastor: God of all mercy and consolation, come to the help of your people, turning us from our sin to live for you alone.

Give us the power of your Holy Spirit that we may confess our sin,
receive your forgiveness,
and grow into the fullness
of Jesus Christ, our Savior and Lord.

Amen.

Pastor:

Let us confess our sin in the presence of God and of one another.

The assembly kneels or stands. Silence is kept for reflection.

Most merciful God,

**we confess that we are captive to sin
and cannot free ourselves.**

We have sinned against you in thought, word, and deed, by what we have done and by what we have left undone.

**We have not loved you with
our whole heart; we have not loved
our neighbors as ourselves.**

For the sake of your Son, Jesus Christ, have mercy on us. Forgive us, renew us, and lead us, so that we may delight in your will and walk in your ways, to the glory of your holy name. Amen.

In the mercy of almighty God,
Jesus Christ was given to die for us,
and for his sake God forgives us all our sins.

As a called and ordained minister of the church of Christ, and by his authority,
I therefore declare to you
the entire forgiveness of all your sins,
in the name of the Father,
and of the + Son, and of the Holy Spirit.

Amen.

Introduction

The musical score is written for organ in 3/4 time, key of B-flat major. It consists of four systems of staves. The first system has a treble and bass staff. The second system has a grand staff (treble and bass) and a separate bass staff. The third system has a grand staff and a separate bass staff. The fourth system has a grand staff and a separate bass staff. The music features various chords, arpeggios, and melodic lines, with a crescendo leading to the end.

*Begin with somewhat subdued registration; cresc. gradually to end.

Tune: *The Sacred Harp*, Philadelphia, 1844

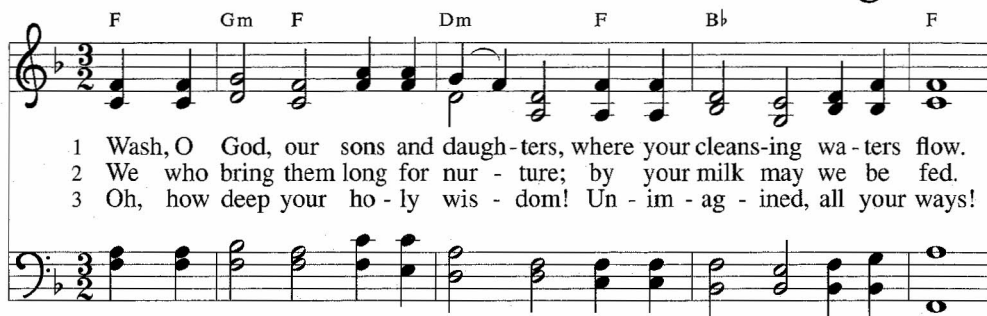
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Introductions and Alternate Accompaniments for Organ, vol. 4, ISBN 978-0-8006-3917-4

Published by Augsburg Fortress.

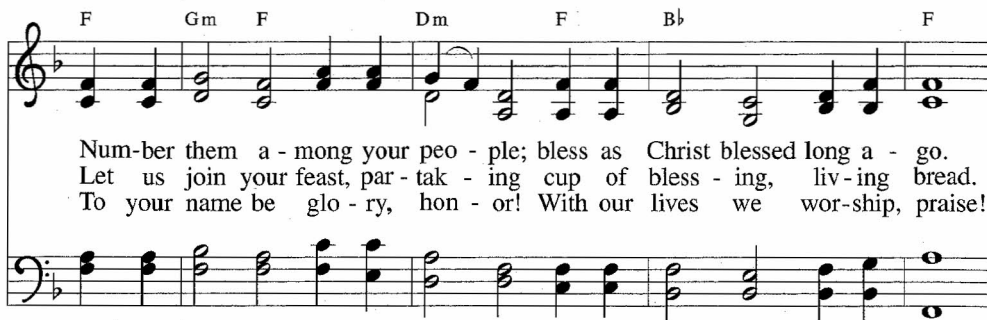
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F Gm F Dm F B \flat F



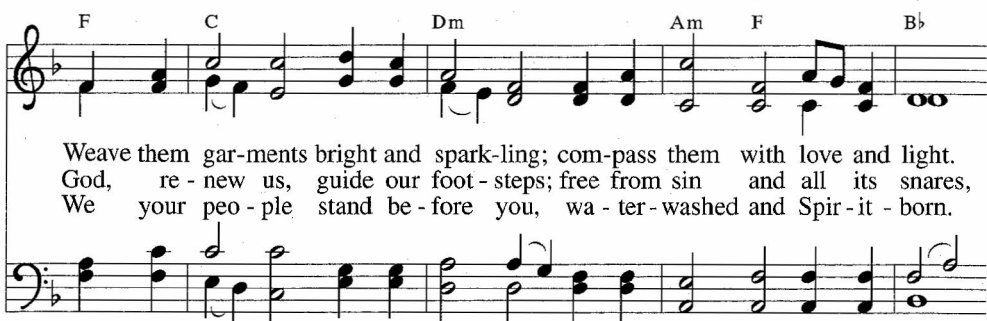
1 Wash, O God, our sons and daughters, where your cleans-ing wa-ters flow.
 2 We who bring them long for nur-ture; by your milk may we be fed.
 3 Oh, how deep your ho-ly wis-dom! Un-im-ag-ined, all your ways!

F Gm F Dm F B \flat F



Num-ber them a-mong your peo-ple; bless as Christ blessed long a-go.
 Let us join your feast, par-tak-ing cup of bless-ing, liv-ing bread.
 To your name be glo-ry, hon-or! With our lives we wor-ship, praise!

F C Dm Am F B \flat



Weave them gar-ments bright and spark-ling; com-pass them with love and light.
 God, re-new us, guide our foot-steps; free from sin and all its snares,
 We your peo-ple stand be-fore you, wa-ter-washed and Spir-it-born.

C Dm B \flat F Gm 7 Am Gm 7 F



Fill, a-noint them; send your Spir-it, ho-ly dove and heart's de-light.
 one with Christ in liv-ing, dy-ing, by your Spir-it, chil-dren, heirs.
 By your grace, our lives we of-fer. Re-cre-ate us; God, trans-form!

Accompaniment

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a *detached* marking. The middle staff is in bass clef with a key signature of one flat. The bottom staff is in bass clef and contains a single note, a half note B-flat, with a fermata. The first two staves contain chords and single notes, while the bottom staff contains a single note, a half note B-flat, with a fermata.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat. The middle staff is in bass clef with a key signature of one flat. The bottom staff is in bass clef and contains a single note, a half note B-flat, with a fermata. The first two staves contain chords and single notes, while the bottom staff contains a single note, a half note B-flat, with a fermata.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat. The middle staff is in bass clef with a key signature of one flat. The bottom staff is in bass clef and contains a single note, a half note B-flat, with a fermata. The first two staves contain chords and single notes, while the bottom staff contains a single note, a half note B-flat, with a fermata.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat. The middle staff is in bass clef with a key signature of one flat. The bottom staff is in bass clef and contains a single note, a half note B-flat, with a fermata. The first two staves contain chords and single notes, while the bottom staff contains a single note, a half note B-flat, with a fermata.

Gathering Song

The time of gathering song may be brief or extended, and may include one or more of the following: hymns, psalms; a Kyrie; a canticle of praise.

During this time, the presiding minister and the assembly greet each other.

The grace of our Lord Jesus Christ, the love of God,
and the communion of the Holy Spirit be with you all.

And also with you.

A Kyrie may be sung in dialogue between an assisting minister and the assembly.

Assisting minister S 138

In peace, let us pray to the Lord.

Assembly

Lord, have mer - cy.

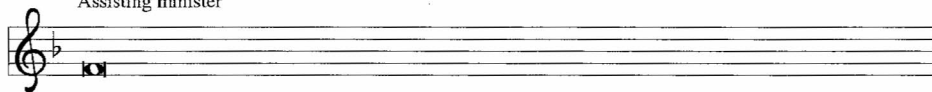
Assisting minister

For the peace from above, and for our salvation, let us pray to the Lord.

Assembly

Lord, have mer - cy.

Assisting minister



For the peace of the whole world, for the well-being of the church of God,



and for the unity of all, let us pray to the Lord.

Assembly



Lord, have mer - cy.



Assisting minister



For this holy house, and for all who offer here their worship and praise,



let us pray to the Lord.

Assembly



Lord, have mer - cy.



Assisung minister

Help, save, comfort, and defend us, gra-cious Lord.

Assembly

Musical notation for the song 'Assembly'. It features a treble clef, a key signature of one flat (B-flat), and a melody consisting of eighth and quarter notes. A long horizontal line is drawn below the staff, spanning the duration of the melody.

A - men.



Refrain

S 140

This is the feast of vic-to-ry for our God.

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

1 Wor - thy is Christ, the Lamb who was slain, whose

blood set us free to be peo - ple of God.

The first system of the musical score is in D major (two sharps). The vocal line (treble clef) begins with a half note D4, followed by quarter notes E4, F#4, and G4, then a half note A4, and finally a whole note B4. The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a simple harmonic accompaniment in the left hand.

Refrain

This is the feast of vic-to-ry for our God.

The second system, labeled 'Refrain', continues in D major. The vocal line starts with a quarter rest, followed by quarter notes D4, E4, and F#4, then a half note G4, and finally a quarter note A4. The piano accompaniment maintains the same rhythmic pattern as the first system.

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

The third system continues the 'Al-le-lu-ia' refrain in D major. The vocal line begins with a quarter note D4, followed by quarter notes E4, F#4, and G4, then a half note A4, and finally a whole note B4. The piano accompaniment continues with the same accompaniment.

2 Pow - er, rich - es, wis - dom, and strength, and

This system contains the first two staves of a musical score. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The bottom staff is a piano accompaniment in treble and bass clefs, also with a key signature of two sharps. The lyrics are written below the vocal staff.

hon - or, bless - ing, and glo - ry are his.

This system contains the next two staves of the musical score. The vocal line continues with the lyrics "hon - or, bless - ing, and glo - ry are his." The piano accompaniment provides harmonic support.

Refrain

This is the feast of vic-to-ry for our God.

This system is marked "Refrain" and contains the final two staves of the score. The vocal line begins with a rest followed by the lyrics "This is the feast of vic-to-ry for our God." The piano accompaniment continues with the same harmonic structure.

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

The first system of the musical score is in D major (two sharps). The vocal line (treble clef) begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a half note A4. The piano accompaniment (grand staff) features a treble clef with a half note D4 and a bass clef with a half note D3. The melody continues with eighth and quarter notes in both staves, ending with a whole note D4 in the vocal line and a whole note D3 in the bass clef.

3 Sing with all the peo - ple of God, and

The second system continues the melody. The vocal line starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a half note A4. The piano accompaniment continues with a treble clef melody of half and quarter notes, and a bass clef accompaniment of half notes and chords. The system concludes with a half note D4 in the vocal line and a half note D3 in the bass clef.

join in the hymn of all cre - a - tion:

The third system concludes the phrase. The vocal line begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a half note A4. The piano accompaniment continues with a treble clef melody of half and quarter notes, and a bass clef accompaniment of half notes and chords. The system ends with a half note D4 in the vocal line and a half note D3 in the bass clef.

Bless - ing, hon - or, glo - ry, and might be to

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is D major (two sharps). The vocal line begins with a half note D, followed by quarter notes E, F#, G, A, B, C, D. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

God and the Lamb for - ev - er. A - men.

The second system of the musical score. The vocal line continues with quarter notes D, E, F#, G, A, B, C, D, followed by a half note D. The piano accompaniment continues with similar harmonic support, ending with a final chord.

Refrain
This is the feast of vic-to-ry for our God.

The third system of the musical score, marked 'Refrain'. The vocal line starts with a quarter rest, followed by quarter notes D, E, F#, G, A, B, C, D. The piano accompaniment begins with a quarter rest, followed by chords and moving lines in both hands.

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

The first system of the musical score is in G major (one sharp). The vocal line (treble clef) begins with a half note G, followed by quarter notes A and B, then a half note A, and finally a half note G. The piano accompaniment (grand staff) features a right hand with chords and a left hand with a steady bass line.

4 For the Lamb who was slain has be -

The second system continues the melody. The vocal line has a half note G, followed by quarter notes A and B, then a half note A, and finally a half note G. The piano accompaniment continues with harmonic support.

gun his reign. Al - le - lu - ia.

The third system concludes the phrase. The vocal line has a half note G, followed by quarter notes A and B, then a half note A, and finally a half note G. The piano accompaniment provides a final harmonic resolution.

Final refrain

This is the feast of vic-to-ry for our God.

The musical score for the final refrain is written in D major (two sharps) and 4/4 time. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. A slur covers the notes from G4 to B4. The piano accompaniment consists of a right hand with chords and moving lines, and a left hand with a steady bass line of eighth notes.

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

The musical score for the final refrain continues in D major and 4/4 time. The vocal line features a series of eighth and quarter notes: A4, G4, F#4, E4, D4, C#4, B4, A4, G4, F#4, E4, D4. The piano accompaniment continues with chords and moving lines in the right hand, and a steady bass line in the left hand, concluding with a double bar line.

Prayer of the Day

The presiding minister leads the prayer of the day.

Let us pray.

A brief silence is kept before the prayer.

*After the prayer the assembly responds: **Amen.***

The assembly is seated.

Prayer of the Day

Let us pray.

A brief silence is kept before the prayer.

O God our strength, without you we are weak and wayward creatures. Protect us from all dangers that attack us from the outside, and cleanse us from all evil that arises from within ourselves, that we may be preserved through your Son, Jesus Christ, our Savior and Lord. **Amen.**

SPECIAL MUSIC

THERE IS A BALM IN GILEAD



Moderately slow (♩ = ca. 80)

Spiritual
Arr. Mark Hayes

4

mp *freely* *pedal ad lib.*

C Am7

5 2 5 3 5 2 5

4

rit.

F Dm7

7

p *mp*

E E2 F#m₄⁷

2 1 4

10

E/G# Amaj7 G#m/B A/B G#m/B Am6/C F#m7(b5)

13

G#m/B C°7 C#m₄² C#m Bm7 E7 Amaj7 G#m7 F#9

poco rit. *p* *mp*

16 *a tempo* Amaj9 Amaj7/B B7 A G#m7 F#m7 E **Faster** (♩ = ca. 92) Emaj9 F#m7 Emaj9/G# F#m7

20 Emaj9 D²₆ F#m7/C# Am6/C Emaj7/B F#m7/B Emaj7/B F#m7(b5)

24 E/G# Amaj7 B C#m F#m9 Amaj7/B B7b9

27 **Slower** (♩ = ca. 76) E2 F#m7 E/G# Asus²₄ A Asus²₄ F#m7/A E/B F#m7/B Emaj7/B

30 D A/B Amaj7/B B7b9

32 C#m7 Bm7 E7 Amaj7/G#m7 F#9 *a tempo* E/B A/B B7

Moving ahead (♩ = ca. 88)

35 E A

mp *freely*

38 F#m7 D

mf

2 1 4

41 Bm7 a tempo Db

rit. *mp*

Faster (♩ = ca. 92)
strongly

44 Dbmaj9 Db6 Fm7/C Bbm7 Dbmaj7/Ab Gbmaj7 Fm7 Bbm7 Cb Cb/Bb Ab7 Gb

mf

48 Db/F Gbmaj9 Ab7sus Db/Ab Gbm6/A Dbmaj7/Ab F7b9/A F7b9

mf

51 *Bbm Ebm7 A°7 a tempo*
Db/Ab Gb/Ab
rit.

54 *Db/Ab Bbm Gb/Ab Db/Ab*
f

56 *Eb/G Gbm6 ad lib. 8va*
1 2 3 4 1
rit.
Gbmaj7/Ab A°7

58 *a tempo Bbm7 Abm7 Db7/Ab Gbmaj7 Fm7 Ebm9 8va*
poco rit. mf
a tempo Db/Ab Gbmaj7/Ab Ab7

61 *a tempo Db Gbmaj7/A A7b9 D Em7 D/F# G2*
f rit.

64

D/A

Em/A

D/A

C

11

G/A

8va --

66

a tempo

Gmaj7/A

A7b9

Bm

Am⁷₄

D7

68

Gmaj7

F#m7

E13(#11)

a tempo

E9

D/A

Gmaj7/A A7

70

D

G2

D

C⁶₉

C9

Dmaj7/A

G/A

D2

FIRST READING:

(Deuteronomy 4:1-2, 6-9)

¹ So now, Israel, give heed to the statutes and ordinances that I am teaching you to observe, so that you may live to enter and occupy the land that the Lord, the God of your ancestors, is giving you. ² You must neither add anything to what I command you nor take away anything from it, but keep the commandments of the Lord your God with which I am charging you.

³ You have seen for yourselves what the Lord did with regard to the Baal of Peor—how the Lord your God destroyed from among you everyone who followed the Baal of Peor, ⁴ while those of you who held fast to the Lord your God are all alive today. ⁵ See, just as the Lord my God has charged me, I now teach you statutes and ordinances for you to observe in the land that you are about to enter and occupy.

⁶ You must observe them diligently, for this will show your wisdom and discernment to the peoples, who, when they hear all these statutes, will say, “Surely this great nation is a wise and discerning people!” ⁷ For what other great nation has a god so near to it as the Lord our God is whenever we call to him? ⁸ And what other great nation has statutes and ordinances as just as this entire law that I am setting before you today?

⁹ But take care and watch yourselves closely, so as neither to forget the things that your eyes have seen nor to let them slip from your mind all the days of your life; make them known to your children and your children’s children.

Psalm 15

¹ O LORD, who may abide in your tent?
Who may dwell on your holy hill?

² Those who walk blamelessly, and do what is right,
and speak the truth from their heart;
³ who do not slander with their tongue,
and do no evil to their friends,
nor take up a reproach against their neighbors;
⁴ in whose eyes the wicked are despised,
but who honor those who fear the LORD;
who stand by their oath even to their hurt;
⁵ who do not lend money at interest,
and do not take a bribe against the innocent.

Those who do these things shall never be moved.

Second Reading:

(James 1:17-27)

¹⁷ Every generous act of giving, with every perfect gift, is from above, coming down from the Father of lights, with whom there is no variation or shadow due to change. ¹⁸ In fulfillment of his own purpose he gave us birth by the word of truth, so that we would become a kind of first fruits of his creatures.

¹⁹ You must understand this, my beloved: let everyone be quick to listen, slow to speak, slow to anger;
²⁰ for your anger does not produce God's righteousness. ²¹ Therefore rid yourselves of all sordidness and
rank growth of wickedness, and welcome with meekness the implanted word that has the power to save
your souls.

²² But be doers of the word, and not merely hearers who deceive themselves.

²³ For if any are hearers of the word and not doers, they are like those who look at themselves in a
mirror; ²⁴ for they look at themselves and, on going away, immediately forget what they were like. ²⁵ But
those who look into the perfect law, the law of liberty, and persevere, being not hearers who forget but
doers who act—they will be blessed in their doing.

²⁶ If any think they are religious, and do not bridle their tongues but deceive their hearts, their religion is
worthless. ²⁷ Religion that is pure and undefiled before God, the Father, is this: to care for orphans and
widows in their distress, and to keep oneself unstained by the world.

Word

First Reading

The reading may be announced: A reading from _____.

*The reading may be concluded: The word of the Lord. **OR** Word of God, word of life.*

*The assembly responds: **Thanks be to God.***

Psalm

The psalm for the day is sung.

Second Reading

The reading may be announced and concluded in the same way as the first reading.

Gospel Acclamation

The assembly stands to welcome the gospel.

S 142a

Al - le - lu - ia. Lord, to whom shall we go? You have the

words of e - ter - nal life. Al - le - lu - ia. Al - le - lu - ia.

The Holy Gospel according to

Mark 7:1-8, 14-15, 21-23

Glory to you, O Lord.

¹ Now when the Pharisees and some of the scribes who had come from Jerusalem gathered around [Jesus], ² they noticed that some of his disciples were eating with defiled hands, that is, without washing them.

³ (For the Pharisees, and all the Jews, do not eat unless they thoroughly wash their hands, thus observing the tradition of the elders; ⁴ and they do not eat anything from the market unless they wash it; and there are also many other traditions that they observe, the washing of cups, pots, and bronze kettles.) ⁵ So the Pharisees and the scribes asked him, “Why do your disciples not live according to the tradition of the elders, but eat with defiled hands?”

⁶ He said to them, “Isaiah prophesied rightly about you hypocrites, as it is written, ‘This people honors me with their lips, but their hearts are far from me; ⁷ in vain do they worship me, teaching human precepts as doctrines.’ ⁸ You abandon the commandment of God and hold to human tradition.”

¹⁴ Then he called the crowd again and said to them, “Listen to me, all of you, and understand: ¹⁵ there is nothing outside a person that by going in can defile, but the things that come out are what defile.”

²¹ For it is from within, from the human heart, that evil intentions come: fornication, theft, murder, ²² adultery, avarice, wickedness, deceit, licentiousness, envy, slander, pride, folly. ²³ All these evil things come from within, and they defile a person.”

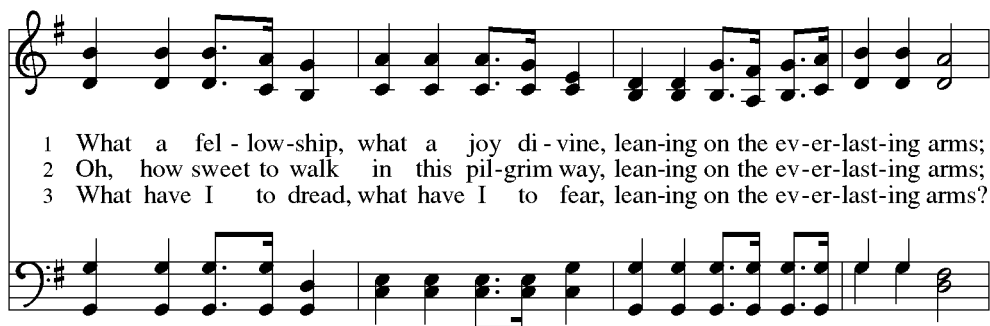
The Gospel of the Lord.

Praise to you O Christ

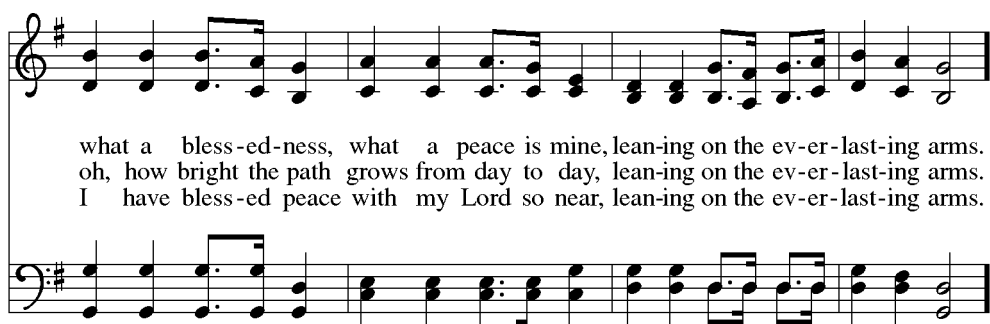
SERMON

What a Fellowship, What a Joy Divine

Leaning on the Everlasting Arms

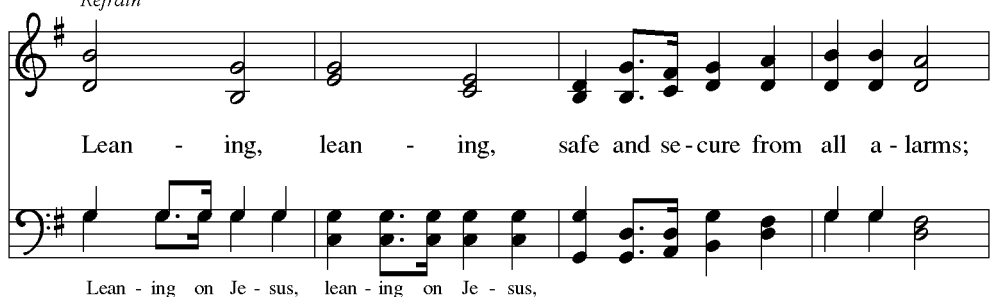


1 What a fel - low-ship, what a joy di - vine, lean-ing on the ev-er-last-ing arms;
2 Oh, how sweet to walk in this pil-grim way, lean-ing on the ev-er-last-ing arms;
3 What have I to dread, what have I to fear, lean-ing on the ev-er-last-ing arms?

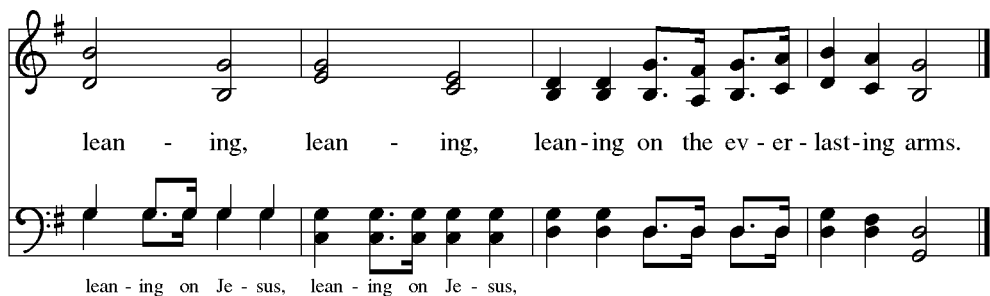


what a bless-ed-ness, what a peace is mine, lean-ing on the ev-er-last-ing arms.
oh, how bright the path grows from day to day, lean-ing on the ev-er-last-ing arms.
I have bless-ed peace with my Lord so near, lean-ing on the ev-er-last-ing arms.

Refrain



Lean - ing, lean - ing, safe and se-cure from all a - larms;
Lean - ing on Je - sus, lean - ing on Je - sus,



lean - ing, lean - ing, lean-ing on the ev - er - last-ing arms.
lean - ing on Je - sus, lean - ing on Je - sus,

Nicene Creed

We believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is, seen and unseen.

We believe in one Lord, Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, Light from Light, true God from true God, begotten, not made, of one Being with the Father; through him all things were made.

For us and for our salvation he came down from heaven, By the power of the Holy Spirit He became incarnate from the virgin Mary and was made man. For our sake he was crucified under Pontius Pilate; he suffered death and was buried. On the third day he rose again in accordance with the scriptures; he ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end.

We believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son, who with the Father and the Son is worshiped and glorified, He has spoken through the prophets.

We believe in one holy catholic and apostolic church. We acknowledge one baptism for the forgiveness of sins. We look for the resurrection of the dead, and the life of the world to come. Amen.

Prayers of The People

Response after each prayer:

P: Lord, in your mercy,

C: hear our prayer.

SHARING of THE Peace

The peace of Christ
be with you always.

And also with you.

Offering

OFFERTORY IN E FLAT

Duration: 2:30

Sw. Strings 8', 4'

A# 00 3453 320

Gr. Reed 8'

A# 00 5758 433 Prepare B 00 6007 000

Ped. Light 16', 8'

Ped. 33

PAUL KARVONEN

Based on a Finnish folk-hymn

Andantino ♩ = 96

pp

Sw.

mp

Gt.

mf

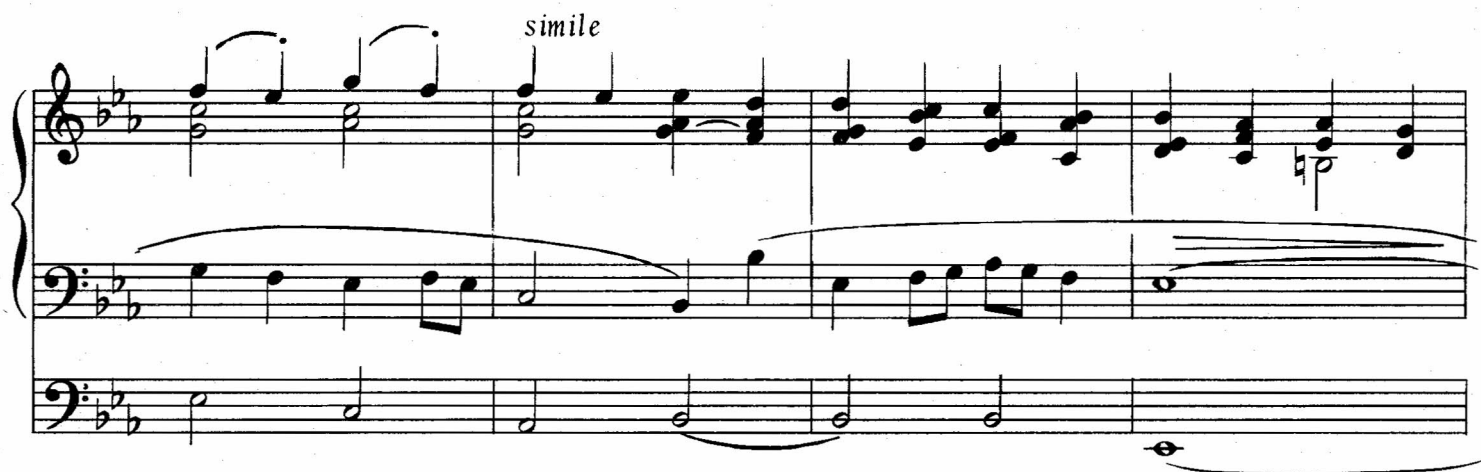
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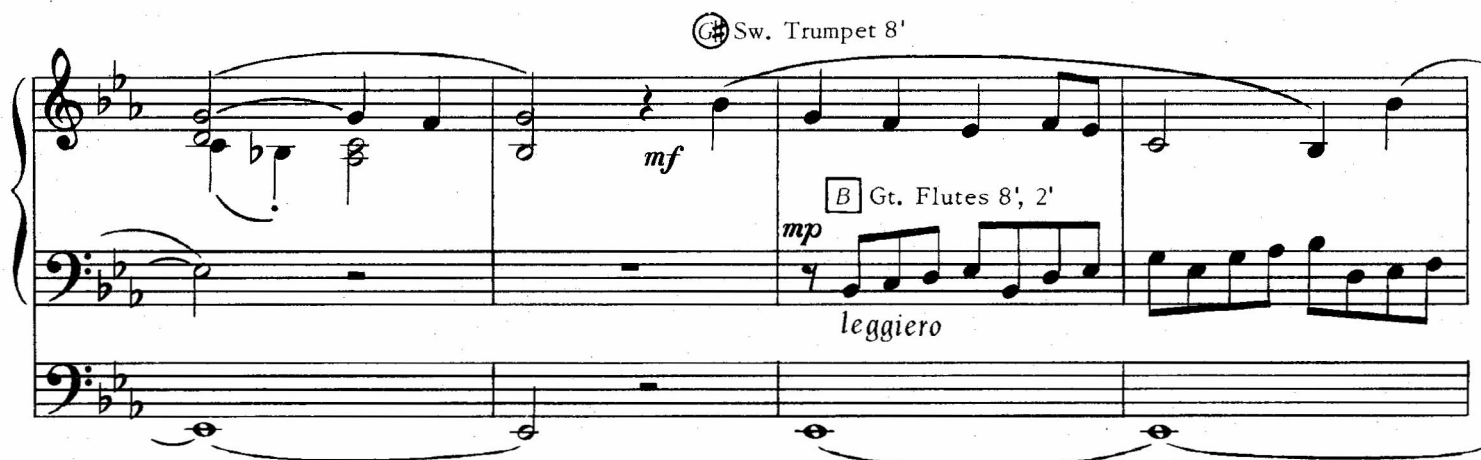
Sw. Trumpet 8'

mf

mp

Gt. Flutes 8', 2'

leggiere



This musical score page contains four systems of music, each with three staves. The first two systems are for piano, with a treble and bass staff joined by a brace. The third and fourth systems include a third staff for strings, indicated by a circled 'A' and the text 'Sw. Str. 8', 4''.

The key signature is B-flat major (two flats). The time signature is 4/4.

Measure 62 (first system) features a piano melody in the treble staff and a bass line in the bass staff. Measure 63 (second system) continues the piano melody and bass line. Measure 64 (third system) includes a piano melody, a bass line, and a string part in the third staff. The string part is marked 'rall.' and includes a box labeled '(Gr.)'. Measure 65 (fourth system) concludes the piano melody and bass line, with the string part continuing.

Let the Vineyards Be Fruitful

Let the vine-yards be fruit-ful, Lord, and fill to the brim our cup of

This system contains the first two staves of the musical score. The top staff is a vocal line in 3/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The melody begins with a quarter note G4, followed by a quarter note A4, a dotted quarter note B-flat4, and an eighth note A4. The bottom staff is a piano accompaniment in 3/4 time, starting with a bass clef and the same key signature. It features a steady eighth-note bass line and chords in the right hand.

bless-ing. Gath-er a har-vest from the seeds that were sown, that

This system contains the next two staves. The vocal line continues with a quarter note G4, a quarter note A4, a dotted quarter note B-flat4, and an eighth note A4. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal melody.

we may be fed with the bread of life. Gath-er the hopes and dreams of

This system contains the final two staves of the visible score. The vocal line concludes with a quarter note G4, a quarter note A4, a dotted quarter note B-flat4, and an eighth note A4. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal melody.

all; u - nite them with the prayers we of - fer. Grace our ta - ble

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. The music is in 4/4 time. The vocal line begins with a half note G4, followed by a quarter note F#4, and then a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

with your pres - ence, and give us a fore - taste of the feast to come.

The second system continues the musical score. It follows the same key signature and time signature as the first system. The vocal line continues with a half note G4, followed by a quarter note F#4, and then a series of eighth and sixteenth notes. The piano accompaniment continues with the same eighth-note pattern in the right hand and the active bass line in the left hand. The system concludes with a double bar line.

Great Thanksgiving

The presiding minister greets the assembly and invites all present to give thanks.

S 144a

The Lord be with you. And al - so with you.

Lift up your hearts. We lift them to the Lord.

Let us give thanks to the Lord our God.

It is right to give our thanks and praise.

The presiding minister continues:

It is indeed right, our duty and our joy, that we should at all times and in all places give thanks and praise ... *Here the minister continues with the preface for the day, concluding: ... we praise your name and join their unending hymn:*

S 144b

Ho - ly, ho - ly, ho - ly Lord, God of pow'r and might,

heav-en and earth are full of your glo-ry. Ho - san - na. Ho -

This system contains the first two measures of the piece. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note bass line in the left hand.

san-na. Ho - san - na in the high - est. Bless-ed is he who

This system contains measures three through six. The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment maintains the eighth-note pattern in the right hand and the half-note bass line in the left hand.

comes in the name of the Lord. Ho-san - na in the high - est.

This system contains measures seven through ten. The vocal line concludes with a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note bass line in the left hand.

Words of Institution

THE LORD'S PRAYER

Our Father, who art in heaven, hallowed be thy name, thy Kingdom come, thy will be done, on earth as it is in heaven.

Give us this day our daily bread; and forgive us our trespasses, as we forgive those who trespass against us; And lead us not into temptation, but deliver us from evil.

For thine is the kingdom, and the power, and the glory, forever and ever.

Amen.

Lamb of God, you take a - way the sin of the world; have

This system contains the first two staves of the musical score. The top staff is a vocal line in G major (one flat) with a treble clef. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). The lyrics 'Lamb of God, you take a - way the sin of the world; have' are written below the vocal staff.

mer-cy on us. Lamb of God, you take a-way the sin of the

This system contains the next two staves. The vocal line continues with the lyrics 'mer-cy on us. Lamb of God, you take a-way the sin of the'. The piano accompaniment continues with the same harmonic structure.

world; have mer-cy on us. Lamb of God, you take a - way the

This system contains the final two staves of the musical score. The vocal line concludes with the lyrics 'world; have mer-cy on us. Lamb of God, you take a - way the'. The piano accompaniment concludes with the same harmonic structure.



Assembly song and other music may accompany the communion.

After all have returned to their places, the assembly stands. "Now, Lord, you let your servant go in peace" or another suitable song may be sung. (The song at #204 was written for this setting.)

*The presiding minister may say a table blessing, and the assembly responds **Amen**.*

The assisting minister leads one of the following or a similar prayer after communion.
Let us pray.

We give you thanks,
almighty God, that you
have refreshed us
through the healing
power of this gift
of life. In your mercy,
strengthen us through
this gift, in faith
toward you and in
fervent love toward
one another; for the
sake of Jesus Christ
our Lord.
Amen.

OR
O God, we give you
thanks that you have
set before us this
feast, the body and
blood of your Son.
By your Spirit
strengthen us to
serve all in need
and to give ourselves
away as bread for the
hungry, through Jesus
Christ our Lord.
Amen.

OR
God of abundance, with
this bread of life and cup
of salvation you have
united us with Christ,
making us one with all
your people. Now send
us forth in the power of
your Spirit, that we may
proclaim your redeem-
ing love to the world and
continue forever in the
risen life of Jesus Christ,
our Lord.
Amen.

Softly and Tenderly Jesus Is Calling

1 Soft - ly and ten - der - ly Je - sus is call - ing, call - ing for
 2 Why should we tar - ry when Je - sus is plead - ing, plead - ing for
 3 Oh, for the won - der - ful love he has prom - ised, prom - ised for

you and for me. See, on the por - tals he's wait - ing and watch - ing,
 you and for me? Why should we lin - ger and heed not his mer - cies,
 you and for me! Though we have sinned, he has mer - cy and par - don,

Refrain
 watch - ing for you and for me.
 mer - cies for you and for me? "Come home, come home!
 par - don for you and for me. Come home, come home!

You who are wea - ry, come home." Ear - nest - ly, ten - der - ly,

Je - sus is call - ing, call - ing, "O sin - ner, come home!"

We Plow the Fields and Scatter



1 We plow the fields and scat - ter the good seed on the land,
2 You on - ly are the mak - er of all things near and far.
3 We thank you, our cre - a - tor, for all things bright and good,



but it is fed and wa - tered by God's al - might - y hand,
You paint the way - side flow - er, you light the eve - ning star.
the seed - time and the har - vest, our life, our health, our food.



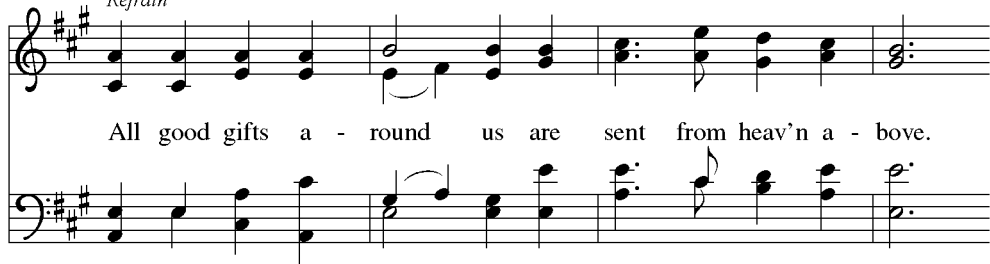
who sends the snow in win - ter, the warmth to swell the grain,
The winds and waves o - bey you, by you the birds are fed;
No gifts have we to of - fer for all your love im - parts,





the breez-es and the sun - shine, and soft re - fresh - ing rain.
much more to us, your chil - dren, you give our dai - ly bread.
but what you most would trea - sure—our hum - ble, thank - ful hearts.

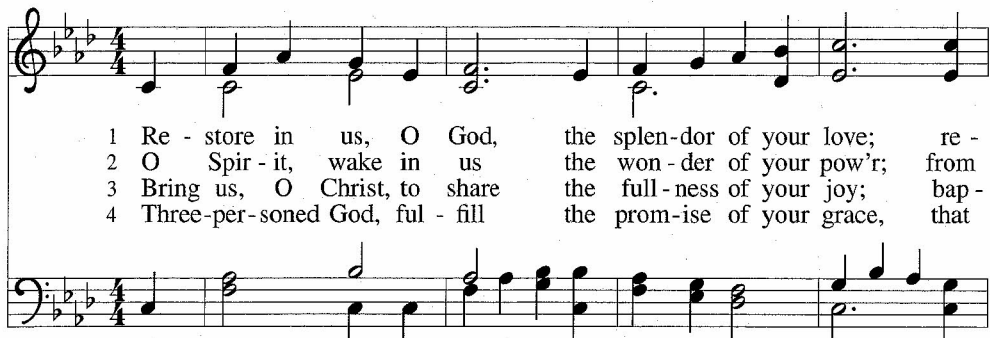
Refrain



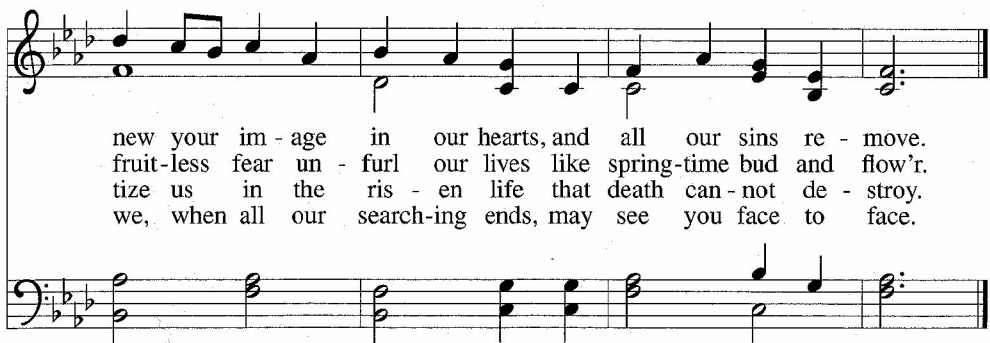
All good gifts a - round us are sent from heav'n a - bove.



We thank you, Lord, we thank you, Lord, for all your love.



1 Re - store in us, O God, the splen-dor of your love; re -
 2 O Spir - it, wake in us the won - der of your pow'r; from
 3 Bring us, O Christ, to share the full - ness of your joy; bap -
 4 Three-per - soned God, ful - fill the prom - ise of your grace, that



new your im - age in our hearts, and all our sins re - move.
 fruit-less fear un - furl our lives like spring-time bud and flow'r.
 tize us in the ris - en life that death can - not de - stroy.
 we, when all our search-ing ends, may see you face to face.

Introduction

Gently

Gt. } Strings

Ped: 16', Gt/Ped

Sw: Light solo (8' or 4')

The musical score is written for three staves. The top staff is for the Gt. (Guitar) and Strings, the middle staff is for the Ped. (Pedal) and Gt./Ped., and the bottom staff is for the Sw. (Solo). The key signature is B-flat major (two flats) and the time signature is 4/4. The introduction begins with a Gt. solo in the first measure, followed by a string entry in the second measure. The Ped. and Gt./Ped. enter in the third measure, and the Sw. enters in the fourth measure. The introduction concludes with a final chord in the eighth measure.

Tune: William H. Monk, 1823–1889

Arrangement: Benjamin M. Culli; copyright © 2007 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Organ, vol. 6, ISBN 978-0-8006-3919-8

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Abide with Me

1 A - bid with me, fast falls the e - ven - tide.
 2 Swift to its close ebbs out life's lit - tle day;
 3 I need thy pres - ence ev - 'ry pass - ing hour;
 4 I fear no foe, with thee at hand to bless;
 5 Hold thou thy cross be - fore my clos - ing eyes,

The dark - ness deep - ens; Lord, with me a - bid.
 earth's joys grow dim, its glo - ries pass a - way;
 what but thy grace can foil the tempt - er's pow'r?
 ills have no weight, and tears no bit - ter - ness.
 shine through the gloom, and point me to the skies;

When oth - er help - ers fail and com - forts flee,
 change and de - cay in all a - round I see;
 Who like thy - self my guide and stay can be?
 Where is death's sting? Where, grave, thy vic - to - ry?
 heav'n's morn - ing breaks, and earth's vain shad - ows flee;

help of the help - less, oh, a - bid with me.
 O thou who chang - est not, a - bid with me.
 Through cloud and sun - shine, oh, a - bid with me.
 I tri - umph still, if thou a - bid with me!
 in life, in death, O Lord, a - bid with me.

100 EVENTIDE 10.10.10.10.

ABIDE WITH ME

William H. Monk

Smooth and flowing

V. 3 & 5

*mf**f**f*

CANZONA

63

Duration: 2:00

Full Sw. to Full Gt. without Mixtures or Reeds

A# 00 7755 433

Ped. *f* Stops 16', 8'

Ped. 64

ROBERT A. ROESCH

Briskly $\text{♩} = \text{circa } 80$

The first system of musical notation for 'CANZONA' consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a forte dynamic marking (*f*) and a square box containing a sharp symbol (#) followed by 'Gt.'. The melody is composed of eighth and sixteenth notes, with a final measure containing a whole note chord circled in blue ink. The middle and bottom staves are in bass clef with the same key signature and time signature, providing a harmonic accompaniment with sustained notes.

The second system of musical notation continues the piece. The top staff features a melodic line with eighth notes and a half note, ending with a fermata. The middle and bottom staves provide a steady harmonic accompaniment with eighth and sixteenth notes.

The third system of musical notation concludes the piece. The top staff has a melodic line with eighth notes and a half note, ending with a fermata. The middle and bottom staves provide a harmonic accompaniment. The bottom staff includes a small 'U A' marking above a group of notes. The system ends with a large blue oval circled around the final measure of the bottom staff.



First system of musical notation. The top staff (treble clef) contains a melody with eighth and quarter notes, including a trill. The middle staff (bass clef) contains a bass line with quarter and eighth notes. The bottom staff (bass clef) contains a bass line with quarter and eighth notes, including a trill.



Second system of musical notation. The top staff (treble clef) contains a melody with quarter and eighth notes, including a trill. The middle staff (bass clef) contains a bass line with quarter and eighth notes. The bottom staff (bass clef) contains a bass line with quarter and eighth notes, including a trill.



Third system of musical notation. The top staff (treble clef) contains a melody with quarter and eighth notes, including a trill. The middle staff (bass clef) contains a bass line with quarter and eighth notes. The bottom staff (bass clef) contains a bass line with quarter and eighth notes, including a trill.



Fourth system of musical notation. The top staff (treble clef) contains a melody with quarter and eighth notes, including a trill. The middle staff (bass clef) contains a bass line with quarter and eighth notes. The bottom staff (bass clef) contains a bass line with quarter and eighth notes, including a trill. The word "marcato" is written in the first measure of the top staff, and the number "4" is written in the second measure of the top staff.

Add Reeds

poco rit.

molto rit.

Maestoso