

Date:

Pedal

| | | | | | | | | | | | | | | | |
|---------------------|---|----------------------|---|-----------------------|---|-----------------------------|---|--------------------|---|------------|---|-------------|---|--------------|---|
| 3 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 4 |
| 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1 | 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 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 4 |
| 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1 | 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 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 4 |
| 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1 | 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 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 4 | 3 | 4 |
| 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1 | 2 | 1 | 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 |

| | | | |
|---------------------|---|------------------------------------|-----------------------------------------|
| Orgue français*) | { | G. O. fonds 8 et 4 p. | Péd. Bourdon 8, Soubasse et Violonb. 16 |
| | | G. O. Comb. Mixtures | Péd. Comb. anches 16 prép. |
| | | Pos. Bourdon 8, Salic. 8 | Boîtes fermées |
| | | Pos. Comb. rien | Copula Pos. G. O. |
| | | R. fonds 8, flûte 4 | Combinaisons G. O. et Pos. |
| | | R. Comb. anches 16, 8, 4 préparées | Tirasse G. O. |

| | | | |
|----------------------|---|---------------------------------|----------------------------------------|
| Deutsche Orgel**) | { | I. Gemshorn 8' | Schweller zu |
| | | II. Dolce 8', Liebl. Gedeckt 8' | W.v.o.Z. (Walze voll aber ohne Zungen) |
| | | III. Grundstimmen 8', Fl. 4' | MC. II-I |
| | | P. sanfte Stimmen 8' und 16' | PC. I |

Prélude et Fugue

Droits d'exécution réservés

Alexandre Glazounow Op. 93

Adagio.

ôtez Violonb.

G.O. I. (f) (dim.) dim.

ôtez Tir. G.O. (p) Pos. II. W.O-IP

R. III.

*) Pour l'orgue français, les changements de jeux à opérer sont indiqués au-dessus du premier système. Les notes qui se trouvent entre le premier et le deuxième système étaient à l'exception près des spécifications de claviers — primordialement fournies par l'auteur.

**) Der Registerwechsel ist für die deutsche Orgel zwischen dem zweiten und dritten Notensystem angezeigt; was sich zwischen dem ersten und zweiten findet, war mit Ausnahme der Angaben der Manuale — ursprünglich vom Autor selbst bezeichnet.

ajoutez fonds de 8 au Pos. aj. Violonb.

+I P, II P.

Tirasses G.O., Pos.

G.O.
I.

W.v.o.Z.

ôtez Violonb. ôtez Tir. G.O.

(dim.)

aj. Princ. 4 au R.

(p) Pos.

dim.

W.O.
-I P.

III. Princ. 4'

ôtez G.O. Comb.

Pos. boîte
mi-ouverte

II. Viola 8

ôtez le 16 p. à la Péd.
Cop. R.-Po.II. voll ohne 16' und Zung.
P.-16'fonds de 16
au Pos. ou R.MC. III - II
- II P. + III P.

III. 16'

*) man schlage diese Note auf beiden Manualen an

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in D major (two sharps). The upper staff contains a complex melodic line with many sixteenth and thirty-second notes, including trills and grace notes. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes. There are two trill markings labeled "(Pos.)" at the end of the system.

Second system of musical notation. It continues the melodic and harmonic development. Annotations include "entr'ouvrez la b.R." above the first staff, "aj. 2 p. Pos. (Pos.)" above the second staff, and "aj. 16 p. Péd." above the third staff. A trill marking "(R)" is present. The lower staff has a section labeled "III. 2'" and a pedal point marked "P. Subb. 16'". The grand staff is divided into two parts, labeled "G.O. II." and "P. Subb. 16'".

Third system of musical notation. It features a grand staff with treble and bass clefs. The music is in D major. Annotations include "R. boîte fermée" and "R. Comb." above the first staff, and "G.O. II." above the second staff. The lower staff has a section labeled "II. P." and a crescendo marking "cresc.".

Fourth system of musical notation. It features a grand staff with treble and bass clefs. The music is in D major. Annotations include "(R.)" above the first staff, "G.O. Péd. Comb." above the second staff, and "W.v.o. Z. + Zungen" above the third staff. A trill marking "(R.)" is present. The lower staff has a section labeled "I." and a marking "Fuga subito".

G.O. fonds 8 et 4 sans Montre ni Prestant
 G.O. Comb. Mixtures préparées
 Pos. fonds 8 et 4
 Pos. Comb. Mixtures prép.
 R. fonds 8 et 4
 R. Comb. Mixtures prép.

Péd. fonds 8 et 16 mezzo-piano
 Péd. Comb. anches 16 prép.
 Boîtes Pos. ouv., presque fermée
 Claviers accouplés
 Tirasses G.O., Pos.

I. 8' ohne Gambe, Princ. und Zungen; 4' ohne Octav (Fugara)
 II. 8' ohne Viola, Princ. und Zungen; 4' ohne Princ. (Gemsh.)
 III. Grundstimmen 8' und 4'
 P. 8' und 16' mezzo piano

Schweller zu
 W.O
 die Manuale gekoppelt
 P C. I und II

Moderato.

R. III. ôtez Tir. G.O.

Pos. II.

-I P.

Pos. II.

Pos. II.

entr'ouvrez la boîte R.

I. Gambe 8'

First system of musical notation. The top staff (treble clef) contains a melodic line with various accidentals and a fermata. The middle staff (treble clef) is marked "G.O. I." and contains a bass line. The bottom staff (bass clef) contains a bass line. The key signature has two sharps (F# and C#).

Second system of musical notation. The top staff (treble clef) contains a melodic line with various accidentals and a fermata. The middle staff (treble clef) is marked "R. III." and contains a bass line. The bottom staff (bass clef) contains a bass line. The key signature has two sharps (F# and C#).
 Annotations: "R.boîte fermée R.Comb." above the top staff, "fermez boîte Pos." above the top staff, "III.+ Mixtur, 2'- Geigpr. 8'" below the middle staff, and "II.+ Viola 8'" below the bottom staff.

Third system of musical notation. The top staff (treble clef) contains a melodic line with various accidentals and a fermata. The middle staff (treble clef) contains a bass line. The bottom staff (bass clef) contains a bass line. The key signature has two sharps (F# and C#).
 Annotation: "Pos. Comb." above the top staff.

Fourth system of musical notation. The top staff (treble clef) contains a melodic line with various accidentals and a fermata. The middle staff (treble clef) contains a bass line. The bottom staff (bass clef) contains a bass line. The key signature has two sharps (F# and C#).
 Annotation: "Pos. II." above the middle staff.

First system of musical notation. The top staff is a grand staff (treble and bass clef) with a key signature of two sharps (F# and C#). The bottom staff is a single bass clef. The music features a complex melodic line in the upper voice and a more rhythmic, eighth-note based line in the lower voice.

Second system of musical notation. The top staff continues the melodic line with some rests and slurs. The bottom staff continues the rhythmic line with eighth notes and some accidentals.

Third system of musical notation. The top staff includes a section labeled "G.O. I." and "G.O. I." with a bracket. The bottom staff has a section labeled "Tir. G.O." and a "cresc." marking. The music continues with various melodic and rhythmic patterns.

Fourth system of musical notation. The top staff includes a section labeled "ouvrez b. Pos." and a "2." marking. The bottom staff has a section labeled "W. mit 16'" and a "cresc." marking. The music continues with various melodic and rhythmic patterns.

(R.)

aj. Prestant G.O.

aj. Montre G.O.

G.O. Comb.

W.v.o.Z.
I P.

Schw. zu

Péd. Comb.

(cresc.)

Péd. Posaune 16'
II. Mixtur (Cornett)

ôtez Péd. Comb.

ôtez G.O. Comb.

ôtez Tir. G.O.

(p)

Pos. II.

Pos. II.

W.ohne 16'

-Pos. 16'

dim.

-I.P.

ôtez Montre G.O.

G.O. I.

III. Geigpr. 8'

aj. Montre

G.O.

I. *f*

Tir. G.O.

ôtez Pos. préparez anches 8 Pos. Comb. ôtez R. Comb. fermez boîte R.

Schw. zu W.v.o.Z. - Mixt., 2' III. W. zurück bis ohne 16' - Mixt. (Corn.) II.

Pos. II. ôtez cornet G.O. préparez anches 16, 8, 4 R.

(p)

+ I P.

préparez anches 8 G.O. G.O. I. G.O. I.

R. Comb. aj. Montre 16

+ III. Quint. 16'
+ III. Basson 8' (*)
+ II. Clar. 8'

entr'ouvrez b. R.

Pos. Comb.

(cresc.)

cresc.

(R.) G. O. Comb.

(f)

W.v.o. Z. -I.P.

ôtez Tir. G. O.

ôtez G. O. Comb.

Pos. II. ôtez Montre 16

Pos. II.

+ I Princ. 8', Oct. 4'

W. etwas zurück

*) oder entsprechende freie Combination

**) ces trois ré se rapportent à l'orgue français

fermez b. Pos.

W. noch zurück

ôtez anches 16 et plein jeu R.
ôtez Montre G. O.

boîte R. mi-fermée

calando poco a poco

- II. Clar. 8'

Schw. zu

ôtez plein jeu G. O.

boîte R. fermée

rallent.

W. noch zurück
- III 16'

(Pos.)
*) Tir. G. O.

ouvrez b. R. G. O. Comb.

G. O. (II) (I)

W. v. o. Z. + Zungen

*) von hier an binde man die Akkorde der rechten Hand aneinander

**) depuis ici on pourra lier les deux notes suprêmes 3078

BRIEF ORDER FOR 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.

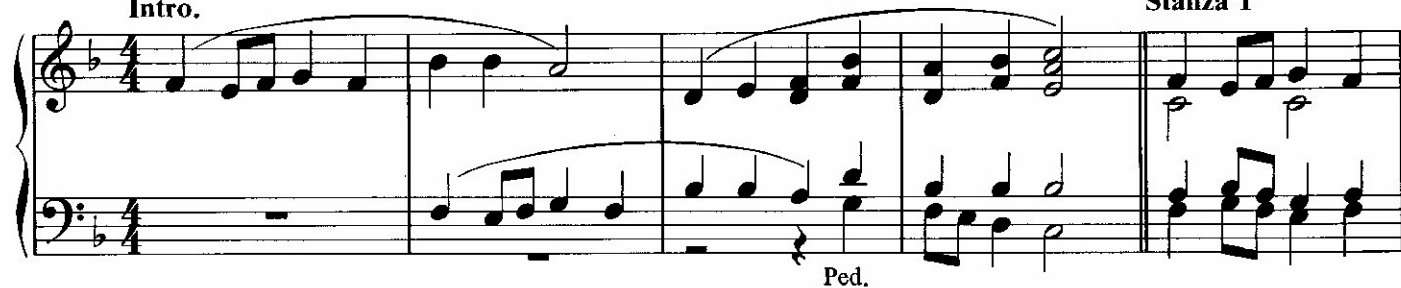
DIX

(For the Beauty of the Earth)

Conrad Kocher
Arranged by Richard Unfreid

Intro.

Stanza 1



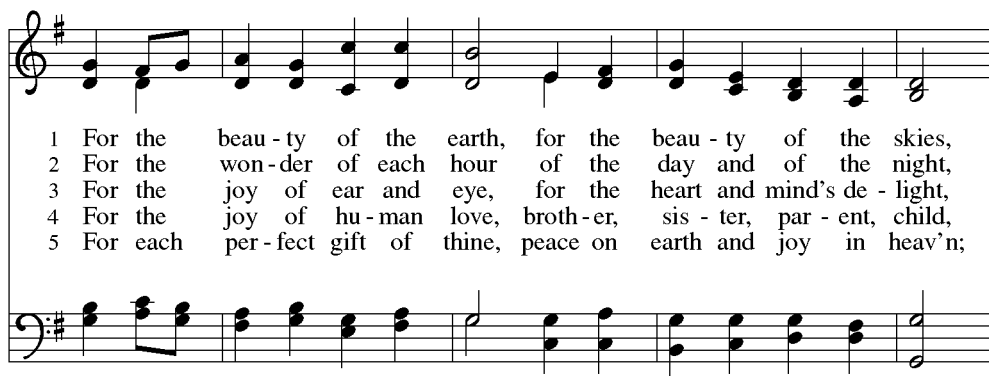
Interlude



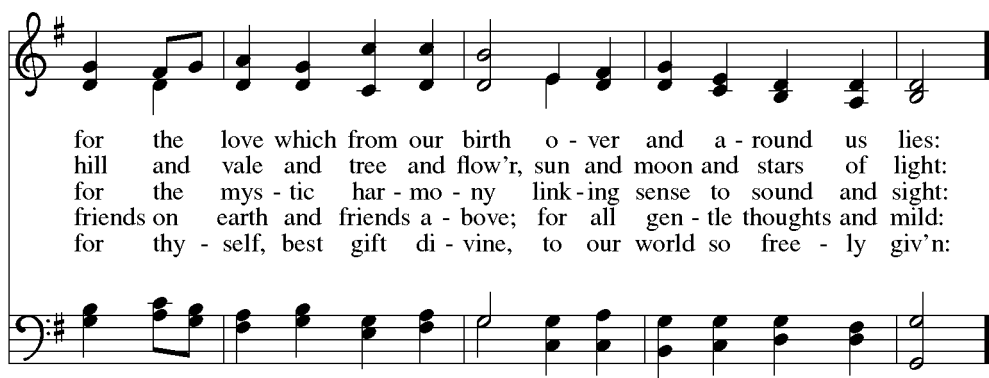
Stanza 2



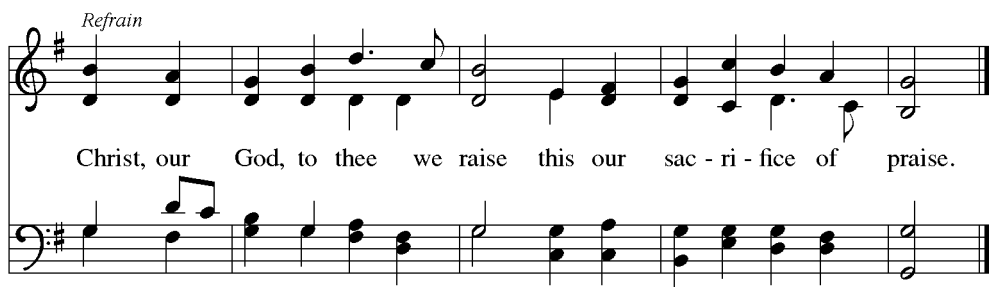
For the Beauty of the Earth



1 For the beau - ty of the earth, for the beau - ty of the skies,
2 For the won - der of each hour of the day and of the night,
3 For the joy of ear and eye, for the heart and mind's de - light,
4 For the joy of hu - man love, broth - er, sis - ter, par - ent, child,
5 For each per - fect gift of thine, peace on earth and joy in heav'n;



for the love which from our birth o - ver and a - round us lies:
hill and vale and tree and flow'r, sun and moon and stars of light:
for the mys - tic har - mo - ny link - ing sense to sound and sight:
friends on earth and friends a - bove; for all gen - tle thoughts and mild:
for thy - self, best gift di - vine, to our world so free - ly giv'n:



Refrain
Christ, our God, to thee we raise this our sac - ri - fice of praise.

16 DIX 7.7.7.7.7.7.
AS WITH GLADNESS MEN OF OLD

Conrad Kocher

With spirit

V.5.

mf

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The middle and bottom staves are a grand staff in treble and bass clefs, also with a key signature of one sharp. The music is in 7/8 time. The first two measures of the grand staff are marked with a mezzo-forte (*mf*) dynamic. The system concludes with a double bar line.

The second system of musical notation continues the piece with three staves in the same key and time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The system ends with a double bar line.

The third system of musical notation is the final system on the page, consisting of three staves. It continues the melodic and harmonic development of the piece, ending with a final cadence marked by a double bar line.

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.

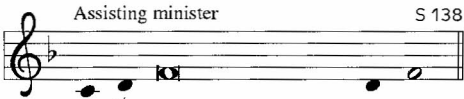
During this time, the presiding minister and the assembly greet each other.

**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.

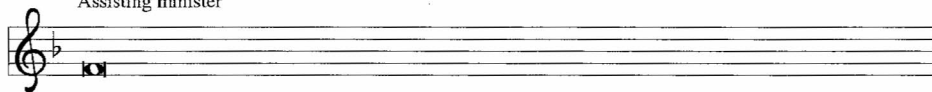
Assembly



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.

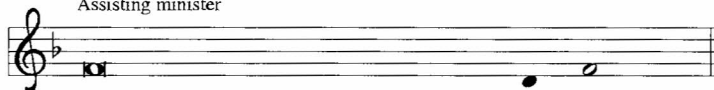
Assembly



Lord, have mer - cy.



Assisting minister



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

Assembly



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 bass line in the left hand.

Refrain

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

The second system is marked 'Refrain'. The vocal line (treble clef) 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 (grand staff) continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

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

The third system continues the 'Al-le-lu-ia' refrain. The vocal line (treble clef) 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 (grand staff) continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

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

This system contains the first two staves of music. The vocal staff (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment (grand staff) features a right hand with a half note G4, a quarter note A4, and a half note B4-C5, followed by a half note D5 and a quarter note E5. The left hand (bass clef) plays a series of chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, and G2-B2.

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

This system contains the next two staves of music. The vocal staff continues with a half note F#4, a quarter note G4, a half note A4, a quarter note B4, a half note C5, and a whole note D5. The piano accompaniment continues with the right hand playing chords: G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, and G4-B4. The left hand continues with chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, and G2-B2.

Refrain

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

This system contains the final two staves of music. The vocal staff begins with a quarter rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note D5, and a quarter note E5. The piano accompaniment begins with a quarter rest, followed by a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note D5, and a quarter note E5. The left hand continues with chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, and G2-B2.

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, quarter notes E4, F#4, G4, A4, B4, and a half note A4. The bass clef has a half note D3, quarter notes E3, F#3, G3, A3, B3, and a half note A3.

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 the same harmonic structure, supporting the vocal line.

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

The third system concludes the phrase. 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 provides harmonic support, ending with a final chord.

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 (treble and bass clef). 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 C. The piano accompaniment (grand staff) features a treble clef with a half note G and a bass clef with a half note G. The lyrics "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia." are written below the vocal line.

4 For the Lamb who was slain has be -

The second system continues the musical score. The vocal line (treble clef) starts with a half note G, followed by quarter notes A and B, then a half note C. The piano accompaniment (grand staff) features a treble clef with a half note G and a bass clef with a half note G. The lyrics "4 For the Lamb who was slain has be -" are written below the vocal line.

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

The third system concludes the musical phrase. The vocal line (treble clef) starts with a half note G, followed by quarter notes A and B, then a half note C. The piano accompaniment (grand staff) features a treble clef with a half note G and a bass clef with a half note G. The lyrics "gun his reign. Al - le - lu - ia." are written below the vocal line.

Final refrain

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

The musical score is for a song in D major (two sharps). The vocal line is on a single staff, and the piano accompaniment is on two staves. The tempo is marked with a 'z' (allegretto). The key signature has two sharps (F# and C#). The time signature is 4/4. The melody is simple and hymn-like, with a final note on a half note. The piano accompaniment features chords and moving lines in both hands.

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

The musical score is for a song in D major (two sharps). The vocal line is on a single staff, and the piano accompaniment is on two staves. The tempo is marked with a 'z' (allegretto). The key signature has two sharps (F# and C#). The time signature is 4/4. The melody is simple and hymn-like, with a final note on a half note. The piano accompaniment features chords and moving lines in both hands.

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.

Sovereign God, you have created us to live in loving community with one another. Form us for life that is faithful and steadfast, and teach us to trust like little children, that we may reflect the image of your Son, Jesus Christ, our Savior and Lord. **Amen.**

Special Music

COME SHARE THE LORD

Acc. Tx

Original Melody by BRYAN JEFFREY LEECH
Arranged by JIM LUCAS

* Sensitive

mf

4

7

a tempo

rit.

Red.

10

4 measures of intro. on accompaniment track before the pianist begins playing

* Notice and observe the phrasing marks throughout the arrangement.

13

Musical score for measures 13-15. Treble and bass staves in G major. Measure 13: Treble has eighth-note chords, bass has eighth notes. Measure 14: Treble has eighth-note chords, bass has eighth notes. Measure 15: Treble has eighth-note chords, bass has a half note G2.

16

mp

(melody: left hand)

mf

Red.

Musical score for measures 16-18. Measure 16: Treble has eighth-note chords, bass has eighth notes. Measure 17: Treble has eighth-note chords, bass has a half note G2. Measure 18: Treble has eighth-note chords, bass has eighth notes.

19

Red.

Musical score for measures 19-21. Measure 19: Treble has eighth-note chords, bass has eighth notes. Measure 20: Treble has eighth-note chords, bass has eighth notes. Measure 21: Treble has eighth-note chords, bass has a half note G2.

22

Red.

Musical score for measures 22-24. Measure 22: Treble has eighth-note chords, bass has eighth notes. Measure 23: Treble has eighth-note chords, bass has eighth notes. Measure 24: Treble has eighth-note chords, bass has eighth notes.

25

mf

Red.

Musical score for measures 25-28. Measure 25: Treble has eighth-note chords, bass has eighth notes. Measure 26: Treble has eighth-note chords, bass has eighth notes. Measure 27: Treble has eighth-note chords, bass has eighth notes. Measure 28: Treble has eighth-note chords, bass has eighth notes.

29

Measures 29-31 of a piano piece. The music is in G major (one sharp). The right hand features a series of ascending and descending eighth-note patterns, often beamed in groups of four. The left hand provides a steady accompaniment of eighth notes. A forte (*f*) dynamic marking is present at the beginning of measure 29.

32

Measures 32-34. Measure 32 includes triplets in both hands. Measures 33 and 34 continue the eighth-note patterns. A crescendo hairpin is visible in measure 34.

35

Measures 35-37. Measure 35 has a crescendo hairpin. Measure 36 features a fortissimo (*ff*) dynamic, followed by a mezzo-forte (*mf*) dynamic in measure 37. A sub-octave (*8vb*) marking is present in measure 37. A decrescendo hairpin is shown in measure 37.

38

Measures 38-40. Measure 38 has a decrescendo hairpin. Measure 39 has a mezzo-forte (*mf*) dynamic. Measure 40 features a decrescendo hairpin.

41

Measures 41-43. Measure 41 has a forte (*f*) dynamic. Measure 42 includes a "molto rit." (molto ritardando) instruction. Measure 43 features a fortissimo (*ff*) dynamic and a decrescendo hairpin.

Very Strong

45

Musical score for measures 45-46. The right hand features a rapid ascending scale marked with *8va* and *15ma* (15th measure). The left hand has a sustained chord. Dynamics include *ad lib. with L.H. & R.H.* and *f*.

47

Musical score for measures 47-49. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. Dynamics include *mf* and *Red.* (Reduction).

50

Musical score for measures 50-52. The right hand has a melodic line, and the left hand has a rhythmic accompaniment.

53

Musical score for measures 53-55. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. Dynamics include *rit.* (ritardando) and *Like the Beginning*.

56

Musical score for measures 56-58. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. Dynamics include *rit.* (ritardando).

FIRST READING: Genesis 2:18-24

18 The LORD God said, "It is not good that the man should be alone; I will make him a helper as his partner." 19 So out of the ground the LORD God formed every animal of the field and every bird of the air, and brought them to the man to see what he would call them; and whatever the man called every living creature, that was its name.

20 The man gave names to all cattle, and to the birds of the air, and to every animal of the field; but for the man there was not found a helper as his partner. 21 So the LORD God caused a deep sleep to fall upon the man, and he slept; then he took one of his ribs and closed up its place with flesh. 22 And the rib that the LORD God had taken from the man he made into a woman and brought her to the man.

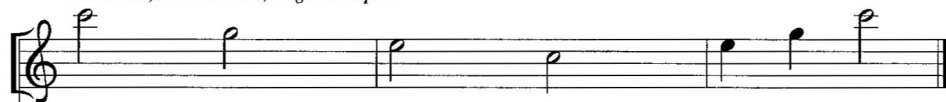
23 Then the man said, "This at last is bone of my bones and flesh of my flesh; this one shall be called Woman, for out of Man this one was taken." 24 Therefore a man leaves his father and his mother and clings to his wife, and they become one flesh.

Sunday, October 2-8 | Lectionary 27

Refrain

Marilyn Comer

Handbells, C instrument, or glockenspiel



You crown us with glo - ry and hon - or.

Handbells, keyboard, or Orff instrument(s)





- ¹ O ¹ LORD our Lord,
 how majestic is your name in ¹ all the earth!—
- ² **you whose glory is chanted above the heavens**
out of the mouths of in- ¹ fants and children;
 you have set up a fortress against your enemies,
 to silence the foe ¹ and avenger.
- ³ When I consider your heavens, the work ¹ of your fingers,
 the moon and the stars you have set ¹ in their courses,
- ⁴ **what are mere mortals that you should be mind- ¹ ful of them,**
 human beings that you should ¹ care for them? R
- ⁵ Yet you have made them little less ¹ than divine;
 with glory and hon- ¹ or you crown them.
- ⁶ **You have made them rule over the works ¹ of your hands;**
 you have put all things un- ¹ der their feet:
- ⁷ all ¹ flocks and cattle,
 even the wild beasts ¹ of the field,
- ⁸ **the birds of the air, the fish ¹ of the sea,**
 and whatever passes along the paths ¹ of the sea.
- ⁹ O ¹ LORD our Lord,
 how majestic is your name in ¹ all the earth! **R**

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 10:2-16

Glory to you, O Lord.

2 Some Pharisees came, and to test [Jesus] they asked, "Is it lawful for a man to divorce his wife?" 3 He answered them, "What did Moses command you?" 4 They said, "Moses allowed a man to write a certificate of dismissal and to divorce her."

5 But Jesus said to them, "Because of your hardness of heart he wrote this commandment for you. 6 But from the beginning of creation, 'God made them male and female.' 7 'For this reason a man shall leave his father and mother and be joined to his wife, 8 and the two shall become one flesh.' So they are no longer two, but one flesh. 9 Therefore what God has joined together, let no one separate."

10 Then in the house the disciples asked him again about this matter. 11 He said to them, "Whoever divorces his wife and marries another commits adultery against her; 12 and if she divorces her husband and marries another, she commits adultery." 13 People were bringing little children to him in order that he might touch them; and the disciples spoke sternly to them.

14 But when Jesus saw this, he was indignant and said to them, "Let the little children come to me; do not stop them; for it is to such as these that the kingdom of God belongs. 15 Truly I tell you, whoever does not receive the kingdom of God as a little child will never enter it."

16 And he took them up in his arms, laid his hands on them, and blessed them.

The Gospel of the Lord.

Praise to you O Christ

Sermon

Introduction

The musical score is written for organ and consists of two systems. The first system has three staves: a grand staff (treble and bass clef) and a single bass staff. The key signature is one flat (B-flat) and the time signature is 4/4. The grand staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The first staff of the grand staff contains a melody of eighth and quarter notes, with some measures containing beamed sixteenth notes. The second staff of the grand staff contains a bass line with quarter and eighth notes. The single bass staff contains a bass line with quarter and eighth notes. The second system also has three staves: a grand staff and a single bass staff. The grand staff continues the melody and bass line from the first system. The single bass staff contains a bass line with quarter and eighth notes. The score ends with a double bar line.

1 Let us build a house where love can dwell and all can safe - ly
 2 Let us build a house where proph-ets speak, and words are strong and
 3 Let us build a house where love is found in wa - ter, wine and
 4 Let us build a house where hands will reach be - yond the wood and
 5 Let us build a house where all are named, their songs and vi - sions

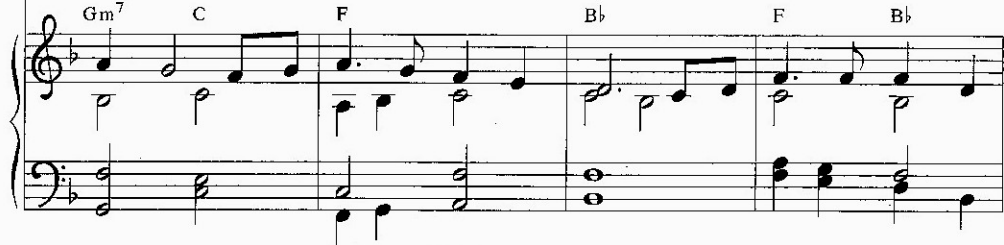
live, a place where saints and chil - dren tell how
 true, where all God's chil - dren dare to seek to
 wheat: a ban - quet hall on ho - ly ground where
 stone to heal and strength-en, serve and teach, and
 heard and loved and trea - sured, taught and claimed as

hearts learn to for - give. Built of hopes and dreams and
 dream God's reign a - new. Here the cross shall stand as
 peace and jus - tice meet. Here the love of God, through
 live the Word they've known. Here the out - cast and the
 words with - in the Word. Built of tears and cries and

Chords: C⁷ F C F B^b C Dm C F B^b, C F Dm⁷ Gm⁷ C, Gm⁷ F B^b C⁷ B^b F Am⁷ Dm⁷



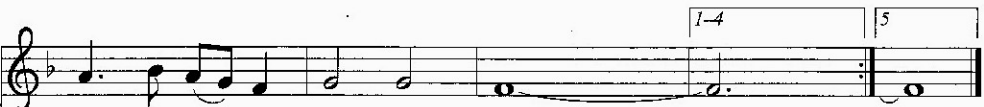
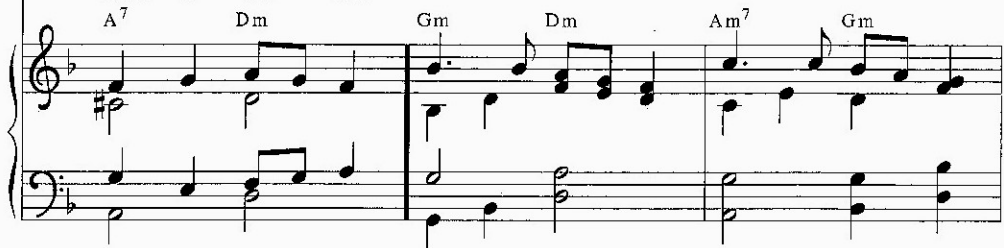
vi - sions, rock of faith and vault of grace; here the love of Christ shall
wit - ness and as sym - bol of God's grace; here as one we claim the
Je - sus, is re - vealed in time and space; as we share in Christ the
strang - er bear the im - age of God's face; let us bring an end to
laugh - ter, prayers of faith and songs of grace, let this house pro - claim from



Refrain



end di - vi - sions:
faith of Je - sus:
feast that frees us: All are wel - come, all are wel - come,
fear and dan - ger:
floor to raf - ter:



all are wel - come in this place.



The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a grand staff with a treble and bass clef. The treble staff contains the melody, starting with a quarter note G4, followed by a half note A4, and then a quarter note B4. The bass staff provides a harmonic accompaniment, starting with a quarter note G2, followed by a half note A2, and then a quarter note B2. The second system continues the melody in the treble staff and the accompaniment in the bass staff. The melody features a series of eighth and sixteenth notes, while the accompaniment consists of a steady eighth-note pattern. The key signature is one flat (B-flat), and the time signature is 4/4.

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The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a grand staff (treble and bass clefs) and a separate bass line. The second system continues the grand staff and the bass line. The third system concludes the piece with a final measure in the grand staff and the bass line. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is primarily in the treble clef, while the accompaniment is in the bass clef. The piece ends with a final cadence in the bass line.

A musical score for the song 'The Rose Tree'. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a bass clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The music is written in 4/4 time. The melody is in the treble staff, and the accompaniment is in the two bass staves. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note G4. The accompaniment in the middle staff starts with a half note G3, followed by a half note F3. The bottom staff starts with a quarter note G2, a quarter rest, a quarter note A2, and a quarter rest. The music continues for several measures, ending with a final chord in the treble staff.

The musical score for the 'Refrain' section consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains four measures of music. The second staff is in bass clef and contains four measures, including a long note in the first measure and a sustained chord in the third. The third staff is also in bass clef and contains four measures, including a whole note in the first measure and a half note in the second. The word 'Refrain' is written above the first measure of the top staff.

[illegible]

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

CONTEMPLATION

3 minutes

Sw. Oboe



Gt. Soft String



Ped. Soft 16'

Ped. 33, Chorus

ETHEL B. CLARKE

Andante cantabile ♩ = 66

trem.

Sw. *mf*

Gt. *mp*

a tempo

rit.

hold back

Moderato $\text{♩} = 104$

drop octave

rit.

Fine *mp*

E Gt. Add Fl. 4'

Slower

cresc.

G Gt. Add Fl. 8'

Tempo primo

Sw.

D. S.

rit.

E Off Fl. 8'

mf

mp

D Gt. Off Fl. 4'

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 musical 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 bass line in the left hand and chords in the right 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 its harmonic support with chords and moving lines in both hands.

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

This system contains measures seven through ten, concluding the piece. The vocal line ends with a half note G4. The piano accompaniment concludes with a final chord in the right hand and a sustained bass note 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 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 of the musical score. 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 provides the final harmonic support.



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.

1 C to D

Exercise 1, C to D, in 6/4 time. The piece consists of four measures. The first measure has a whole rest in the bass and a half note C in the treble. The second measure has a half note C in the bass and a half note D in the treble. The third measure has a half note D in the bass and a half note E in the treble. The fourth measure has a half note E in the bass and a half note F in the treble. The key signature has one sharp (F#). The time signature is 6/4. The piece ends with a fermata over the final note.

2

3

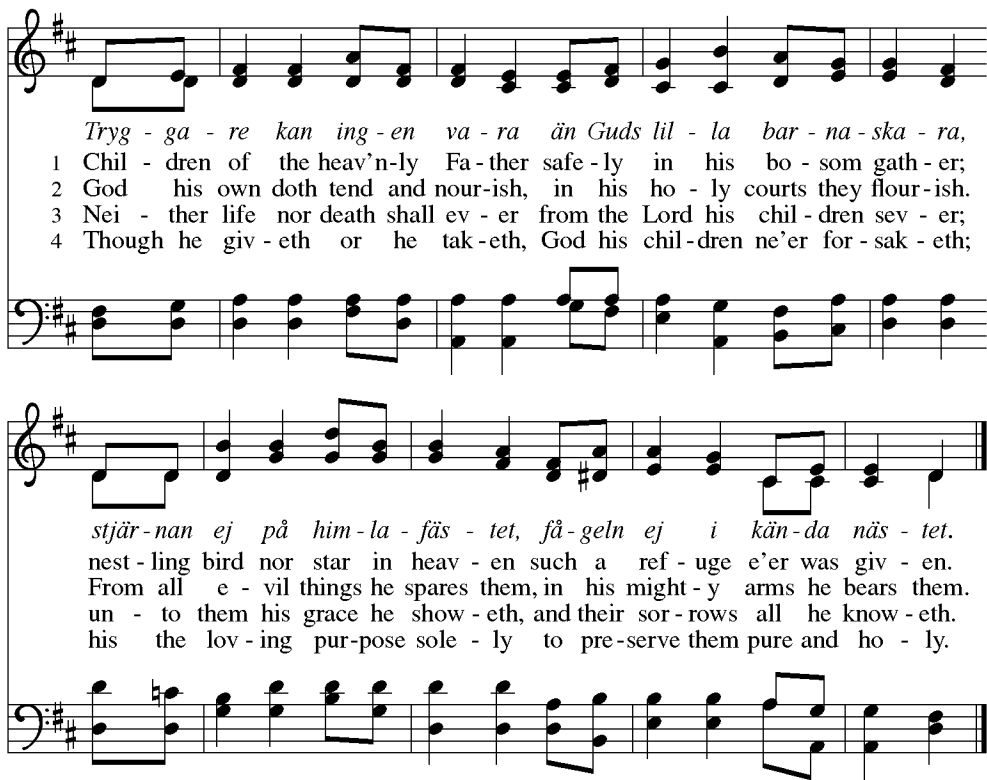
Exercise 2, in 6/4 time. The piece consists of four measures. The first measure has a whole rest in the bass and a half note C in the treble. The second measure has a half note C in the bass and a half note D in the treble. The third measure has a half note D in the bass and a half note E in the treble. The fourth measure has a half note E in the bass and a half note F in the treble. The key signature has one sharp (F#). The time signature is 6/4. The piece ends with a fermata over the final note.

4

Exercise 4, in 6/4 time. The piece consists of four measures. The first measure has a whole rest in the bass and a half note C in the treble. The second measure has a half note C in the bass and a half note D in the treble. The third measure has a half note D in the bass and a half note E in the treble. The fourth measure has a half note E in the bass and a half note F in the treble. The key signature has one sharp (F#). The time signature is 6/4. The piece ends with a fermata over the final note.

Children of the Heavenly Father

Tryggare kan ingen vara



Tryg - ga - re kan ing - en va - ra än Guds lil - la bar - na - ska - ra,
1 Chil - dren of the heav'n-ly Fa-ther safe-ly in his bo - som gath - er;
2 God his own doth tend and nour-ish, in his ho - ly courts they flour-ish.
3 Nei - ther life nor death shall ev - er from the Lord his chil - dren sev - er;
4 Though he giv - eth or he tak - eth, God his chil - dren ne'er for - sak - eth;

stjär - nan ej på him - la - fäs - tet, fä - geln ej i kån - da näs - tet.
nest - ling bird nor star in heav - en such a ref - uge e'er was giv - en.
From all e - vil things he spares them, in his might - y arms he bears them.
un - to them his grace he show - eth, and their sor - rows all he know - eth.
his the lov - ing pur - pose sole - ly to pre - serve them pure and ho - ly.

Text: Carolina Sandell Berg, 1832–1903; tr. Ernst W. Olson, 1870–1958
Music: TRYGGARE KAN INGEN VARA, Swedish folk tune
Text © 1925 Board of Publication, Lutheran Church in America, admin. Augsburg Fortress.

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1 D to F

Musical score for exercise 1, D to F, in 3/4 time. The key signature is one sharp (F#). The score consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp. The lower staff begins with a bass clef and a key signature of one sharp. The music is written in 3/4 time. The upper staff contains a melody of eighth and quarter notes, with a slur over the first two measures. The lower staff contains a bass line of eighth and quarter notes, with a slur over the first two measures. The piece concludes with a double bar line.

2

Musical score for exercise 2 in 3/4 time. The key signature is one sharp (F#). The score consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp. The lower staff begins with a bass clef and a key signature of one sharp. The music is written in 3/4 time. The upper staff contains a melody of eighth and quarter notes, with a slur over the first two measures. The lower staff contains a bass line of eighth and quarter notes, with a slur over the first two measures. The piece concludes with a double bar line.

Jesus, Keep Me Near the Cross

1 Je - sus, keep me near the cross, there's a pre - cious foun - tain;
 2 Near the cross, a trem - bling soul, love and mer - cy found me;
 3 Near the cross! O Lamb of God, bring its scenes be - fore me;
 4 Near the cross I'll watch and wait, hop - ing, trust - ing ev - er,

free to all, a heal - ing stream flows from Cal - v'ry's moun - tain.
 there the bright and morn - ing star sheds its beams a - round me.
 help me walk from day to day with its shad - ow o'er me.
 till I reach the gold - en strand just be - yond the riv - er.

Refrain

In the cross, in the cross be my glo - ry ev - er;

till my ran - somed soul shall find rest be - yond the riv - er.

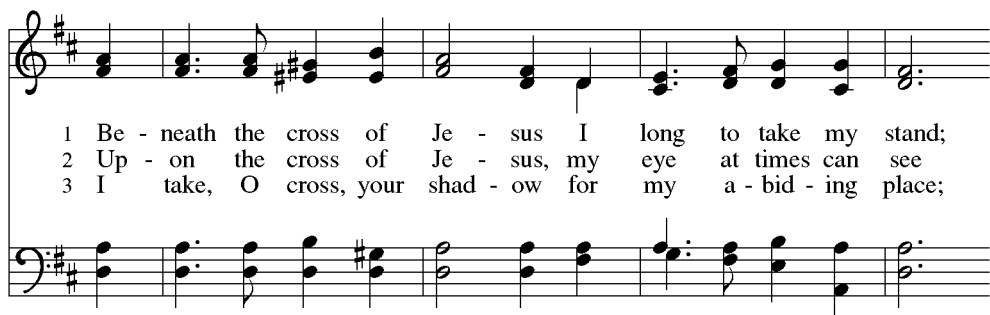
1 F to D

2

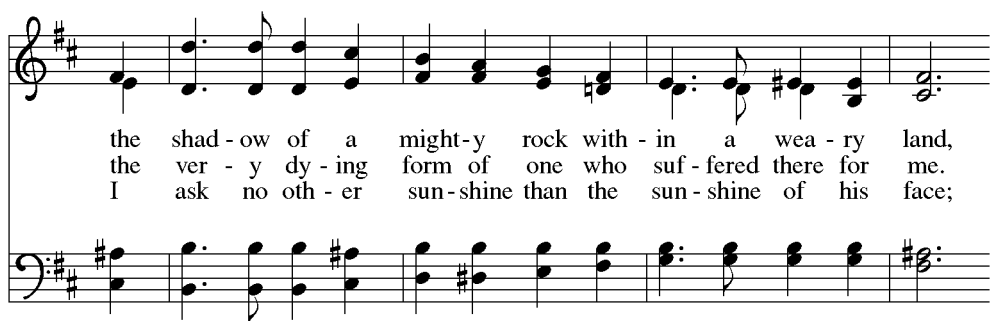
Two systems of musical notation in C major, 4/4 time. System 1 (labeled '1 F to D') consists of two measures. The first measure has a treble staff with a half note F4 and a bass staff with a half note D3. The second measure has a treble staff with a half note D4 and a bass staff with a half note F3. System 2 (labeled '2') also consists of two measures. The first measure has a treble staff with a half note D4 and a bass staff with a half note F3. The second measure has a treble staff with a half note F4 and a bass staff with a half note D3. All notes are beamed together in pairs.

A single system of musical notation in C major, 4/4 time. The treble staff has a half note F4 and a half note D4. The bass staff has a half note D3 and a half note F3. The notes are beamed together in pairs.

Beneath the Cross of Jesus



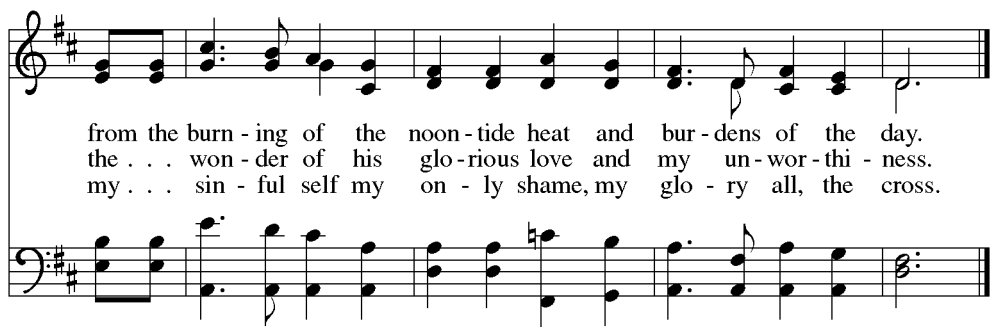
1 Be - neath the cross of Je - sus I long to take my stand;
 2 Up - on the cross of Je - sus, my eye at times can see place;
 3 I take, O cross, your shad - ow for my a - bid - ing place;



the shad - ow of a might-y rock with - in a wea - ry land,
 the ver - y dy - ing form of one who suf - fered there for me.
 I ask no oth - er sun - shine than the sun - shine of his face;



a home with-in a wil - der - ness, a rest up - on the way,
 And from my con - trite heart, with tears, two won - ders I con - fess:
 con - tent to let the world go by, to know no gain nor loss,



from the burn - ing of the noon - tide heat and bur - dens of the day.
 the . . . won - der of his glo - rious love and my un - wor - thi - ness.
 my . . . sin - ful self my on - ly shame, my glo - ry all, the cross.

Introduction 1

Steadily

The musical score for Introduction 1 is written for organ in 4/4 time, marked 'Steadily'. It consists of three systems of staves. The first system has a treble and bass staff joined by a brace, with a separate bass staff below. The second system also has a treble and bass staff joined by a brace, with a separate bass staff below. The third system has a treble and bass staff joined by a brace, with a separate bass staff below. The key signature is two flats (B-flat and E-flat). The melody is primarily in the treble staff, with accompaniment in the bass staves.

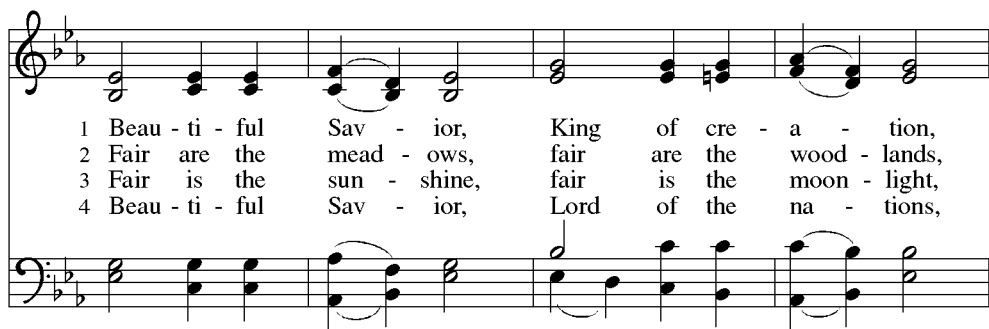
Tune: Silesian folk tune, 19th cent.

Arrangement: Intro. 1, Acc. 2, Benjamin M. Culli; Acc. 1, Acc. 3, Robert Lind; copyright © 2009 Augsburg Fortress; Intro. 2, David E. Tryggstad; copyright © 1994 Augsburg Fortress. All rights reserved.

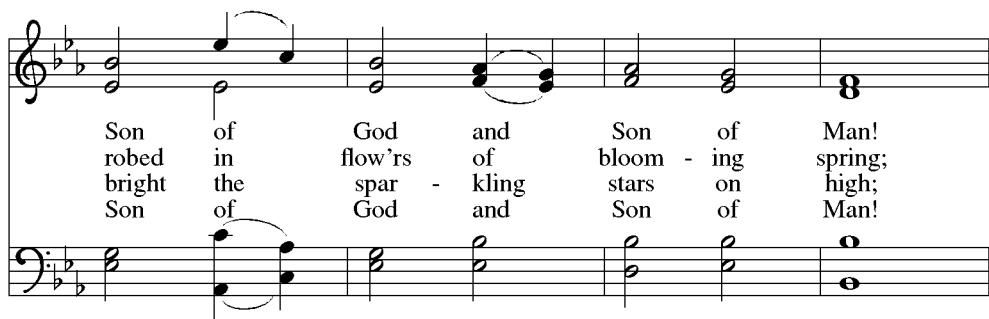
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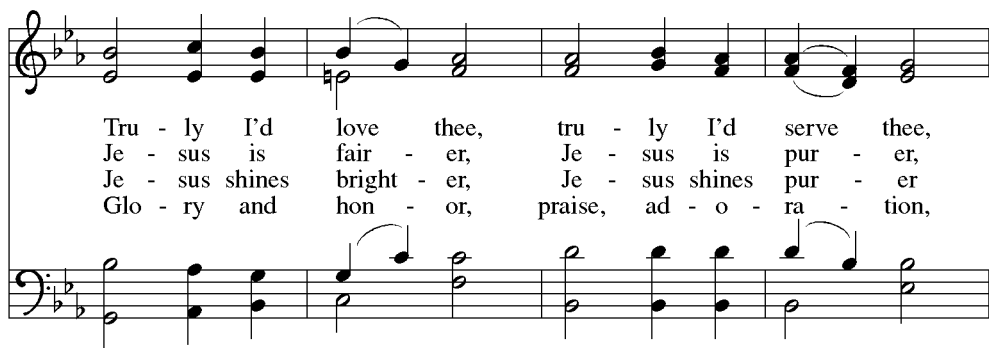
Beautiful Savior



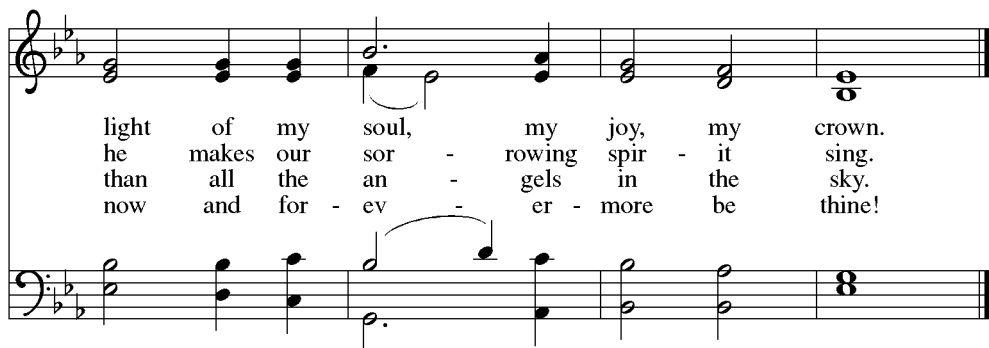
1 Beau - ti - ful Sav - ior, King of cre - a - tion,
 2 Fair are the mead - ows, fair are the wood - lands,
 3 Fair is the sun - shine, fair is the moon - light,
 4 Beau - ti - ful Sav - ior, Lord of the na - tions,



Son of God and Son of Man!
 robed in the flow'rs of bloom - ing spring;
 bright the spar - kling stars on high;
 Son of God and Son of Man!



Tru - ly I'd love thee, tru - ly I'd serve thee,
 Je - sus is fair - er, Je - sus is pur - er,
 Je - sus shines bright - er, Je - sus shines pur - er,
 Glo - ry and hon - or, praise, ad - o - ra - tion,



light of my soul, my joy, my crown.
 he makes our sor - rowing spir - it sing.
 than all the an - gels in the sky.
 now and for - ev - er - more be thine!

Accompaniment 3

The first system of musical notation for Accompaniment 3. It consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb). It contains four measures of music, primarily using chords and some moving lines. The middle staff is in bass clef with the same key signature, containing four measures of music, mostly chords. The bottom staff is in bass clef with the same key signature and contains four whole notes, all tied together with a long horizontal line.

The second system of musical notation for Accompaniment 3. It consists of three staves. The top staff is in treble clef with a key signature of two flats, containing four measures of music with some eighth-note patterns. The middle staff is in bass clef with the same key signature, containing four measures of music. The bottom staff is in bass clef with the same key signature, containing four measures of music, mostly eighth notes.

The third system of musical notation for Accompaniment 3. It consists of three staves. The top staff is in treble clef with a key signature of two flats, containing four measures of music. The middle staff is in bass clef with the same key signature, containing four measures of music. The bottom staff is in bass clef with the same key signature, containing four measures of music, mostly eighth notes.

The fourth system of musical notation for Accompaniment 3. It consists of three staves. The top staff is in treble clef with a key signature of two flats, containing four measures of music, ending with a double bar line. The middle staff is in bass clef with the same key signature, containing four measures of music, ending with a double bar line. The bottom staff is in bass clef with the same key signature, containing four measures of music, ending with a double bar line.

PRAISE THE LORD

1 1/4 minutes

Sw. Full

Gt. Diaps., Flutes

Ped. Full 16', 8'

A

B 32 8866 320

Ped. 54

ROBERT J. HUGHES

Allegro moderato ♩ = 112

First system of musical notation. It features a grand staff with three staves. The top staff is for the organ (Gt.) and the bottom two staves are for the piano (Sw.). The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'Allegro moderato' with a quarter note equal to 112 beats per minute. The organ part begins with a forte (f) dynamic and includes a 'hold back' instruction. The piano part includes a 'hold back' instruction.

Second system of musical notation. It continues the grand staff from the first system. The organ part includes a 'hold back' instruction. The piano part includes a 'hold back' instruction.

Third system of musical notation. It continues the grand staff. The organ part includes a 'hold back' instruction. The piano part includes a 'hold back' instruction.

Fourth system of musical notation. It continues the grand staff. The organ part includes a 'hold back' instruction. The piano part includes a 'hold back' instruction.

First system of musical notation. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melody with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a bass line with eighth and sixteenth notes, including a measure with a flat sign (b) above a note. The bottom staff is in bass clef and contains a single melodic line with a 'u' (breath mark) above a note.

Second system of musical notation. The top staff continues the melody with various note values and rests. The middle staff contains a bass line with eighth and sixteenth notes, some with accents (>). The bottom staff contains a single melodic line with eighth and sixteenth notes.

Third system of musical notation. The top staff continues the melody, ending with a note marked 'hold back'. The middle staff contains a bass line with eighth and sixteenth notes, some with accents (>). The bottom staff contains a single melodic line with eighth and sixteenth notes.

Fourth system of musical notation. The top staff begins with a forte (*ff*) dynamic and a tempo marking (*a tempo*). It features a complex texture with many beamed notes. A 'rit.' (ritardando) marking is present. The system concludes with a double bar line. The middle staff contains a bass line with eighth and sixteenth notes, some with accents (>). The bottom staff contains a single melodic line with eighth and sixteenth notes.