

Day of Pentecost

May 15, 2016

PRELUDE *"Mystic Wind"* James F. Rickley

WELCOME & ANNOUNCEMENTS

Page 94 CONFESSION AND FORGIVENESS OF SINS

OPENING HYMN *"O Day Full of Grace"* #627

Page 203 GREETING AND KYRIE

Page 204 HYMN OF PRAISE *"Glory Be to God"*

PRAYER OF THE DAY: God our creator, the resurrection of your Son offers life to all the peoples of earth. By your Holy Spirit, kindle in us the fire of your love, empowering our lives for service and our tongues for praise, through Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.

SPECIAL MUSIC *"Spirit of God"* James F. Rickley Hannah Mickelson, Clarinet; Meridene Johnson, Soprano

1ST READING Acts 2:1-21

PSALM 104:24-34, 35b

2ND READING Rom 8:14-17

Page 205 GOSPEL ACCLAMATION

"Glory to you, O Lord"

GOSPEL John 14:8-17[25-27]

"Praise to you, O Christ"

SERMON

SERMON HYMN *"Holy Spirit, Truth Divine"* #398

Page 104 NICENE CREED

PRAYERS OF THE PEOPLE

SHARING OF THE PEACE

OFFERING *"Dancing Wind"* James F. Rickley

OFFERTORY *"Create in Me a Clean Heart"* #186

OFFERTORY PRAYER

Page 206 GREAT THANKSGIVING

WORDS OF INSTITUTION

Page 208 LORD'S PRAYER

Page 208 LAMB OF GOD

DISTRIBUTION OF ELEMENTS

#823 *"Praise the Lord! O Heavens"*

#592 *"Just As I Am, Without One Plea"*

#689 *"Praise and Thanksgiving"*

POST COMMUNION PRAYER

BLESSING

CLOSING HYMN *"I Love to Tell the Story"* #661

PASTOR: Go in peace. Serve the Lord.

PEOPLE: Thanks be to God!

POSTLUDE *"Tonal Procession 9"* James F. Rickley

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

Mystic Wind

Prelude - Pentecost - 2016

James F. Rickley

 $\text{♩} = 60$

Clarinet in B \flat

Organ

B \flat Cl.

Org.

B \flat Cl.

Org.

The musical score is written for three parts: Clarinet in B \flat , Organ, and B \flat Clarinet. The tempo is marked as $\text{♩} = 60$. The score is divided into three systems. The first system shows the Clarinet in B \flat and Organ. The second system adds the B \flat Clarinet. The third system continues the B \flat Clarinet and Organ parts. The Organ part is written for a four-manual organ, with staves for manuals 1, 2, 3, and 4. The Clarinet parts are written in treble clef. The key signature is one flat (B \flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

B \flat Cl. 8

Org.

Detailed description: This system contains measures 8 through 13. The B \flat Clarinet part (treble clef) begins with a 3/8 time signature, followed by a 4/8 time signature. The Organ part (grand staff) also starts with a 3/8 time signature, followed by a 4/8 time signature. The organ's right hand plays a melodic line with eighth and quarter notes, while the left hand provides harmonic support with chords and moving lines. Measure 13 ends with a repeat sign.

 $\text{♩} = 60$

B \flat Cl. 14

Org.

Detailed description: This system contains measures 14 through 17. The B \flat Clarinet part continues its melodic line. The Organ part features a complex texture with multiple 3/8 time signatures indicated above the staff in measures 14 and 15, suggesting a polyrhythmic or multi-measure rest pattern. The organ's right hand has several rests, while the left hand plays a continuous eighth-note accompaniment. Measure 17 ends with a repeat sign.

B \flat Cl. 18

Org.

Detailed description: This system contains measures 18 through 21. The B \flat Clarinet part features a triplet of eighth notes in measure 19, marked with a '3' below the staff. The Organ part continues with its eighth-note accompaniment in the left hand and melodic fragments in the right hand. Measure 21 ends with a final double bar line.

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

**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.

O Day Full of Grace

627

DEN SIGNEDE DAG

Introduction

Majestically (♩ = 110)

The musical score is written for a three-part organ arrangement in 4/4 time. The tempo is marked 'Majestically' with a quarter note equal to 110 beats per minute. The key signature has one flat (B-flat). The score is divided into three systems. The first system includes a dynamic marking of *f non legato*. The notation features a variety of musical elements including eighth and sixteenth notes, rests, and chords, with some notes beamed together. The second system continues the melodic and harmonic development. The third system concludes the introduction with sustained notes and chords, some of which are beamed across bar lines.

Tune: Christoph E. F. Weyse, 1774–1842

Arrangement: Aaron David Miller; copyright © 2007 Augsburg Fortress. All rights reserved.

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This image shows a handwritten musical score for piano, consisting of three staves. The top two staves are joined by a brace on the left, indicating they are for the right hand. The bottom staff is for the left hand. The music is written in a single system with five measures.

Measure 1: The right hand (RH) begins with a half note G4, followed by eighth notes A4 and B4, and a half note C5. The left hand (LH) plays a whole note chord of G3 and B2.

Measure 2: The RH continues with a half note D5, followed by eighth notes E5 and F5, and a half note G5. The LH plays a whole note chord of C4 and E3.

Measure 3: The RH has a half note A5, followed by eighth notes B5 and C6, and a half note D6. The LH plays a whole note chord of F3 and A2.

Measure 4: The RH has a half note E6, followed by eighth notes F6 and G6, and a half note A6. The LH plays a whole note chord of D3 and F2.

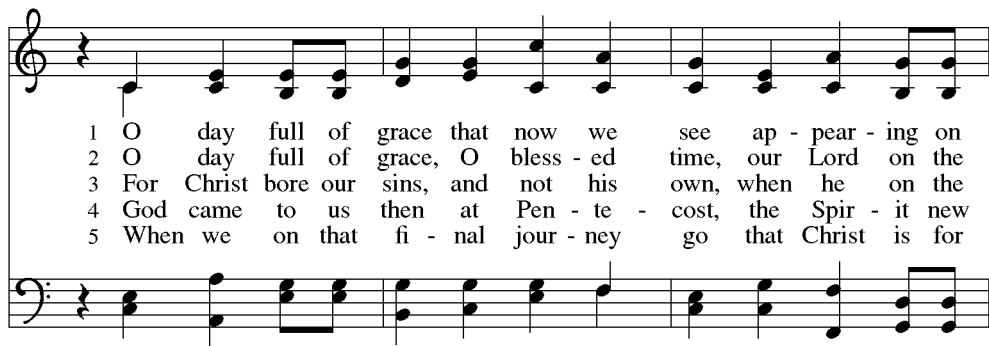
Measure 5: The RH has a half note B6, followed by eighth notes C7 and D7, and a half note E7. The LH plays a whole note chord of G2 and B1.

A large slur is placed over the entire system, spanning all five measures. The notation is handwritten and appears to be a student exercise or a simple composition.

Introduction

The musical score is written for piano in 4/4 time. It consists of two systems of music, each with a treble and bass staff. The first system contains five measures. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with dotted half notes and quarter notes. The second system contains four measures, continuing the melodic and harmonic themes. The final measure of the second system ends with a double bar line.

O Day Full of Grace



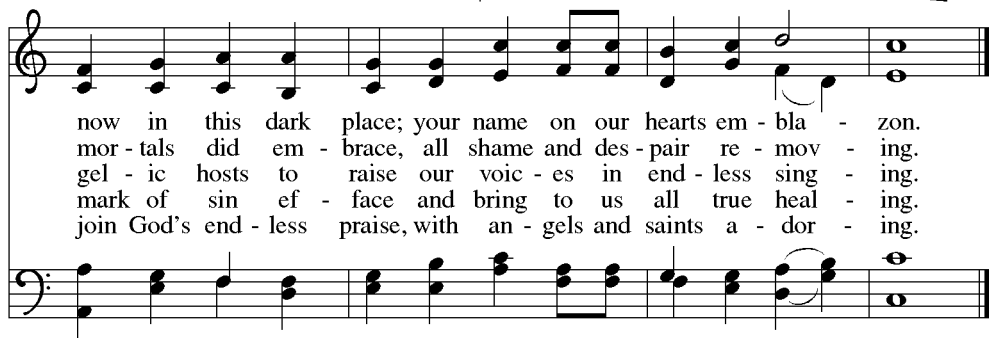
1 O day full of grace that now we see ap - pear - ing on
 2 O day full of grace, O bless - ed time, our Lord on the
 3 For Christ bore our sins, and not his own, when he on the
 4 God came to us then at Pen - te - cost, the Spir - it new
 5 When we on that fi - nal jour - ney go that Christ is for



earth's ho - ri - zon, bring light from our God that we may
 earth ar - riv - ing; then came to the world that light sub -
 cross was hang - ing; and then he a - rose and moved the
 life re - veal - ing; that we might no more in death be
 us pre - par - ing, we'll gath - er in song, our hearts a -



be a - bun - dant in joy this sea - son. God, shine for us
 lime, great joy for us all re - triev - ing; for Je - sus all
 stone, that we, un - to him be - long - ing, might join with an -
 lost, its pow'r o - ver us dis - pel - ling. This flame will the
 glow, all joy of the heav - ens shar - ing, and there we will



now in this dark place; your name on our hearts em - bla - zon.
 mor - tals did em - brace, all shame and des - pair re - mov - ing.
 gel - ic hosts to raise our voic - es in end - less sing - ing.
 mark of sin ef - face and bring to us all true heal - ing.
 join God's end - less praise, with an - gels and saints a - dor - ing.

Accompaniment 1

The first system of musical notation for Accompaniment 1. It consists of a grand staff with a treble and bass clef. The treble staff contains a series of chords and single notes, including a half note G4, a quarter note A4, and a half note B4. The bass staff contains a series of chords and single notes, including a half note C4, a quarter note D4, and a half note E4.

The second system of musical notation for Accompaniment 1. It consists of a grand staff with a treble and bass clef. The treble staff contains a series of chords and single notes, including a half note G4, a quarter note A4, and a half note B4. The bass staff contains a series of chords and single notes, including a half note C4, a quarter note D4, and a half note E4.

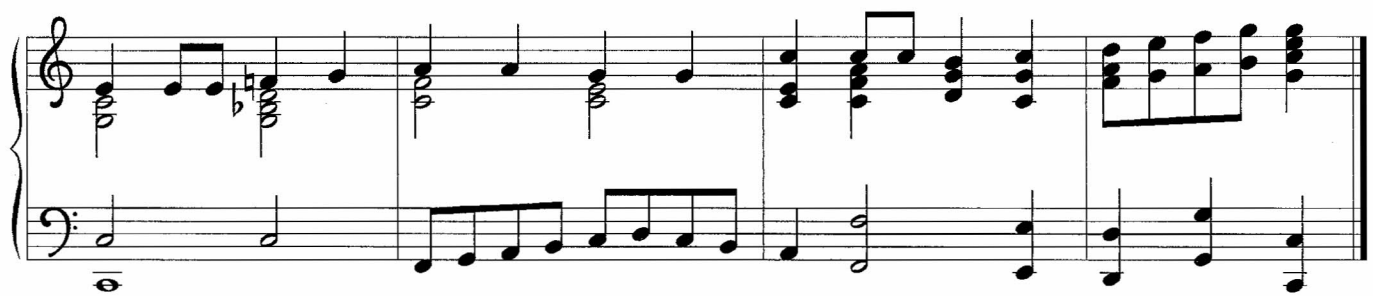
Tune: Christoph E. F. Weyse, 1774–1842

Arrangement: Anne Krentz Organ; copyright © 2003 Augsburg Fortress. All rights reserved.

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Accompaniment 2

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which is a simple, catchy tune. The bass staff provides a harmonic accompaniment, consisting of chords and single notes. The key signature is one flat (B-flat), and the time signature is 4/4. The score is written in a clear, legible font, with notes and rests clearly marked. The overall style is that of a traditional folk song.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the bass line is in the bass staff. The melody features several triplets and a final cadence. The bass line consists of simple chords and single notes. The score is divided into three measures by vertical bar lines.

A musical score for the song 'The Rose Tree'. The score is written for piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a melody in the right hand and a bass line in the left hand. The voice part consists of a single melodic line. The score is divided into two systems, each with a repeat sign at the beginning. The first system contains the first two lines of the score, and the second system contains the next two lines. The score ends with a double bar line.

Interlude (*modulating – starting on final chord of previous stanza*)

The first system of musical notation consists of three staves. The top staff is in treble clef and contains a melody starting with a half note, followed by a quarter note, and then a series of eighth notes. The middle staff is in bass clef and contains a series of chords, including a triad and a dyad. The bottom staff is in bass clef and contains a series of chords, including a triad and a dyad.

The second system of musical notation consists of three staves. The top staff is in treble clef and contains a melody starting with a half note, followed by a quarter note, and then a series of eighth notes. The middle staff is in bass clef and contains a series of chords, including a triad and a dyad. The bottom staff is in bass clef and contains a series of chords, including a triad and a dyad.

The third system of musical notation consists of three staves. The top staff is in treble clef and contains a melody starting with a half note, followed by a quarter note, and then a series of eighth notes. The middle staff is in bass clef and contains a series of chords, including a triad and a dyad. The bottom staff is in bass clef and contains a series of chords, including a triad and a dyad.

First system of a musical score. The top staff is a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a common time signature. The bottom staff is a single bass clef. The music features chords in the upper staves and a melodic line in the lower staff, with various rests and ties.

Accompaniment

Second system of the musical score, labeled "Accompaniment". It begins with the text "Final stanza" above the treble staff. The key signature remains one sharp (F#). The time signature changes from common time to 2/4, then to 4/4. The music is marked with a forte dynamic (*ff*) and includes accents (>) over notes. The bottom staff continues the melodic line from the previous system.

Third system of the musical score. The key signature is one sharp (F#). The time signature is 4/4. The music continues with chords and a melodic line in the lower staff.

Fourth system of the musical score. The key signature is one sharp (F#). The time signature is 4/4. The music includes a ritardando marking (*rit.*) and concludes with sustained chords in the upper staves and a final melodic phrase in the lower staff.

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.

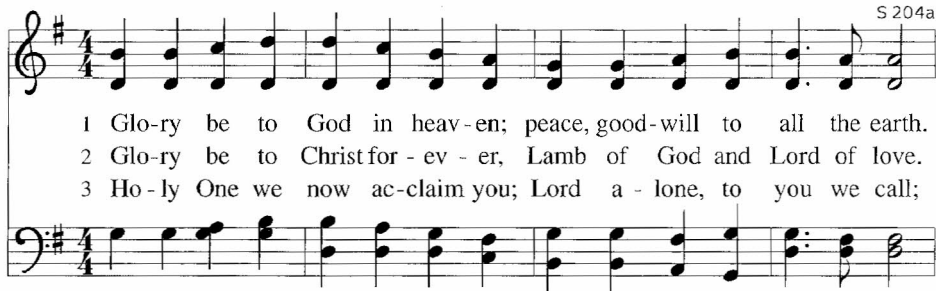
S 203

1 Have mer - cy on us, Lord, and hear our sol - emn prayer.
2 Have mer - cy on us, Christ, and wash a - way our sin.
3 Have mer - cy on us, Lord; make sin and shame de - part.

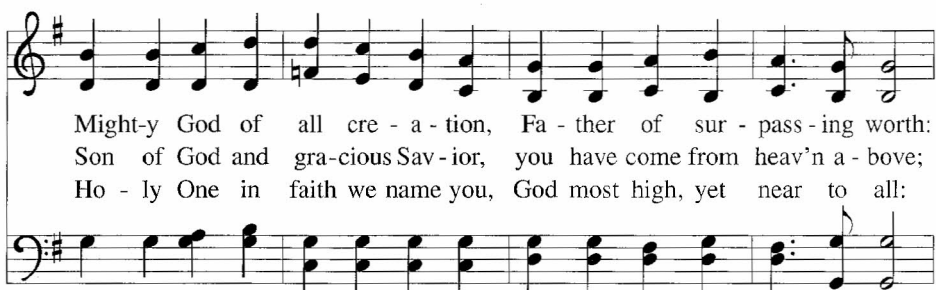
We come to hear your liv - ing word; it saves us from de - spair.
Pour out your grace and make us whole that new life may be - gin.
Re - new us with your sav - ing pow'r; cre - ate in us new hearts!

One of the following or another canticle of praise may be sung.

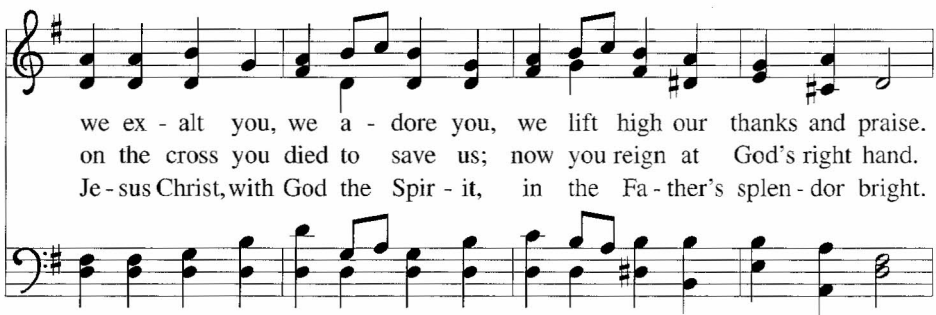
S 204a



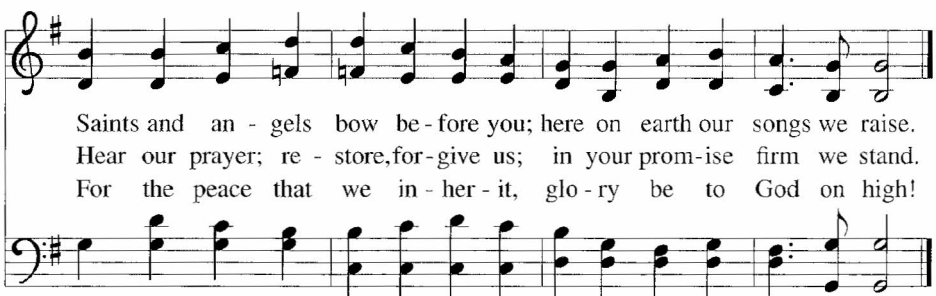
1 Glo-ry be to God in heav-en; peace, good-will to all the earth.
2 Glo-ry be to Christ for - ev - er, Lamb of God and Lord of love.
3 Ho - ly One we now ac-claim you; Lord a - lone, to you we call;



Might-y God of all cre - a - tion, Fa - ther of sur - pass - ing worth:
Son of God and gra-cious Sav - ior, you have come from heav'n a - bove;
Ho - ly One in faith we name you, God most high, yet near to all:



we ex - alt you, we a - dore you, we lift high our thanks and praise.
on the cross you died to save us; now you reign at God's right hand.
Je - sus Christ, with God the Spir - it, in the Fa - ther's splen - dor bright.



Saints and an - gels bow be - fore you; here on earth our songs we raise.
Hear our prayer; re - store, for - give us; in your prom - ise firm we stand.
For the peace that we in - her - it, glo - ry be to God on high!

PRAYER OF THE DAY

God our creator, the resurrection of your Son offers life to all the peoples of earth. By your Holy Spirit, kindle in us the fire of your love, empowering our lives for service and our tongues for praise, through Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.

Spirit of God, Descend upon My Heart / Come Holy Spirit

George Croly, 1854, alt.
Rabanus Maurus, 756-856

For the First Lutheran Church Choir, May 15, 2016
Glasgow, Montana

James F. Rickley
Tune by Frederick C. Atkinson, 1870
MORECAMBE

Gal. 5:25; Matt. 22:37; John 1:32; Veni Creator Spiritus

This musical score is for a church choir and instrumental ensemble. It is written in 4/4 time and features the following parts:

- Clarinet in B \flat** : Two staves, both playing identical melodic lines with eighth-note patterns and slurs.
- Soprano**: A single staff with lyrics. The lyrics are: "1) Come, Ho - ly Spir - it, Crea - a -". There are accents (>) over the notes for "Come", "Spir", and "a".
- Organ**: A grand staff (treble and bass clef) with chords and moving lines.
- B \flat Cl.**: Two staves, both playing identical melodic lines with eighth-note patterns and slurs.
- S**: A single staff with lyrics. The lyrics are: "tor blessed, and in our soul take up Your rest; come with Your grace and heav-en - ly aid to fill the". There are accents (>) over the notes for "tor", "Soul", "rest", "grace", "aid", and "fill".
- Org.**: A grand staff (treble and bass clef) with chords and moving lines.

The score is divided into two systems. The first system covers the first 8 measures, and the second system covers the next 8 measures. The organ part provides harmonic support throughout.

15

B♭ Cl.

B♭ Cl.

S

hearts which You have made.

1) Spir - it of God, de - scend up-on my heart; wean it from earth, through

Org.

22

B♭ Cl.

B♭ Cl.

S

all its puls-es move; Stoop to my weak-ness, might-y as you are, and make me love you as I ought to

Org.

31

B♭ Cl.

B♭ Cl.

S

2) O com-for-ter, to— You we cry, O heav'n-ly gift of God Most High, O fount of life and fire of love, and sweet an-

love.

Org.

40

B♭ Cl.

B♭ Cl.

S

oint-ing from a - bove.

2) I ask no dream, no proph-et ec-sta-sies, no sud-den rend-ing of the veil of clay, No an-gel vis-i-

Org.

50

B♭ Cl.

B♭ Cl.

S

tant, no op-'ning skies; but take the dim-ness of my soul a - way.

Org.

60

B♭ Cl.

B♭ Cl.

S

3) You in Your se - ven-fold gifts are known; You, fing-er of God's hand we own; You, prom - ise of the Fath - er, You

Org.

68

B \flat Cl.

B \flat Cl.

S

— who does the tongue with pow'r im-bue.

3) Have you not bid us love you ev-'ry way? All, all your own; soul,

Org.

76

B \flat Cl.

B \flat Cl.

S

heart, and strength, and mind; I see your cross, there teach my heart to stay: O let me seek you, and O let me

Org.

Detailed description: This is a page of a musical score for a hymn. It features staves for B-flat Clarinet (B \flat Cl.), Soprano (S), and Organ (Org.). The score is divided into two systems. The first system starts at measure 68 and includes vocal lines with lyrics and piano accompaniment. The lyrics are: '— who does the tongue with pow'r im-bue.' and '3) Have you not bid us love you ev-'ry way? All, all your own; soul,'. The second system starts at measure 76 and continues the vocal and piano parts. The lyrics for the second system are: 'heart, and strength, and mind; I see your cross, there teach my heart to stay: O let me seek you, and O let me'. The organ part consists of two staves (treble and bass clef) with rests in the first system and chords in the second system.

85

B♭ Cl.

B♭ Cl.

S

4) Kind-le our sense_____ from ab-ove, and make our hearts o'er-flow with love; with pat - ience firm and vir - tue high

find.

85

Org.

93

B♭ Cl.

B♭ Cl.

S

— the weak-ness of our flesh_____ sup-ply.

4) Teach me to feel that you are al-ways nigh; teach me the

93

Org.

101

B♭ Cl.

B♭ Cl.

S

5) Oh, may Your grace

strug-gles of the soul to bear, To check the ris-ing doubt, the reb-el sigh; teach me the

Org.

109

B♭ Cl.

B♭ Cl.

S

on us be-stow the Fa-ther and the Son to know; and You, through end-less times con-fessed, of both the et-

pa-tience of un-an-swered prayer.

Org.

109

Detailed description: This is a page of a musical score for a hymn. It features staves for two B♭ Clarinets (B♭ Cl.), a Soprano (S), and an Organ (Org.). The score is divided into two systems. The first system starts at measure 101 and includes vocal parts with lyrics: 'strug-gles of the soul to bear, To check the ris-ing doubt, the reb-el sigh; teach me the'. The second system starts at measure 109 and includes lyrics: 'on us be-stow the Fa-ther and the Son to know; and You, through end-less times con-fessed, of both the et- pa-tience of un-an-swered prayer.' The organ part provides harmonic support throughout. The page number '7' is in the top right corner.

117

B♭ Cl.

B♭ Cl.

S

ern - al Spir - it blessed.

Org.

124

B♭ Cl.

B♭ Cl.

S

5) Teach me to love you as your an - gels love, one ho - ly

5) Teach me to love you as your an - gels love, one ho - ly

Org.

This musical score is for a hymn titled "Spirit of God, Descend upon My Heart / Come Holy Spirit". It is arranged for a four-part choir (B♭ Clarinet, B♭ Clarinet, Soprano, and Organ). The score is divided into two systems. The first system starts at measure 117 and ends at measure 123. The second system starts at measure 124 and ends at measure 127. The Soprano part has lyrics: "ern - al Spir - it blessed." and "5) Teach me to love you as your an - gels love, one ho - ly". The Organ part provides harmonic support with various musical textures, including arpeggiated chords and sustained notes. The B♭ Clarinet parts play melodic lines with some triplets and slurs. The overall style is a traditional hymn arrangement.

129

B♭ Cl.

B♭ Cl.

S

pas - sion fill - ing all my frame; The bap - tism of the heav'n de - scend - ed

pas - sion fill - ing all my frame; The bap - tism of the heav'n de - scend - ed

Org.

135

B♭ Cl.

B♭ Cl.

S

dove, my heart an al - tar, and your love the flame.

dove, my heart an al - tar, and your love the flame.

Org.

This musical score is for a hymn titled "Spirit of God, Descend upon My Heart / Come Holy Spirit". It is page 9 of the score. The score is written for Soprano (S), two B-flat Clarinets (B♭ Cl.), and Organ (Org.). The music is in 4/4 time and G major. The first system (measures 129-134) features the Soprano and Organ parts with lyrics: "pas - sion fill - ing all my frame; The bap - tism of the heav'n de - scend - ed". The second system (measures 135-140) continues the lyrics: "dove, my heart an al - tar, and your love the flame." The Organ part provides harmonic support throughout, with a prominent bass line. The B-flat Clarinets play a melodic line in the first system and a more active, rhythmic line in the second system.

First Reading

Acts 2:1-21

¹When the day of Pentecost had come, [the apostles] were all together in one place. ²And suddenly from heaven there came a sound like the rush of a violent wind, and it filled the entire house where they were sitting. ³Divided tongues, as of fire, appeared among them, and a tongue rested on each of them.

⁴All of them were filled with the Holy Spirit and began to speak in other languages, as the Spirit gave them ability.

⁵Now there were devout Jews from every nation under heaven living in Jerusalem. ⁶And at this sound the crowd gathered and was bewildered, because each one heard them speaking in the native language of each. ⁷Amazed and astonished, they asked, "Are not all these who are speaking Galileans?"

⁸And how is it that we hear, each of us, in our own native language? ⁹Parthians, Medes, Elamites, and residents of Mesopotamia, Judea and Cappadocia, Pontus and Asia, ¹⁰Phrygia and Pamphylia, Egypt and the parts of Libya belonging to Cyrene, and visitors from Rome, both Jews and proselytes, ¹¹Cretans and Arabs—in our own languages we hear them speaking about God's deeds of power."

¹²All were amazed and perplexed, saying to one another, "What does this mean?" ¹³But others sneered and said, "They are filled with new wine." ¹⁴But Peter, standing with the eleven, raised his voice and addressed them, "Men of Judea and all who live in Jerusalem, let this be known to you, and listen to what I say. ¹⁵Indeed, these are not drunk, as you suppose, for it is only nine o'clock in the morning.

¹⁶No, this is what was spoken through the prophet Joel: ¹⁷"In the last days it will be, God declares, that I will pour out my Spirit upon all flesh, and your sons and your daughters shall prophesy, and your young men shall see visions, and your old men shall dream dreams. ¹⁸Even upon my slaves, both men and women, in those days I will pour out my Spirit; and they shall prophesy.

¹⁹And I will show portents in the heaven above and signs on the earth below, blood, and fire, and smoky mist. ²⁰The sun shall be turned to darkness and the moon to blood, before the coming of the Lord' great and glorious day. ²¹Then everyone who calls on the name of the Lord shall be saved.'"

Day of Pentecost

Refrain

Carl Schalk

Send forth your Spir - it and re - new the face of the earth.



²⁴How manifold are your ¹works, O LORD!

In wisdom you have made them all;
the earth is full ¹of your creatures.

**²⁵Yonder is the sea, great and wide,
with its swarms too man- ¹y to number,
living things both ¹small and great.**

**²⁶There go the ships ¹to and fro,
and Leviathan, which you made for the ¹sport of it.**

**²⁷All of them ¹look to you
to give them their food ¹in due season. R**

**²⁸You give it to them; they ¹gather it;
you open your hand, and they are filled ¹with good things.**

**²⁹When you hide your face, ¹they are terrified;
when you take away their breath, they die and return ¹to their dust.**

**³⁰You send forth your Spirit, and they ¹are created;
and so you renew the face ¹of the earth.**

**³¹May the glory of the LORD en- ¹dure forever;
O LORD, rejoice in ¹all your works. R**

**³²You look at the earth ¹and it trembles;
you touch the mountains ¹and they smoke.**

**³³I will sing to the LORD as long ¹as I live;
I will praise my God while I ¹have my being.**

**³⁴May these words of ¹mine please God.
I will rejoice ¹in the LORD.**

**³⁵Bless the LORD, ¹O my soul.
Hal- ¹lelujah! R**

2nd Reading

Rom 8:14-17

¹⁴For all who are led by the Spirit of God are children of God. ¹⁵For you did not receive a spirit of slavery to fall back into fear, but you have received a spirit of adoption. When we cry, “Abba! Father!”

¹⁶it is that very Spirit bearing witness with our spirit that we are children of God, ¹⁷and if children, then heirs, heirs of God and joint heirs with Christ—if, in fact, we suffer with him so that we may also be glorified with him.

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 205a

Al - le - lu - ia! Lord and Sav - ior: o - pen now your sav - ing word.

Let it burn like fire with - in us; speak un - til our hearts are stirred.

Al - le - lu - ia! Lord, we sing for the good news that you bring.

The Gospel of the Lord according to

John 14:8-17[25-27]

“Glory to you, O Lord”

⁸Philip said to [Jesus,] “Lord, show us the Father, and we will be satisfied.” ⁹Jesus said to him, “Have I been with you all this time, Philip, and you still do not know me? Whoever has seen me has seen the Father. How can you say, ‘Show us the Father’?”

¹⁰Do you not believe that I am in the Father and the Father is in me? The words that I say to you I do not speak on my own; but the Father who dwells in me does his works. ¹¹Believe me that I am in the Father and the Father is in me; but if you do not, then believe me because of the works themselves.

¹²Very truly, I tell you, the one who believes in me will also do the works that I do and, in fact, will do greater works than these, because I am going to the Father. ¹³I will do whatever you ask in my name, so that the Father may be glorified in the Son. ¹⁴If in my name you ask me for anything, I will do it.

¹⁵“If you love me, you will keep my commandments. ¹⁶And I will ask the Father, and he will give you another Advocate, to be with you forever. ¹⁷This is the Spirit of truth, whom the world cannot receive, because it neither sees him nor knows him. You know him, because he abides with you, and he will be in you.

[²⁵“I have said these things to you while I am still with you. ²⁶But the Advocate, the Holy Spirit, whom the Father will send in my name, will teach you everything, and remind you of all that I have said to you.

²⁷Peace I leave with you; my peace I give to you. I do not give to you as the world gives. Do not let your hearts be troubled, and do not let them be afraid.”]

The gospel of the Lord.

“Praise to you, O Christ”

SERMON

Introduction

Soft 8' (+4')

The first system of the introduction features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a melodic line with eighth and quarter notes, some beamed together. The bass staff has the same key signature and time signature, with a line of eighth notes. A bracket labeled "Soft 8' (+4')" spans the first two measures of the treble staff. Below the main staves is a single bass staff with a key signature of two sharps and a 3/4 time signature, containing whole rests for five measures.

Gentle solo stop

poco rall.

a tempo

The second system continues the introduction. The treble staff changes time signature from 3/4 to 4/4 in the second measure, then back to 3/4 in the third measure. It includes a melodic line with eighth and quarter notes. The bass staff also changes time signature from 3/4 to 4/4 in the second measure, then back to 3/4 in the third measure, with a line of eighth notes. A bracket labeled "Gentle solo stop" points to the end of the first measure. The text "poco rall." is written below the treble staff in the second measure, and "a tempo" is written below the treble staff in the fourth measure. Below the main staves is a single bass staff with a key signature of two sharps, containing whole rests for the first two measures and then eighth notes in the third and fourth measures.

The third system of the introduction features a treble and bass staff. The treble staff has a key signature of two sharps and a 3/4 time signature, with a melodic line of eighth and quarter notes. The bass staff has the same key signature and time signature, with a line of eighth notes. Below the main staves is a single bass staff with a key signature of two sharps, containing whole notes for four measures.

Tune: Orlando Gibbons, 1583–1625

Arrangement: Emily Maxson Porter; copyright © 2008 Augsburg Fortress. All rights reserved.

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First system of musical notation. The piano part (upper staves) features a melody in treble clef with a key signature of two sharps (F# and C#). The tempo markings *poco rall.* and *a tempo* are placed above the staff. The bass part (lower staff) provides a harmonic accompaniment in bass clef.

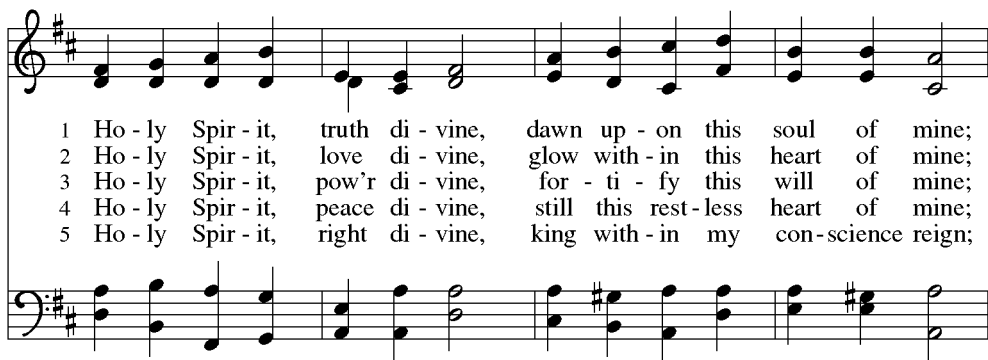
Second system of musical notation. The piano part continues the melody in treble clef. The tempo marking *poco rall.* appears above the staff. The bass part continues the accompaniment in bass clef.

Third system of musical notation. The piano part features a long melodic line in treble clef with the tempo markings *a tempo* and *rall.* above the staff. The bass part continues the accompaniment in bass clef. The system concludes with a double bar line and a 4/4 time signature.

Introduction

The musical score for the introduction is written for piano in G major (one sharp) and 4/4 time. It consists of two systems of music. The first system has a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a simple harmonic accompaniment of quarter notes. The second system continues the melody in the treble staff, which ends with a double bar line, while the bass staff continues with quarter notes.

Holy Spirit, Truth Divine



1 Ho - ly Spir - it, truth di - vine, dawn up - on this soul of mine;
2 Ho - ly Spir - it, love di - vine, glow with - in this heart of mine;
3 Ho - ly Spir - it, pow'r di - vine, for - ti - fy this will of mine;
4 Ho - ly Spir - it, peace di - vine, still this rest - less heart of mine;
5 Ho - ly Spir - it, right di - vine, king with - in my con - science reign;



breath of God and in - ward light, wake my spir - it, clear my sight.
kin - dle ev - 'ry high de - sire; purge me with your ho - ly fire.
by your will I strong - ly live, brave - ly bear, and no - bly strive.
speak to calm this toss - ing sea, stayed in your tran - quil - i - ty.
be my guide, and I shall be firm - ly bound, for - ev - er free.

Text: Samuel Longfellow, 1819–1892

Music: SONG 13, Orlando Gibbons, 1583–1625

Accompaniment 1

This musical score is for 'Accompaniment 1' and is written in 4/4 time with a key signature of two sharps (F# and C#). The score is divided into two systems, each containing a grand staff (treble and bass clefs) and a single bass staff below it.

System 1 (Measures 1-4):

- Measure 1:** Treble clef has a half note chord (F#4, C#5). Bass clef has a half note (F#2). Single bass staff has a half note (F#2).
- Measure 2:** Treble clef has a half note chord (G#4, D5). Bass clef has a half note (F#2). Single bass staff has a half note (F#2).
- Measure 3:** Treble clef has a half note chord (A5, E5). Bass clef has a half note (F#2). Single bass staff has a half note (F#2).
- Measure 4:** Treble clef has a half note chord (B5, F#5). Bass clef has a half note (F#2). Single bass staff has a half note (F#2).

System 2 (Measures 5-8):

- Measure 5:** Treble clef has a half note chord (C#5, G#5). Bass clef has a half note (F#2). Single bass staff has a half note (F#2).
- Measure 6:** Treble clef has a half note chord (D5, A5). Bass clef has a half note (F#2). Single bass staff has a half note (F#2).
- Measure 7:** Treble clef has a half note chord (E5, B5). Bass clef has a half note (F#2). Single bass staff has a half note (F#2).
- Measure 8:** Treble clef has a half note chord (F#5, C#6). Bass clef has a half note (F#2). Single bass staff has a half note (F#2).

Accompaniment 2

The musical score for "Accompaniment 2" is written for a grand staff (treble and bass clefs) in the key of D major (two sharps: F# and C#) and 4/4 time. The score consists of two systems of music.

First System:

- Measure 1:** Treble clef has a half note D4 tied to the next measure. Bass clef has a half note D3 tied to the next measure.
- Measure 2:** Treble clef has a half note E4 tied to the next measure. Bass clef has a half note E3 tied to the next measure.
- Measure 3:** Treble clef has a half note F#4 tied to the next measure. Bass clef has a half note F#3 tied to the next measure.
- Measure 4:** Treble clef has a half note G4 tied to the next measure. Bass clef has a half note G3 tied to the next measure.

Second System:

- Measure 1:** Treble clef has a half note A4 tied to the next measure. Bass clef has a half note A3 tied to the next measure.
- Measure 2:** Treble clef has a half note B4 tied to the next measure. Bass clef has a half note B3 tied to the next measure.
- Measure 3:** Treble clef has a half note C#5 tied to the next measure. Bass clef has a half note C#4 tied to the next measure.
- Measure 4:** Treble clef has a half note D5 tied to the next measure. Bass clef has a half note D4 tied to the next measure.

The score ends with a double bar line after the fourth measure of the second system.

Accompaniment 1

The musical score for Accompaniment 1 is written for piano in D major (two sharps) and 3/4 time. It consists of two systems of music, each with a treble and bass staff. The melody in the treble staff is characterized by eighth-note triplets and quarter notes, with a final triplet of eighth notes in the first system. The bass staff provides a harmonic accompaniment with eighth-note triplets and quarter notes, often featuring beamed eighth notes. The key signature remains consistent throughout, and the time signature is 3/4.

Tune: Orlando Gibbons, 1583–1625

Arrangement: Sherri Hansen; copyright © 2008 Augsburg Fortress. All rights reserved.

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[illegible][illegible]

Accompagniment 2 (*Final stanza*)

This musical score is for a piano accompaniment, consisting of two systems of music. Each system is written for a grand piano, with a treble and bass staff joined by a brace on the left. The key signature is D major, indicated by two sharps (F# and C#) at the beginning of each staff. The time signature is not explicitly shown but appears to be 4/4 based on the note values. The first system contains four measures. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment with eighth and quarter notes. The second system also contains four measures, concluding with a double bar line. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano).

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

♩ = 144

[illegible]

B♭ Cl.

Org.

B♭ Cl. ⁹

Org. ⁹

This system contains measures 9, 10, and 11. The B♭ Clarinet part (treble clef) has a key signature of one flat and a complex time signature of 2/4+2/4+2/4. Measure 9 contains a melodic line with eighth and quarter notes. Measure 10 has a whole rest. Measure 11 has a melodic line with eighth and quarter notes. The Organ part (grand staff) also has a 2/4+2/4+2/4 time signature. Measure 9 has a whole rest in the treble and a block chord in the bass. Measure 10 has a whole rest in the treble and a block chord in the bass. Measure 11 has a whole rest in the treble and a block chord in the bass.

B♭ Cl. ¹²

Org. ¹²

This system contains measures 12 and 13. The B♭ Clarinet part (treble clef) has a key signature of one flat and a time signature of 2/4+2/4+2/4. Measure 12 contains a melodic line with eighth and quarter notes. Measure 13 has a whole rest. The Organ part (grand staff) also has a 2/4+2/4+2/4 time signature. Measure 12 has a whole rest in the treble and a block chord in the bass. Measure 13 has a whole rest in the treble and a block chord in the bass.

B♭ Cl. ¹⁴

Org. ¹⁴

This system contains measures 14 and 15. The B♭ Clarinet part (treble clef) has a key signature of one flat and a time signature of 4/4. Measure 14 contains a melodic line with eighth and quarter notes. Measure 15 has a whole rest. The Organ part (grand staff) also has a 4/4 time signature. Measure 14 has a whole rest in the treble and a block chord in the bass. Measure 15 has a whole rest in the treble and a block chord in the bass.

18

B♭ Cl.

Org.

2/4 3/4+2/4+2/4 2/4+2/4+2/4

21

B♭ Cl.

Org.

2/4+2/4+2/4 4/4 2/4

24

B♭ Cl.

Org.

2/4 2/4+2/4+2/4 2/4+2/4+2/4

Dancing Wind

B \flat Cl. 27

Org. 27

Detailed description: This system contains measures 27, 28, and 29. The B \flat Clarinet part (treble clef) has a key signature of one flat and a complex time signature of 2/4 + 3/4 + 2/4 for measure 27, 3/4 for measure 28, and 4/4 for measure 29. The Organ part (grand staff) has the same time signatures. In measure 27, the organ plays a series of chords in the bass: C2-E2, C2-E2, and C2-B1. In measure 28, it plays a single chord C2-E2. In measure 29, it plays a series of chords: C2-E2, C2-B1, C2-E2, C2-B1, C2-E2, and C2-B1. The organ's treble staff is silent in all three measures.

B \flat Cl. 30

Org. 30

Detailed description: This system contains measures 30 and 31. The B \flat Clarinet part (treble clef) has a key signature of one flat and a time signature of 2/4. In measure 30, it plays a series of notes: C4, D4, E4, F4, G4, A4, B4, and C5. In measure 31, it plays a single note C4. The Organ part (grand staff) has a time signature of 2/4. In measure 30, it plays a series of chords in the bass: C2-E2, C2-E2, C2-B1, C2-E2, C2-B1, and C2-E2. In measure 31, it plays a single chord C2-E2. The organ's treble staff is silent in both measures.

Hymn # 186

Create in Me a Clean Heart

Richard W. Hillert

Cre - ate in me a — clean heart, O God,

The first line of the hymn is written in G major (one flat) and 4/4 time. The melody is in the treble clef, starting with a quarter rest followed by a quarter note G, then an eighth note A, a quarter note B, an eighth note C, a quarter note D, an eighth note E, a quarter note F, and an eighth note G. The bass line is in the bass clef, starting with a half note G, then a half note B, and finally a half note D. The lyrics are 'Cre - ate in me a — clean heart, O God,'.

and re - new a right spir - it with - in me.

The second line continues the melody in the treble clef with a quarter note G, an eighth note A, a quarter note B, an eighth note C, a quarter note D, an eighth note E, a quarter note F, and an eighth note G. The bass line continues with a half note G, then a half note B, and finally a half note D. The lyrics are 'and re - new a right spir - it with - in me.'.

Cast me not a - way from your pres - ence.

The third line continues the melody in the treble clef with a quarter note G, an eighth note A, a quarter note B, an eighth note C, a quarter note D, an eighth note E, a quarter note F, and an eighth note G. The bass line continues with a half note G, then a half note B, and finally a half note D. The lyrics are 'Cast me not a - way from your pres - ence.'.

and take not your Ho - ly Spir - it from me.

The fourth line continues the melody in the treble clef with a quarter note G, an eighth note A, a quarter note B, an eighth note C, a quarter note D, an eighth note E, a quarter note F, and an eighth note G. The bass line continues with a half note G, then a half note B, and finally a half note D. The lyrics are 'and take not your Ho - ly Spir - it from me.'.

Create in Me a Clean Heart

Re - store to me the joy of your sal - va - tion,

The first system of the musical score is written in 7/4 time, featuring a key signature of one flat (B-flat). The melody in the treble clef begins with a quarter rest, followed by a series of eighth and quarter notes. The lyrics 'Re - store to me the joy of your sal - va - tion,' are aligned with the notes. The bass line provides a harmonic accompaniment with chords and single notes.

and up - hold me with your free spir - it.

The second system continues the melody in 7/4 time. The lyrics 'and up - hold me with your free spir - it.' are aligned with the notes. The melody concludes with a quarter rest, and the system ends with a double bar line. The bass line continues with harmonic support.

OFFERTORY PRAYER

THE GREAT THANKSGIVING

The Lord be with you.

And also 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.**

It is in deed right, our duty and our joy
... (*minister continues*) ...
and join in their unending hymn

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 207

Ho - ly, ho - ly, ho - ly Lord, God of pow-er and might,

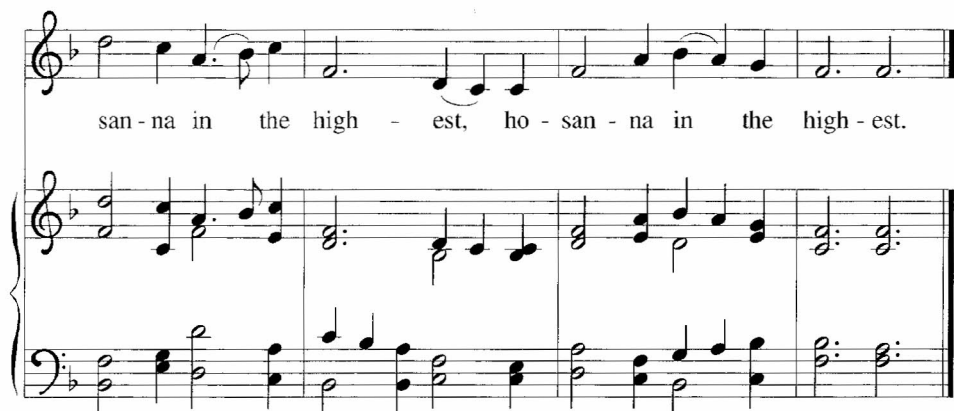
The first system of the musical score is in 6/4 time and B-flat major. It features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note Bb4, quarter notes A4 and G4, a half note F4, and finally a half note E4. The piano accompaniment consists of a right hand with chords and a left hand with a steady bass line.

heav'n and earth are full of your glo-ry. Ho-san-na in the high-est.

The second system continues the melody. The vocal line starts with a half note D4, followed by quarter notes E4, F4, and G4, then a half note A4, quarter notes Bb4 and A4, a half note G4, and finally a half note F4. The piano accompaniment continues with harmonic support.

Bless-ed is he who comes in the name of the Lord. Ho -

The third system concludes the phrase. The vocal line begins with a half note E4, followed by quarter notes F4, G4, and A4, then a half note Bb4, quarter notes A4 and G4, a half note F4, and finally a half note E4. The piano accompaniment provides a final harmonic setting for the phrase.



The presiding minister continues, using one of the following or another appropriate form.

OR

I
You are indeed holy, almighty and merciful God. You are most holy, and great is the majesty of your glory.

You so loved the world that you gave your only Son, so that everyone who believes in him may not perish but have eternal life.

We give you thanks for his coming into the world to fulfill for us your holy will and to accomplish all things for our salvation.

Continue on the following page.

II
In the night in which he was betrayed, our Lord Jesus took bread, and gave thanks; broke it, and gave it to his disciples, saying: Take and eat; this is my body, given for you. Do this for the remembrance of me.

Again, after supper, he took the cup, gave thanks, and gave it for all to drink, saying: This cup is the new covenant in my blood, shed for you and for all people for the forgiveness of sin. Do this for the remembrance of me.

Continue with the Lord's Prayer (p. 176 [208]).

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.

Invitation to Communion

"Lamb of God" may be sung.

S 208

1 O Lamb of God, you bear the sin of all the world a - way;
2 O Lamb of God, you bear the sin of all the world a - way;
3 O Lamb of God, you bear the sin of all the world a - way;

you suf-fered death our lives to save: have mer-cy now, we pray.
you set us free from guilt and grave: have mer-cy now, we pray.
e - ter-nal peace with God you made: give us your peace, we pray.

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 songs at #313 and 440 are well suited to this setting.)

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

1 F to Eb

2

3

The first system of the musical score consists of six measures. Measures 1 through 4 are in 3/4 time and feature a key signature of one flat (Bb). Measures 5 and 6 are in 3/4 time and feature a key signature of two flats (Bb and Eb). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The first measure is marked with a '1' and the text 'F to Eb' with a double underline. The second measure is marked with a '2'. The third measure is marked with a '3'. The fourth measure is marked with a '3'. The fifth measure is marked with a '3'. The sixth measure is marked with a '3'.

The second system of the musical score consists of three measures. Measures 7 and 8 are in 3/4 time and feature a key signature of one flat (Bb). Measure 9 is in 3/4 time and features a key signature of two flats (Bb and Eb). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The first measure is marked with a '3'. The second measure is marked with a '3'. The third measure is marked with a '3'.

Praise the Lord! O Heavens

1 Praise the Lord! O heav'ns, a - dore him; praise him, an - gels, in the height;
2 Praise the Lord, for he is gra - cious; nev - er shall his prom - ise fail.

sun and moon, re - joice be - fore him; praise him, gleam - ing stars and light.
God has made his saints vic - to - rious; sin and death shall not pre - vail.

Praise the Lord, for he has spo - ken; worlds his might - y voice o - beyed;
Praise the God of our sal - va - tion; hosts on high, his pow'r pro - claim;

laws which nev - er shall be bro - ken for their guid - ance he has made.
heav'n and earth, and all cre - a - tion, laud and mag - ni - fy his name!

Just As I Am, without One Plea

1 Just as I am, with - out one plea, but that thy blood was
2 Just as I am, though tossed a - bout with man - y a con - flict,
3 Just as I am, thou wilt re - ceive, wilt wel - come, par - don,
4 Just as I am; thy love un - known has bro - ken ev - 'ry

shed for me, and that thou bidd'st me come to thee,
man - y a doubt, fight - ings and fears with - in, with - out,
cleanse, re - lieve; be - cause thy prom - ise I be - lieve,
bar - rier down; now to be thine, yea, thine a - lone,

O Lamb of God, I come, I come.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody is primarily in the soprano and alto parts, with the piano providing harmonic support. The lyrics are arranged in four stanzas, each corresponding to a line of music. The first stanza is a four-part setting of the opening line. The second and third stanzas are two-part settings of the subsequent lines. The fourth stanza is a two-part setting of the final line. The score includes various musical notations such as notes, rests, and dynamic markings.

Text: Charlotte Elliott, 1789–1871

Music: WOODWORTH, William B. Bradbury, 1816–1868

1 E \flat to C

Section 1, E \flat to C. This section consists of two staves in E-flat major (three flats). The melody in the upper staff begins with a half note E \flat 4, followed by eighth notes F \sharp 4, G4, A4, B4, and C5, which is tied to the next measure. The bass line starts with a half note E \flat 3, followed by eighth notes F \sharp 3, G3, A3, and B3. The second measure features a whole note chord of E \flat 4 and C5 in the upper staff, and a half note E \flat 3 in the bass staff, with a slur over the final two eighth notes of the previous measure.

2

3

Section 2 continues the melody from section 1, starting with a half note C5, followed by eighth notes B4, A4, G4, and F \sharp 4. The bass line continues with eighth notes B3, A3, G3, and F \sharp 3. Section 3 begins with a half note E \flat 4, followed by eighth notes F \sharp 4, G4, and A4. The bass line starts with a half note E \flat 3, followed by eighth notes F \sharp 3, G3, and A3. Both sections conclude with a whole note chord of E \flat 4 and C5 in the upper staff and a half note E \flat 3 in the bass staff.

Praise and Thanksgiving

1 Praise and thanks-giv - ing, God, we would of - fer for all things
 2 God, bless the la - bor we bring to serve you, that with our
 3 Fa - ther, pro - vid - ing food for your chil - dren, by Wis-dom's
 4 Then will your bless - ing reach ev - 'ry peo - ple, free - ly con -

liv - ing, you have made good: har - vest of sown fields, fruits of the
 neigh - bor we may be fed. Sow - ing or till - ing, we would work
 guid - ing teach us to share one with an - oth - er, so that, re -
 fess - ing your gra - cious hand. Where you are reign - ing, no one will

or - chard, hay from the mown fields, blos - som and wood.
 with you, har - vest - ing, mill - ing for dai - ly bread.
 joic - ing with us, all oth - ers may know your care.
 hun - ger; your love sus - tain - ing show - ers the land.

Text: Albert F. Bayly, 1901–1984, alt.
 Music: BUNESSAN, Gaelic tune; arr. hymnal version
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Introduction

Gospel style

The first system of the introduction is written for piano in 12/8 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). It consists of three staves. The upper two staves are grouped by a brace and contain a complex arrangement of chords and melodic lines, including triplets and sixteenth notes. The lower staff provides a steady bass line with eighth and sixteenth notes.

The second system continues the introduction in the same 12/8 time and key signature. It also consists of three staves. The upper two staves feature more intricate chordal textures and melodic development, with some notes tied across measures. The lower staff continues the bass line, maintaining the rhythmic foundation of the piece.

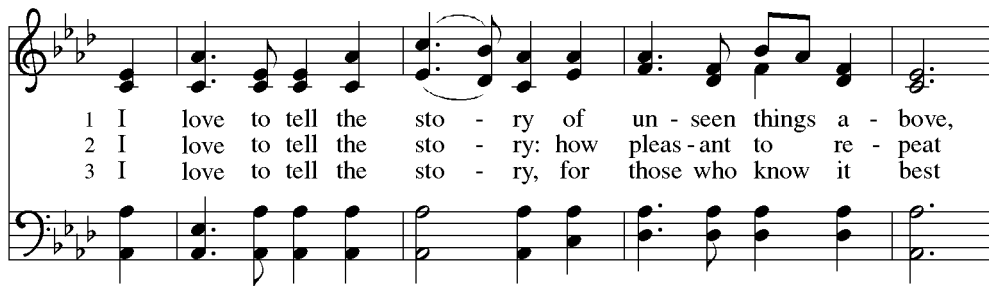
Introduction

The first system of the piano introduction is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The right hand begins with a series of chords, including a B-flat major triad, an E-flat major triad, and an A-flat major triad, some of which are sustained across measures. The left hand provides a harmonic accompaniment with chords and single notes, including a B-flat major triad, an E-flat major triad, and an A-flat major triad, some of which are sustained across measures.

The second system of the piano introduction continues the harmonic progression. The right hand features a series of chords, including a B-flat major triad, an E-flat major triad, and an A-flat major triad, some of which are sustained across measures. The left hand provides a harmonic accompaniment with chords and single notes, including a B-flat major triad, an E-flat major triad, and an A-flat major triad, some of which are sustained across measures.

The third system of the piano introduction concludes the introduction. The right hand features a series of chords, including a B-flat major triad, an E-flat major triad, and an A-flat major triad, some of which are sustained across measures. The left hand provides a harmonic accompaniment with chords and single notes, including a B-flat major triad, an E-flat major triad, and an A-flat major triad, some of which are sustained across measures.

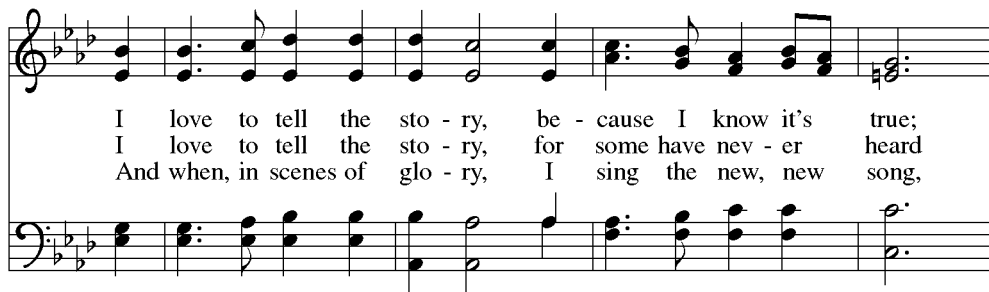
I Love to Tell the Story



1 I love to tell the sto - ry of un - seen things a - bove,
2 I love to tell the sto - ry: how pleas - ant to re - peat
3 I love to tell the sto - ry, for those who know it best



of Je - sus and his glo - ry, of Je - sus and his love.
what seems, each time I tell it, more won - der - ful - ly sweet!
seem hun - ger - ing and thirst-ing to hear it like the rest.

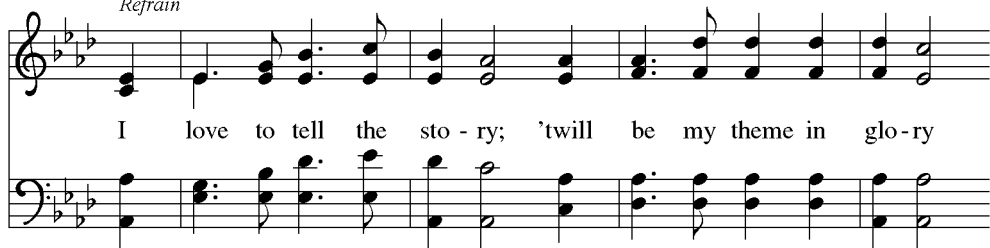


I love to tell the sto - ry, be - cause I know it's true;
I love to tell the sto - ry, for some have nev - er heard
And when, in scenes of glo - ry, I sing the new, new song,



it sat - is - fies my long - ings as noth - ing else would do.
the mes - sage of sal - va - tion from God's own ho - ly word.
I'll sing the old, old sto - ry that I have loved so long.

Refrain



I love to tell the sto - ry; 'twill be my theme in glo - ry



to tell the old, old sto - ry of Je - sus and his love.

Text: Katherine Hankey, 1834–1911

Music: HANKEY, William E. Fischer, 1849–1936

Accompaniment

The musical score is written for piano accompaniment. It consists of three staves. The top two staves are joined by a brace on the left, indicating they are for the right and left hands of the piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody in the right hand features a series of chords and moving lines, while the left hand provides a harmonic foundation with chords and a steady eighth-note bass line. The bottom staff is a single line, likely for a cello or double bass, featuring a simple eighth-note melody that follows the general contour of the piano accompaniment.

Tune: William G. Fischer, 1849–1936

Arrangement: Thomas W. Jefferson; copyright © 2001 Augsburg Fortress. All rights reserved.

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The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a melodic line in the right hand, featuring a half note G4, a quarter note A4, and a half note B4, all beamed together. This is followed by a half note G4 and a quarter note F#4. The bottom staff is in bass clef and contains a series of chords and single notes, including a half note G3, a quarter note A3, and a half note B3. The middle staff is a single bass line with a half note G3, a quarter note A3, and a half note B3.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three flats. It begins with a half note G4, a quarter note A4, and a half note B4, all beamed together. This is followed by a half note G4 and a quarter note F#4. The bottom staff is in bass clef and contains a series of chords and single notes, including a half note G3, a quarter note A3, and a half note B3. The middle staff is a single bass line with a half note G3, a quarter note A3, and a half note B3.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three flats. It begins with a half note G4, a quarter note A4, and a half note B4, all beamed together. This is followed by a half note G4 and a quarter note F#4. The bottom staff is in bass clef and contains a series of chords and single notes, including a half note G3, a quarter note A3, and a half note B3. The middle staff is a single bass line with a half note G3, a quarter note A3, and a half note B3.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three flats. It begins with a half note G4, a quarter note A4, and a half note B4, all beamed together. This is followed by a half note G4 and a quarter note F#4. The bottom staff is in bass clef and contains a series of chords and single notes, including a half note G3, a quarter note A3, and a half note B3. The middle staff is a single bass line with a half note G3, a quarter note A3, and a half note B3.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The music features complex chordal textures with many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The bottom staff has a more rhythmic, eighth-note pattern.

Refrain

The second system, labeled 'Refrain', also consists of three staves. It continues the musical themes from the first system. The top staff features a melodic line with a long slur over several measures. The middle and bottom staves provide harmonic support with various chordal and rhythmic patterns.

The third system continues the piece with three staves. The top staff has a series of chords and some melodic fragments. The middle staff shows a more active bass line with eighth-note runs. The bottom staff maintains a steady eighth-note rhythm.

The fourth system is the final one on the page, consisting of three staves. It concludes the piece with sustained chords in the top staff and a final melodic flourish in the middle staff. The bottom staff ends with a long, sustained note.

Accompaniment



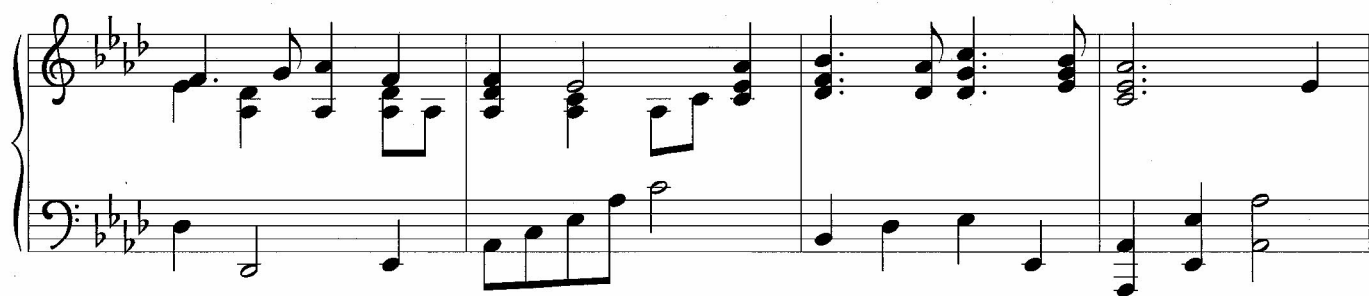
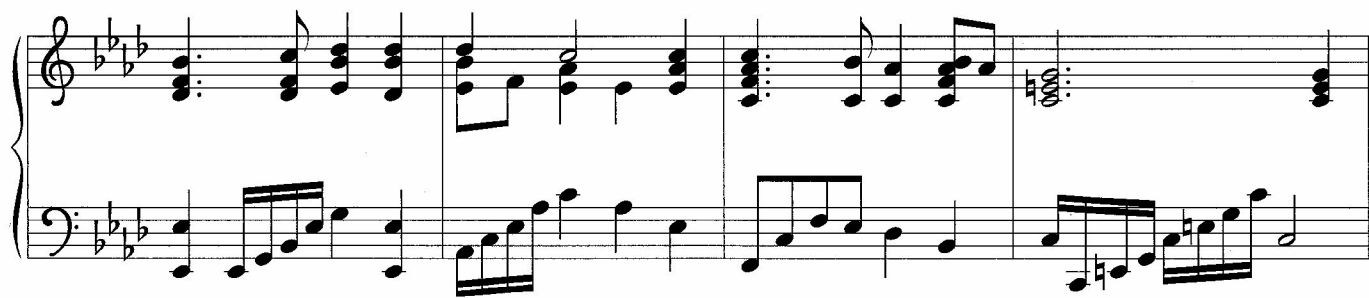
Tune: William E. Fischer, 1849–1936

Arrangement: Glen Wonacott; copyright © 2007 Augsburg Fortress. All rights reserved.

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Tonal Procession #9 - Toccata

James F. Rickley

4

7

12

17

22

Tonal Procession #9 - Toccata

This musical score is for a piece titled "Tonal Procession #9 - Toccata". It consists of six systems of music, each with a treble and bass staff joined by a brace. The measures are numbered 26, 31, 36, 38, 41, and 47 at the beginning of their respective systems. The notation includes various chords, single notes, and melodic lines. Some measures have a "8va" marking with a dashed line, indicating an octave shift. The key signature changes from one sharp (F#) to one flat (Bb) between measures 36 and 38. The piece concludes with a final measure in measure 47.

Tonal Procession #9 - Toccata

53

8va

59

(8va)

64

68

71

76