

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

2nd Sunday After Pentecost

May 29, 2016

PRELUDE *"Guide Me, O Thou Great Jehovah"* Dan Forrest, Douglas E. Wagner

WELCOME & ANNOUNCEMENTS

Page 94 **CONFESSION AND FORGIVENESS**

GATHERING HYMN *"O Day of Rest and Gladness"* #521

Page 147 **GREETING AND KYRIE**

PRAYER OF THE DAY

Merciful Lord God, we do not presume to come before you trusting in our own righteousness, but in your great and abundant mercies. Revive our faith, we pray; heal our bodies, and mend our communities, that we may evermore dwell in your Son, Jesus Christ, our Savior and Lord. Amen.

SPECIAL MUSIC solo, Maridene Johnson

1ST READING 1 Kings 8:22-23, 41-43

PSALM Ps 96:1-9

2ND READING Gal 1:1-12

Page 151 **GOSPEL ACCLAMATION**

"Glory to you, O Lord"

GOSPEL Luke 7:1-10

"Praise to you, O Christ"

SERMON

SERMON HYMN *"All Are Welcome"* #641

Page 105 **APOSTLE'S CREED**

PRAYERS OF THE PEOPLE

SHARING OF THE PEACE

OFFERING *"The King of Love My Shepherd Is"*

Victor C. Johnson

OFFERTORY *"Let the Vineyards be Fruitful"* #184

OFFERTORY PRAYER

Page 152 **GREAT THANKSGIVING**

Page 154 **LORD'S PRAYER**

Page 154 **LAMB OF GOD**

DISTRIBUTION OF ELEMENTS

#755 *"Jesus Savior Pilot Me"*

#765 *"Lord of All Hopefulness"*

#636 *"How Small Our Span of Life"*

#789 *"Savior, Like A Shepherd Lead Us"*

PRAYER

BLESSING

CLOSING HYMN

#644 *"Although I Speak With Angel's Tongue"*

PASTOR: Go in peace! Serve the Lord!

PEOPLE: Thanks be to God!

POSTLUDE *"Go, Joyfully"* Richard A. Williamson

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

Guide Me, O Thou Great Jehovah

Sw. Bright Reed 8
Gt. Foundations 8, 4, 2
Ped. 16, 8, Gt. to Ped.

Dan Forrest
Arranged by **Douglas E. Wagner**
Tune: CWM RHONDDA
by **John Hughes**

Joyfully ♩ = ca. 92

The musical score is written for piano and features a melody on the right hand and a harmonic accompaniment on the left hand. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four systems, each containing three measures. The first system includes a forte (f) dynamic marking and a 'Gt.' (Great) pedal instruction. The second system includes a 'Sw.' (Swing) instruction. The third system includes a 'Ped.' (Pedal) instruction. The fourth system includes a 'Ped.' (Pedal) instruction. The score is marked with measure numbers 4, 7, and 10 at the beginning of their respective systems.

Duration: 3:25

13 Gt.

Measures 13-15. Measure 13 is marked "Gt." and features a guitar melody in the treble clef and a bass line in the bass clef. Measures 14 and 15 continue the piece with similar instrumentation.

16 Sw.

Measures 16-18. Measure 16 is marked "Sw." and features a piano melody in the treble clef and a bass line in the bass clef. Measures 17 and 18 continue the piece with similar instrumentation.

19

Measures 19-21. Measures 19-21 continue the piece with similar instrumentation.

22

Gt. + Mix.

Measures 22-24. Measure 22 is marked "Gt. + Mix." and features a guitar melody in the treble clef and a bass line in the bass clef. Measures 23 and 24 continue the piece with similar instrumentation.

25

Measures 25-27. Measures 25-27 continue the piece with similar instrumentation.

28

28

31

31

34

34

molto rit.

37

37

mf a tempo
- 2, Mix.

No Ped.

40

40

43

46

49

Ped.

52

molto rit.

55

+ 2, Mix.

f a tempo

58

61

64

67

70

rit.

a tempo

molto rit.

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of five systems of music, each with a treble and bass staff. The first system (measures 58-60) features a melody in the treble and a bass line with chords. The second system (measures 61-63) continues the melody and bass line. The third system (measures 64-66) includes a trill in the treble. The fourth system (measures 67-69) includes a ritardando marking. The fifth system (measures 70-72) includes a molto ritardando marking and ends with a double bar line.

**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.

Introduction

The introduction is written for piano in 4/4 time, featuring a treble and bass staff. The key signature has two sharps (F# and C#). The melody in the treble staff begins with a quarter rest, followed by eighth-note patterns. The bass staff provides a harmonic accompaniment with quarter and eighth notes. The piece concludes with a final chord in the treble staff and a sustained bass line.

Tune: German melody, 18th cent.

Arrangement: Rachel Trelstad Porter; copyright © 2008 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Piano, vol. 5, ISBN 978-0-8006-2363-0

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Introduction

II: 8', 1 1/3', or 8', 2'

The introduction is written for organ. It features three staves: a treble staff with a right-hand manual, a middle staff with a left-hand manual, and a bass staff. The key signature is D major (two sharps). The time signature changes from 3/4 to 2/4 and back to 3/4. The right-hand manual plays a melodic line with eighth and sixteenth notes. The left-hand manual plays a simple harmonic accompaniment. The bass staff provides a steady eighth-note accompaniment. A registration mark 'I: Principal or Soft Reed' is placed above the middle staff. A pedal point 'Ped: 16', 8'' is indicated below the bass staff.

Ped: 16', 8'

This system continues the musical score with three staves. The right-hand manual continues the melodic line, and the left-hand manual and bass staff continue their respective parts. The time signature remains 3/4.

This system continues the musical score with three staves. The right-hand manual continues the melodic line, and the left-hand manual and bass staff continue their respective parts. The time signature remains 3/4.

Tune: German melody, 18th c.

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

Introductions and Alternate Accompaniments for Organ, vol. 5, ISBN 978-0-8006-3918-1

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First system of a musical score in 3/4 time, key of F# (three sharps). The score consists of three staves. The top staff contains a complex melodic line with many beamed eighth and sixteenth notes. The middle staff has a simpler melody with quarter and eighth notes. The bottom staff provides a bass line with quarter notes. The system concludes with a double bar line and a 3/4 time signature.

Second system of the musical score, featuring three staves. The time signature changes from 3/4 to 2/4 and then to 4/4. The key signature remains three sharps. The top staff has a melodic line that ends with a whole note chord. The middle staff includes a performance marking "I: 8' or 4'" with a bracket, followed by a "rall." (rallentando) instruction. The bottom staff continues the bass line. The system ends with a double bar line.


O Day of Rest and Gladness



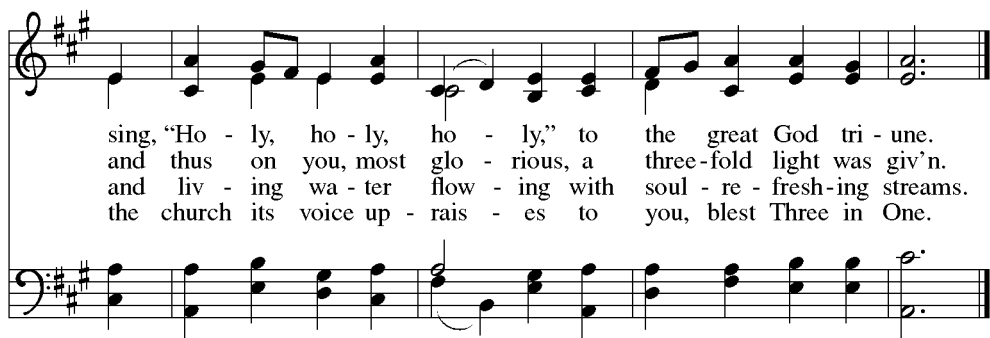
1 O day of rest and glad - ness, O day of joy and light,
 2 On you, at earth's cre - a - tion, the light first had its birth;
 3 To - day on wea - ry na - tions the heav'n - ly man - na falls;
 4 New grac - es ev - er gain - ing from this our day of rest,



O balm for care and sad - ness, most beau - ti - ful, most bright:
 on you, for our sal - va - tion, Christ rose from depths of earth;
 to ho - ly con - vo - ca - tions the sil - ver trum - pet calls,
 we reach the rest re - main - ing to spir - its of the blest.

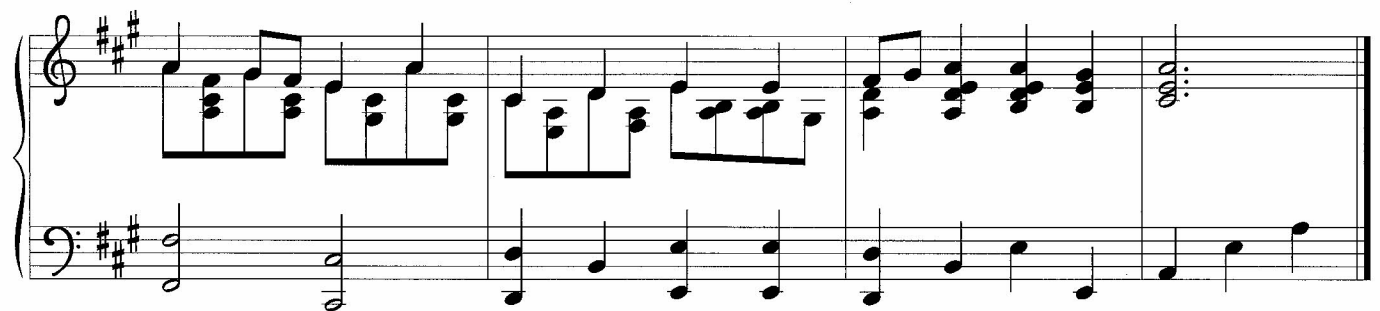
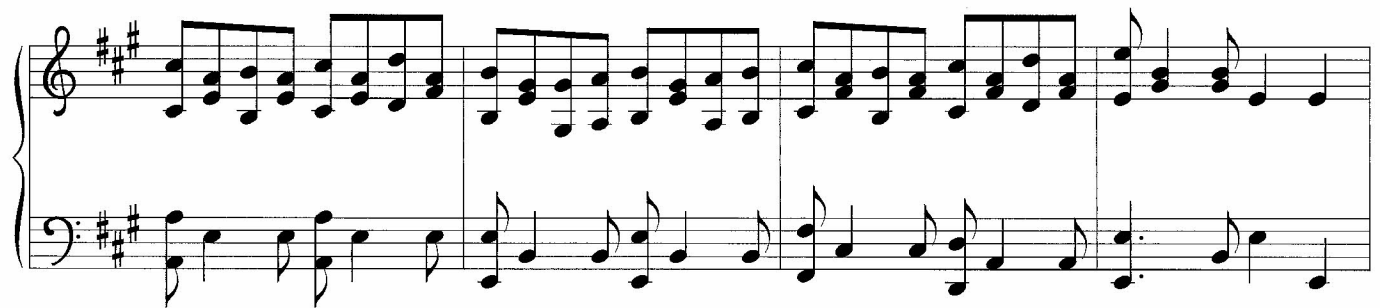


on you the high and low - ly, through a - ges joined in tune,
 on you, our Lord vic - to - rious the Spir - it sent from heav'n;
 where gos - pel light is glow - ing with pure and ra - diant beams
 We sing to you our prais - es, O Fa - ther, Spir - it, Son;



sing, "Ho - ly, ho - ly, ho - ly," to the great God tri - une.
 and thus on you, most glo - rious, a three-fold light was giv'n.
 and liv - ing wa - ter flow - ing with soul - re - fresh - ing streams.
 the church its voice up - rais - es to you, blest Three in One.

Accompaniment



Accompaniment

This musical score is for a piano accompaniment in D major (two sharps) and 4/4 time. It consists of three staves. The top two staves are grouped by a brace on the left, indicating they are the right and left hands of the piano. The bottom staff is a separate line of music. The key signature is D major, indicated by two sharps (F# and C#) at the beginning of each staff. The time signature is 4/4, indicated by a '4' over a '4' at the start of the first staff. The music is written in a simple, melodic style with a clear harmonic structure. The first staff (treble clef) begins with a D4 quarter note, followed by a series of chords and moving lines. The second staff (bass clef) provides a steady bass line with quarter and eighth notes. The third staff (bass clef) continues the bass line with a mix of quarter and eighth notes, ending with a final cadence.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of three sharps (F#, C#, G#). The upper staff contains a melody with eighth and quarter notes, including a dotted quarter note. The lower staff provides a harmonic accompaniment with eighth and quarter notes. The system concludes with a double bar line.

The second system of musical notation continues the piece with two staves in treble and bass clefs, maintaining the three-sharp key signature. The upper staff features a more active melody with frequent eighth-note patterns. The lower staff continues the accompaniment with steady eighth-note figures. The system ends with a double bar line.

The third system of musical notation is the final system on the page, consisting of two staves in treble and bass clefs with a three-sharp key signature. The upper staff's melody includes some chords and rests. The lower staff's accompaniment features a mix of eighth and quarter notes. The system concludes with 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.

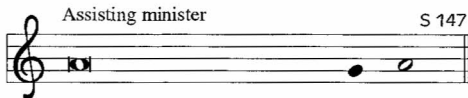
During this time, the presiding minister and the assembly greet each other.

**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.

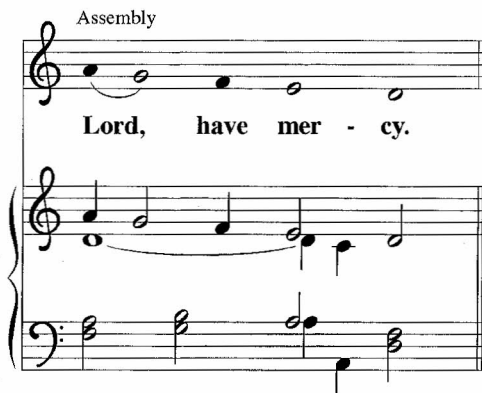
A Kyrie may be sung in dialogue between an assisting minister and the assembly.

Assisting minister S 147



In peace, let us pray to the Lord.

Assembly



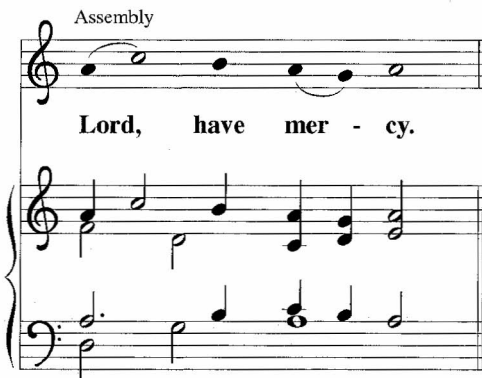
Lord, have mer - cy.

Assisting minister



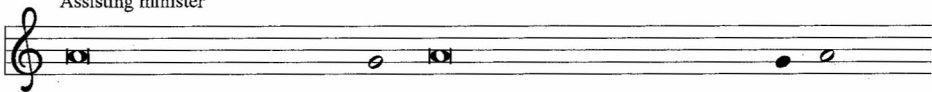
For the peace from a-bove, and for our sal - vation, let us pray to the Lord.

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.

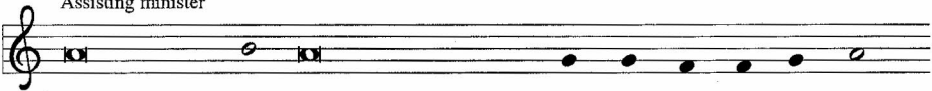
Assembly



Lord, have mer - cy.



Assisting minister



For this holy house, and for all who offer here their wor-ship and praise,



let us pray to the Lord.

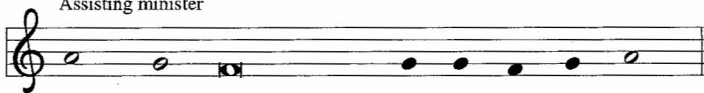
Assembly



Lord, have mer - cy.



Assisting minister



Help, save, comfort, and de - fend us, gra - cious Lord.

Assembly



A - men.



OR

Refrain

Assisting minister

S 149



This is the feast of vic-to-ry for our God. Al-le - lu - ia.

All



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



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



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



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

The first system of the musical score is in G major (one sharp). The vocal line consists of a single melody line. The piano accompaniment is written for both the right and left hands, featuring chords and moving lines that support the vocal melody.

Refrain

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

The second system is the beginning of the refrain. It continues with the same key signature and instrumentation. The piano accompaniment includes some chords with repeat signs, indicating repeated harmonic patterns.

lu - ia. 2 Sing with all the peo - ple of

The third system continues the refrain. It includes a double bar line and a second vocal entry marked with a '2'. The piano accompaniment provides harmonic support throughout the system.

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

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, B, C, D, E, F#, G, and A. The piano accompaniment (grand staff) features a right hand with chords and a left hand with a simple bass line.

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

The second system continues the melody. The vocal line has half notes G, A, B, C, D, E, F#, and G. The piano accompaniment continues with similar harmonic support.

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

The third system concludes the hymn. The vocal line ends with a half note G, a quarter note A, and a final whole note G. The piano accompaniment provides a concluding harmonic structure.

Final refrain

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

The first system of the musical score for the final refrain. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are "This is the feast of vic-to-ry for our God, for the". The piano accompaniment features chords in the right hand and a bass line in the left hand.

Lamb who was slain has be - gun his reign. Al -

The second system of the musical score. The vocal line continues with the lyrics "Lamb who was slain has be - gun his reign. Al -". The piano accompaniment continues with chords and a bass line.

- le - lu - ia. Al - le - lu - ia.

The third system of the musical score, concluding the final refrain. The vocal line ends with the lyrics "- le - lu - ia. Al - le - lu - ia." and a final whole note. The piano accompaniment concludes with a final chord in the right hand and a final note in the left hand.

PRAYER OF THE DAY

Let us pray.

A brief silence is kept before the prayer.

Merciful Lord God, we do not presume to come before you trusting in our own righteousness, but in your great and abundant mercies. Revive our faith, we pray; heal our bodies, and mend our communities, that we may evermore dwell in your Son, Jesus Christ, our Savior and Lord. Amen.

Special Music: Maridene Johnson, soloist

"The Savior of the World"

Lyrics by W.Y. Fullerton

First Reading

1 Kings 8:22-23, 41-43

²²Then Solomon stood before the altar of the Lord in the presence of all the assembly of Israel, and spread out his hands to heaven. ²³He said, "O Lord, God of Israel, there is no God like you in heaven above or on earth beneath, keeping covenant and steadfast love for your servants who walk before you with all their heart.

⁴¹"Likewise when a foreigner, who is not of your people Israel, comes from a distant land because of your name ⁴²—for they shall hear of your great name, your mighty hand, and your outstretched arm—when a foreigner comes and prays toward this house,

⁴³then hear in heaven your dwelling place, and do according to all that the foreigner calls to you, so that all the peoples of the earth may know your name and fear you, as do your people Israel, and so that they may know that your name has been invoked on this house that I have built."

Sunday, May 29–June 4 | Lectionary 9

Refrain

Bradley Ellingboe

De-clare the glo - ry of the LORD a -

mong the na - tions.



- ¹Sing to the LORD ¹a new song;
sing to the LORD, ¹all the earth.
- ²**Sing to the LORD, bless the name ¹of the LORD;**
proclaim God's salvation from ¹day to day.
- ³Declare God's glory a- ¹mong the nations
and God's wonders a- ¹mong all peoples.
- ⁴**For great is the LORD and greatly ¹to be praised,**
more to be feared ¹than all gods. R
- ⁵As for all the gods of the nations, they ¹are but idols;
but you, O LORD, have ¹made the heavens.
- ⁶**Majesty and magnificence are ¹in your presence;**
power and splendor are in your ¹sanctuary.
- ⁷Ascribe to the LORD, you families ¹of the peoples,
ascribe to the LORD hon- ¹or and power.
- ⁸**Ascribe to the LORD the honor due the ¹holy name;**
bring offerings and enter the courts ¹of the LORD.
- ⁹Worship the LORD in the beau- ¹ty of holiness;
tremble before the LORD, ¹all the earth. **R**

Second Reading

Galatians 1:1-12

¹Paul an apostle—sent neither by human commission nor from human authorities, but through Jesus Christ and God the Father, who raised him from the dead—²and all the members of God's family who are with me,

To the churches of Galatia:

³Grace to you and peace from God our Father and the Lord Jesus Christ, ⁴who gave himself for our sins to set us free from the present evil age, according to the will of our God and Father, ⁵to whom be the glory forever and ever. Amen. ⁶I am astonished that you are so quickly deserting the one who called you in the grace of Christ and are turning to a different gospel—

⁷not that there is another gospel, but there are some who are confusing you and want to pervert the gospel of Christ. ⁸But even if we or an angel from heaven should proclaim to you a gospel contrary to what we proclaimed to you, let that one be accursed! ⁹As we have said before, so now I repeat, if anyone proclaims to you a gospel contrary to what you received, let that one be accursed!

¹⁰Am I now seeking human approval, or God's approval? Or am I trying to please people? If I were still pleasing people, I would not be a servant of Christ.

¹¹For I want you to know, brothers and sisters, that the gospel that was proclaimed by me is not of human origin; ¹²for I did not receive it from a human source, nor was I taught it, but I received it through a revelation of Jesus Christ.

Gospel Acclamation

The assembly stands to welcome the gospel.

S151a

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

This musical system consists of a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest, followed by a half note G4, a half note A4, a whole note B4, and a half note A4. The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature and time signature. It begins with a whole rest, followed by a half note G3, a half note A3, a whole note B3, and a half note A3. The system concludes with a 6/4 time signature change and a final 4/4 time signature.

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

This musical system continues the vocal line and piano accompaniment. The vocal line begins with a half note G4, a half note A4, a whole note B4, and a half note A4. The piano accompaniment begins with a half note G3, a half note A3, a whole note B3, and a half note A3. The system concludes with a final 4/4 time signature.

The Gospel of the Lord according to
Luke 7:1-10

“Glory to you, O Lord.”

¹After Jesus had finished all his sayings in the hearing of the people, he entered Capernaum. ²A centurion there had a slave whom he valued highly, and who was ill and close to death. ³When he heard about Jesus, he sent some Jewish elders to him, asking him to come and heal his slave.

⁴When they came to Jesus, they appealed to him earnestly, saying, “He is worthy of having you do this for him, ⁵for he loves our people, and it is he who built our synagogue for us.” ⁶And Jesus went with them, but when he was not far from the house, the centurion sent friends to say to him,

“Lord, do not trouble yourself, for I am not worthy to have you come under my roof; ⁷therefore I did not presume to come to you. But only speak the word, and let my servant be healed. ⁸For I also am a man set under authority, with soldiers under me; and I say to one, ‘Go,’ and he goes, and to another, ‘Come,’ and he comes, and to my slave, ‘Do this,’ and the slave does it.”

⁹When Jesus heard this he was amazed at him, and turning to the crowd that followed him, he said, “I tell you, not even in Israel have I found such faith.” ¹⁰When those who had been sent returned to the house, they found the slave in good health.

The Gospel of the Lord.

“Praise to you, O Christ.”

SERMON

Introduction

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat). It consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and a single bass staff below it. The second system also includes a grand staff and a single bass staff below it. The music begins with a treble clef and a key signature of one flat. The first system of the grand staff contains six measures, with the bass staff containing six measures. The second system of the grand staff contains five measures, with the bass staff containing five measures. The music is characterized by a steady, rhythmic pattern in the treble and bass staves, with a single bass staff providing a supporting line. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte).

Introduction

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat). It consists of five systems of two staves each. The first system begins with a treble clef and a key signature change from B-flat to A-flat. The melody in the treble staff is composed of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The second system continues the melodic line with some sixteenth-note passages. The third system features a more active bass line with eighth-note patterns. The fourth system includes a key signature change to two flats (B-flat and E-flat) in the final measure. The fifth system concludes the introduction with a final chord and a double bar line.

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Introductions and Alternate Accompaniments for Piano, vol. 7, ISBN 978-0-8006-2365-4

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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

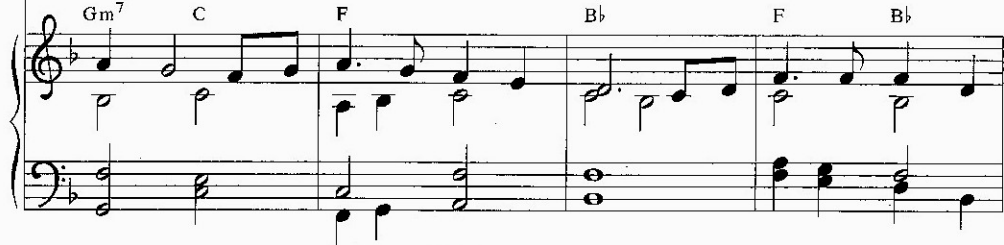
live, a place where saints and chil - dren tell how
 true, where all God's chil - dren dare to seek to
 wheat: a ban - quet hall on ho - ly ground where
 stone to heal and strength-en, serve and teach, and
 heard and loved and trea - sured, taught and claimed as

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

Chord markings: 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



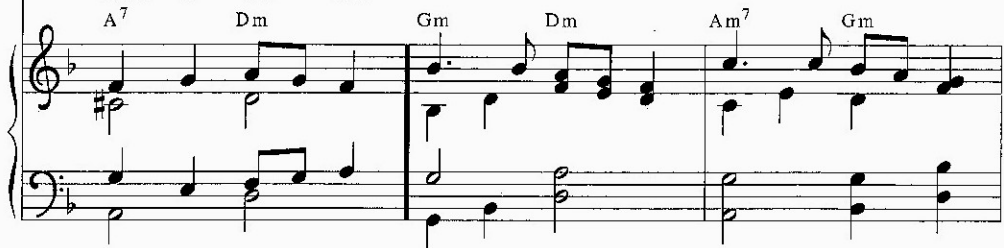
vi - sions, rock of faith and vault of grace; here the love of Christ shall
wit - ness and as sym - bol of God's grace; here as one we claim the
Je - sus, is re - vealed in time and space; as we share in Christ the
strang - er bear the im - age of God's face; let us bring an end to
laugh - ter, prayers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



Accompaniment

The musical score is written for piano and organ. It consists of two systems. The first system has a grand staff (treble and bass clef) and a single bass line. The grand staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first measure of the grand staff has a treble clef and a key signature of one flat. The first measure of the bass line has a bass clef and a key signature of one flat. The first measure of the grand staff contains a quarter note G4, a quarter note A4, and a quarter note B4. The first measure of the bass line contains a quarter note G2, a quarter note A2, and a quarter note B2. The second measure of the grand staff contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure of the bass line contains a quarter note G2, a quarter note A2, and a quarter note B2. The third measure of the grand staff contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure of the bass line contains a quarter note G2, a quarter note A2, and a quarter note B2. The fourth measure of the grand staff contains a quarter note G4, a quarter note A4, and a quarter note B4. The fourth measure of the bass line contains a quarter note G2, a quarter note A2, and a quarter note B2. The fifth measure of the grand staff contains a quarter note G4, a quarter note A4, and a quarter note B4. The fifth measure of the bass line contains a quarter note G2, a quarter note A2, and a quarter note B2. The sixth measure of the grand staff contains a quarter note G4, a quarter note A4, and a quarter note B4. The sixth measure of the bass line contains a quarter note G2, a quarter note A2, and a quarter note B2. The seventh measure of the grand staff contains a quarter note G4, a quarter note A4, and a quarter note B4. The seventh measure of the bass line contains a quarter note G2, a quarter note A2, and a quarter note B2. The eighth measure of the grand staff contains a quarter note G4, a quarter note A4, and a quarter note B4. The eighth measure of the bass line contains a quarter note G2, a quarter note A2, and a quarter note B2. The ninth measure of the grand staff contains a quarter note G4, a quarter note A4, and a quarter note B4. The ninth measure of the bass line contains a quarter note G2, a quarter note A2, and a quarter note B2. The tenth measure of the grand staff contains a quarter note G4, a quarter note A4, and a quarter note B4. The tenth measure of the bass line contains a quarter note G2, a quarter note A2, and a quarter note B2.

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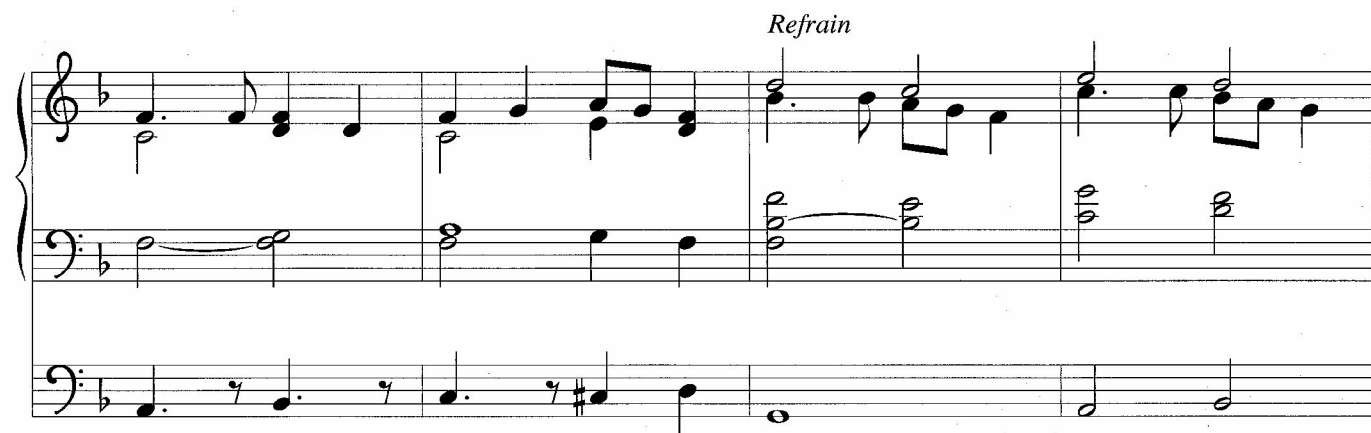
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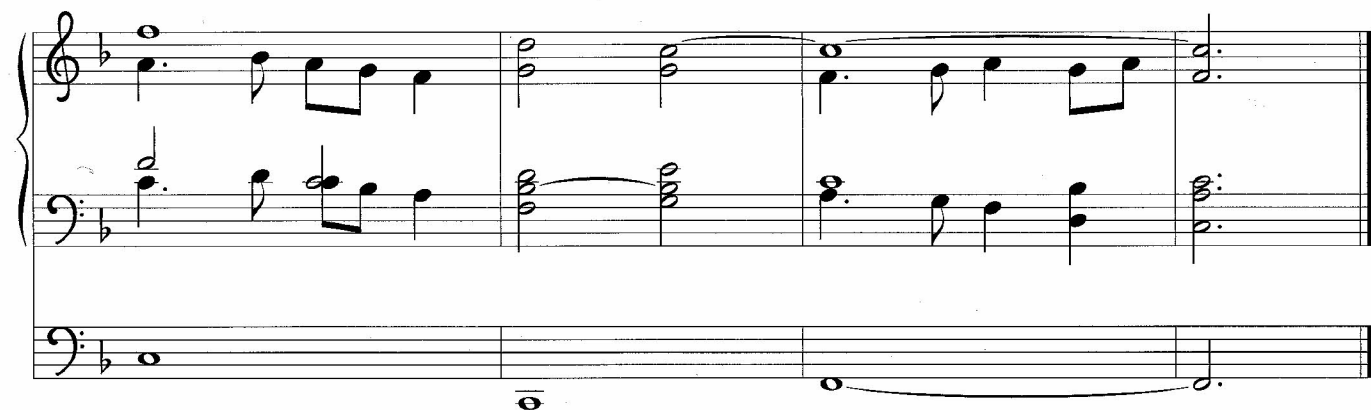
The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains four measures of music, featuring a mix of eighth and quarter notes, with a long melodic line spanning the first three measures. The middle staff is in bass clef and contains four measures, primarily consisting of sustained chords and single notes. The bottom staff is also in bass clef and contains four measures, mostly sustained notes and chords.



The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains four measures of music, including some beamed eighth notes. The middle staff is in bass clef and contains four measures, featuring sustained chords and moving lines. The bottom staff is in bass clef and contains four measures, including some rests and moving lines.



The third system of musical notation is labeled "Refrain" and consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains four measures of music, featuring a mix of eighth and quarter notes. The middle staff is in bass clef and contains four measures, primarily consisting of sustained chords. The bottom staff is in bass clef and contains four measures, including some rests and moving lines.



The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains four measures of music, including some beamed eighth notes and a final measure with a double bar line. The middle staff is in bass clef and contains four measures, featuring sustained chords and moving lines. The bottom staff is in bass clef and contains four measures, including some rests and moving lines.

Accompaniment

The first system of the piano accompaniment consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of chords and eighth-note patterns. The bass staff begins with a bass clef, a key signature of one flat, and a common time signature. It features a steady eighth-note accompaniment pattern.

The second system continues the piano accompaniment. The treble staff shows a mix of chords and moving lines. The bass staff maintains the eighth-note accompaniment pattern, with some chords interspersed.

The third system of the piano accompaniment. The treble staff continues with chords and eighth-note figures. The bass staff shows a more active line with eighth-note runs and chords.

Refrain

The first system of the Refrain section. The treble staff features a key signature change to two sharps (F# and C#) in the second measure. The bass staff continues with a steady eighth-note accompaniment.

The second system of the Refrain section. It concludes with a double bar line and a final chord in the treble staff, marked with the word "final". The bass staff also ends with a final chord.

Apostle's Creed

I believe in God, the Father almighty, creator of heaven and earth.

I believe in Jesus Christ, His only Son, our Lord, He was conceived by the power of the Holy Spirit, born of the virgin Mary, He suffered under Pontius Pilate, was crucified, died, and was buried;

He descended into hell.

On the third day he rose again; He ascended into heaven, He is seated at the right hand of the Father, He will come again to judge the living and the dead.

I believe in the Holy Spirit, the holy catholic church, the communion of saints, the forgiveness of sins, the resurrection of the body, and the life everlasting.

Amen.

Prayers of the People

Lord, in your mercy,

hear our prayer.

SHARING OF THE Peace

The peace of Christ be with you always.

And also with you.

OFFERTORY

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 a quarter 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 a quarter note A4. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal melody.

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

This system contains the final two staves of the visible score. The vocal line concludes with a quarter note G4, a quarter note A4, a dotted quarter note B-flat4, and a quarter 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 quarter 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 quarter notes. The piano accompaniment continues with the same eighth-note pattern in the right hand and a more 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 152

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.

[153] 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 153

Ho - ly, ho - ly, ho - ly Lord, Lord God of

pow'r and might, heav'n and earth are full of your

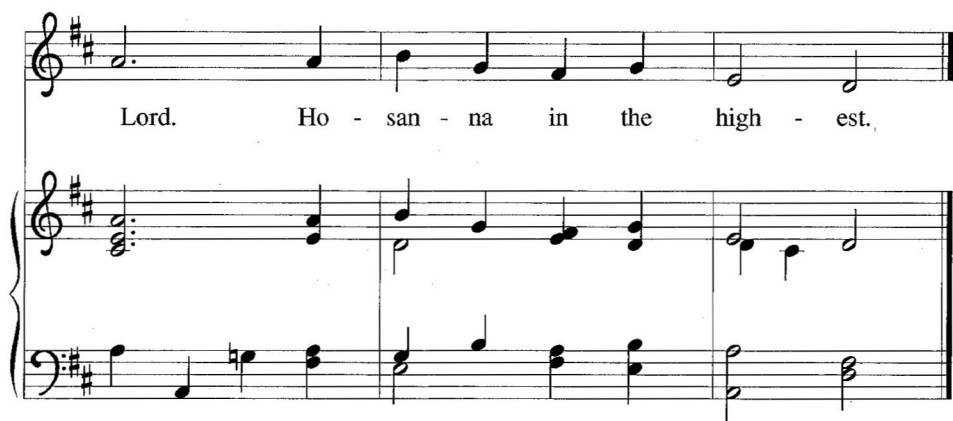
This system contains the first two measures of the hymn. The vocal melody is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. The lyrics are written below the vocal line.

glo - ry. Ho - san - na in the high - est.

This system contains measures three and four. The time signature changes from 4/4 to 3/4 at the start of measure three. The lyrics continue below the vocal line.

Bless - ed is he who comes in the name of the

This system contains measures five and six. The time signature changes from 3/4 to 2/4 at the start of measure five. The lyrics continue below the vocal line.



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.

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.

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. 71 [154]).

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

Welcome to the Meal: Here is the table of grace, where Christ Jesus is not only meal but host, truly present in, with, and under simple bread and wine. "Christ does not say, "If you believe or if you are worthy, you have my body and blood, but rather, "Take, eat and drink, this is my body and blood."

Luther's Large Catechism

"Lamb of God" may be sung.

S154

First system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment (grand staff) features a half note G3 in the right hand and a half note G2 in the left hand, with subsequent chords and moving lines in both hands.

Lamb of God, you take a - way the sin of the

Second system of the musical score. The vocal line continues with a half note G4, a quarter rest, a quarter note A4, a half note B4, a quarter note C5, a half note D5, a quarter rest, a half note E5, and a quarter note F#5. The piano accompaniment continues with chords and moving lines.

world; have mer - cy on us. Lamb of

Third system of the musical score. The vocal line continues with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter rest, and a quarter note A5. The piano accompaniment continues with chords and moving lines.

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

mer-cy on us. Lamb of God, you

take a - way the sin of the world;

grant us peace; grant us peace.

Assembly song and other music may accompany the communion.

1 D to B \flat

2

Two systems of musical notation. System 1 consists of two staves with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The music features a melody in the treble staff and a bass line in the bass staff, with various notes and rests. System 2 is a continuation of the same piece, also in treble and bass clef, with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals.

A single system of musical notation consisting of two staves with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The music features a melody in the treble staff and a bass line in the bass staff, with various notes and rests.

Jesus, Savior, Pilot Me

1 Je - sus, Sav - ior, pi - lot me o - ver
 2 As a moth - er stills her child, thou canst
 3 When at last I near the shore, and the

life's tem - pes - tuous sea; un - known waves be - fore me
 hush the o - cean wild; bois - t'rous waves o - bey thy
 fear - ful break - ers roar twixt me and the peace - ful

roll, hid - ing rock and treach - 'rous shoal; chart and
 will when thou say'st to them: "Be still." Won - drous
 rest, then, while lean - ing on thy breast, may I

com - pass come from thee. Je - sus, Sav - ior, pi - lot me.
 sov - 'reign of the sea, Je - sus, Sav - ior, pi - lot me.
 hear thee say to me: "Fear not, I will pi - lot thee."

Lord of All Hopefulness



1 Lord of all hope-ful-ness, Lord of all joy, whose trust, ev - er
 2 Lord of all ea - ger-ness, Lord of all faith, whose strong hands were
 3 Lord of all kind - li - ness, Lord of all grace, your hands swift to
 4 Lord of all gen - tle-ness, Lord of all calm, whose voice is con -



child - like, no cares could de - stroy: be there at our wak - ing, and
 skilled at the plane and the lathe: be there at our la - bors, and
 wel - come, your arms to em - brace: be there at our hom - ing, and
 tent - ment, whose pres - ence is balm: be there at our sleep - ing, and



give us, we pray, your bliss in our hearts, Lord, at the break of the day.
 give us, we pray, your strength in our hearts, Lord, at the noon of the day.
 give us, we pray, your love in our hearts, Lord, at the eve of the day.
 give us, we pray, your peace in our hearts, Lord, at the end of the day.



1 E^b to G

2

Musical score for measures 1 and 2. Measure 1 is in common time (C) with a key signature of two flats (Bb, Eb). The melody in the treble clef consists of a half note Eb, a quarter note G, and a half note Bb. The bass line consists of a half note Eb, a quarter note G, and a half note Bb. Measure 2 is in 3/4 time with the same key signature. The melody in the treble clef consists of a half note G, a quarter note Ab, and a half note Bb. The bass line consists of a half note G, a quarter note Ab, and a half note Bb. Both measures end with a double bar line.

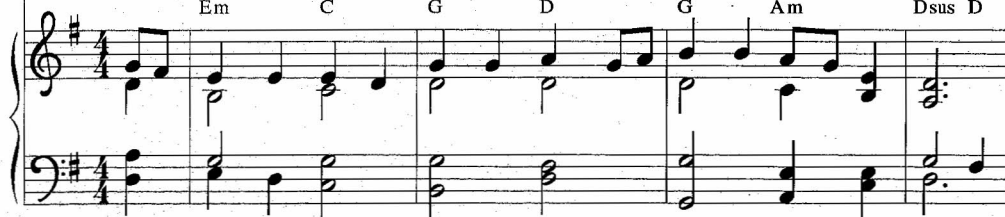
3

Musical score for measure 3. The measure is in common time (C) with a key signature of two flats (Bb, Eb). The melody in the treble clef consists of a half note Eb, a quarter note G, and a half note Bb. The bass line consists of a half note Eb, a quarter note G, and a half note Bb. The measure ends with a double bar line.



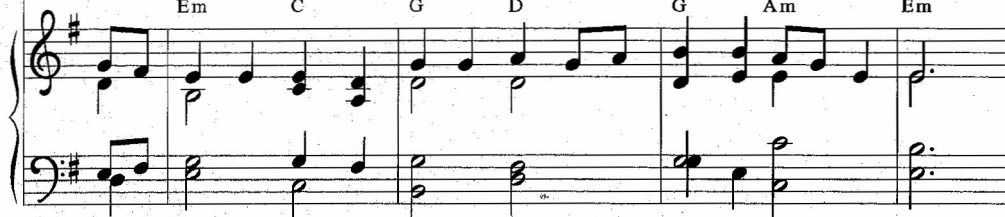
1 How small our span of life, O God, our years from birth till death:
 2 And yet our speck of life is spanned by your in - fin - i - ty;
 3 O Christ, you left e - ter - ni - ty to plunge in time's swift stream,
 4 We thank you, God, for kind - ling faith that lights our tran - sient years,

Em C G D G Am Dsus D



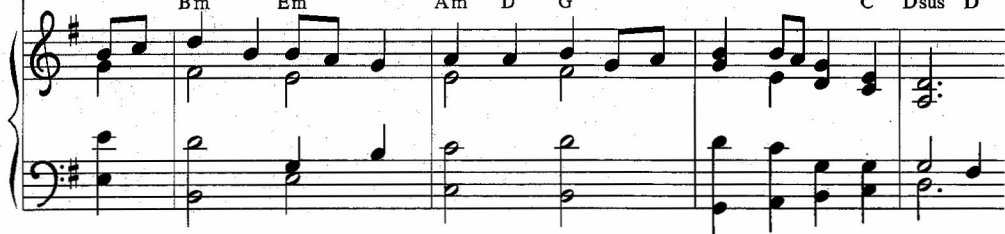
a sin - gle beat with - in the heart, the catch - ing of a breath,
 our tick of time on earth is caught in your e - ter - ni - ty.
 to share the short - ness of our span, our mor - tal lives re - deem.
 il - lu - min - ing our pil - grim - age through mists of doubt and fears;

Em C G D G Am Em



a drop with - in the o - cean's deep, a grain up - on the shore,
 While suns and stars spin end - less - ly through depths of cos - mic space,
 You filled your cross - closed years with love; you loved us to the end
 for hope that sees a life be - yond the swift - ly pass - ing days;

Bm Em Am D G C Dsus D



The image shows a musical score for a song titled "HOPE, ASSURANCE". It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#), indicating G major. 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 lyrics are written below the vocal line. The music is in 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand. The lyrics are: "a flash of light be - fore we sleep to see the sun no more. while ae - ons roll and ag - es pass, you hold us in your grace. and touch us with your ris - en life that ours may time trans - cend. for love, both hu - man and di - vine, that lifts our hearts to praise." Below the piano accompaniment, there are seven chord symbols: Em, C, G, D, G, Am, and Em, corresponding to the measures of the piano part.

a flash of light be - fore we sleep to see the sun no more.
while ae - ons roll and ag - es pass, you hold us in your grace.
and touch us with your ris - en life that ours may time trans - cend.
for love, both hu - man and di - vine, that lifts our hearts to praise.

Em C G D G Am Em

Savior, like A Shepherd Lead Us



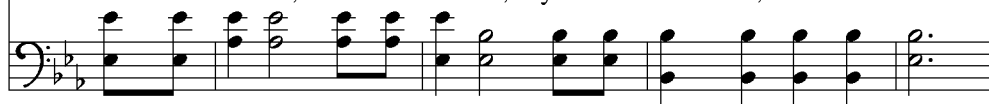
1 Sav - ior like a shep - herd lead us; much we need your ten - der care.
 2 We are yours; in love be - friend us, be the guard - ian of our way;
 3 You have prom - ised to re - ceive us, poor and sin - ful though we be;
 4 Ear - ly let us seek your fa - vor, ear - ly let us do your will;



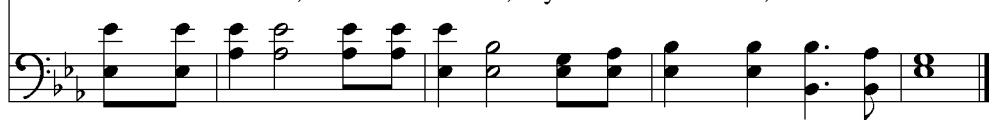
In your pleas - ant pas - tures feed us, for our use your fold pre - pare.
 keep your flock, from sin de - fend us, seek us when we go a - stray.
 you have mer - cy to re - lieve us, grace to cleanse, and pow'r to free.
 bless - ed Lord and on - ly Sav - ior, with your love our spir - its fill.



Bless - ed Je - sus, bless - ed Je - sus, you have bought us; we are yours.
 Bless - ed Je - sus, bless - ed Je - sus, hear us chil - dren when we pray.
 Bless - ed Je - sus, bless - ed Je - sus, ear - ly let us turn to you.
 Bless - ed Je - sus, bless - ed Je - sus, you have loved us, love us still.



Bless - ed Je - sus, bless - ed Je - sus, you have bought us; we are yours.
 Bless - ed Je - sus, bless - ed Je - sus, hear us chil - dren when we pray.
 Bless - ed Je - sus, bless - ed Je - sus, ear - ly let us turn to you.
 Bless - ed Je - sus, bless - ed Je - sus, you have loved us, love us still.



Introduction

I: Solo stop or combination

f (mf)

II: 8', 4' (2') to balance

mf (mp)

Ped: 16', 8'

f (mf)

mf (mp)

mf (mp)

f (mf)

mf (mp)

mf (mp)

Tune: English traditional

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Introduction

The musical score is written for piano in 3/4 time, with a key signature of one sharp (F#). It consists of three systems of two staves each. The first system begins with a whole rest in the treble staff and a descending eighth-note pattern in the bass staff. The second system features a more active melody in the treble staff with eighth and sixteenth notes, while the bass staff continues with a steady eighth-note accompaniment. The third system concludes the introduction with a final chord in the treble staff and a descending eighth-note pattern in the bass staff.

Tune: English traditional

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644

Although I Speak with Angel's Tongue

1 Al - though I speak with an - gel's tongue, my faith, my
 2 For love is pa - tient, love is kind, and nev - er
 3 For now we peer at dark - ened glass; our vi - sions
 4 The gifts are man - y, the Bod - y one, and in - to

knowl - edge all sur - pass, but have no love, my gifts are
 vain with boast - ing pride; love bears all things, all things en -
 end; our tongues all cease. In part we know, in part now
 one are all bap - tized. Be - lov - ed, share one heart, one

vain as clang - ing gong or blar - ing brass.
 dures. All things must end; love will a - bide.
 see: then we will see love face to face.
 mind, one hope, one faith, one love in Christ.

Accompaniment

II: 8', 4' (2') to balance

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It begins with two eighth rests followed by a quarter note, then continues with a series of eighth and sixteenth notes. The middle staff is in bass clef with a key signature of one sharp (F#). It starts with a quarter note, followed by a half note, and then continues with eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 7/8 time signature. It begins with a quarter rest followed by a half note, then continues with a series of eighth and sixteenth notes. Dynamic markings include *mf (mp)* on the top staff and *f (mf)* on the middle staff.

Ped: 16', 8' (II/Ped)

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It continues with eighth and sixteenth notes. The middle staff is in bass clef with a key signature of one sharp (F#) and a 7/8 time signature. It continues with eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 7/8 time signature. It continues with eighth and sixteenth notes.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It continues with eighth and sixteenth notes. The middle staff is in bass clef with a key signature of one sharp (F#) and a 7/8 time signature. It continues with eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and a 7/8 time signature. It continues with eighth and sixteenth notes. A *rit.* marking is present on the middle staff.

Accompaniment 1



Tune: English traditional

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Accompagniment 2

The first system of musical notation for Accompaniment 2 consists of two staves, treble and bass, in the key of D major (one sharp). The treble staff begins with a quarter rest, followed by an eighth rest, then a quarter note D4, and a half note chord of F#4 and A4. The bass staff begins with a quarter rest, followed by a quarter note D3, and a half note chord of F#3 and A3. The system concludes with a double bar line.

The second system of musical notation for Accompaniment 2 continues the piece. The treble staff features a half note chord of D4 and F#4, followed by a quarter note G4, and a half note chord of A4 and C#5. The bass staff features a half note chord of D3 and F#3, followed by a quarter note G3, and a half note chord of A3 and C#4. The system concludes with a double bar line.

The third system of musical notation for Accompaniment 2 concludes the piece. The treble staff features a half note chord of D4 and F#4, followed by a quarter note G4, and a half note chord of A4 and C#5. The bass staff features a half note chord of D3 and F#3, followed by a quarter note G3, and a half note chord of A3 and C#4. The system concludes with a double bar line.

Go Joyfully

Sw. Flutes 8, 4

Gt. Principals 8, 4

Ped. Principal 8

Richard A. Williamson

Brightly $\text{♩} = \text{ca. } 76$

f { Gt. }

No Ped.

5

9

Ped.

13

Duration: 2:05

17

mp {Sw.

21

f {Gt.

25

29

33

p {Sw. - 4

No Ped.

37

Measures 37-40. Treble clef: quarter note G4, quarter note A4, dotted quarter note B4, eighth note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Bass clef: block chords (G2-B2-D2, A2-C3-E3, B2-D2-F3, G2-B2-D2).

41 + 4

mp

Measures 41-44. Treble clef: quarter note G4, quarter note A4, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Bass clef: block chords (G2-B2-D2, A2-C3-E3, B2-D2-F3, G2-B2-D2).

45

f { Gt. + 2

Measures 45-48. Treble clef: quarter note G4, quarter note A4, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Bass clef: block chords (G2-B2-D2, A2-C3-E3, B2-D2-F3, G2-B2-D2).

49

Ped. + 16

Measures 49-52. Treble clef: quarter note G4, quarter note A4, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Bass clef: block chords (G2-B2-D2, A2-C3-E3, B2-D2-F3, G2-B2-D2).

53

Measures 53-56. Treble clef: quarter note G4, quarter note A4, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Bass clef: block chords (G2-B2-D2, A2-C3-E3, B2-D2-F3, G2-B2-D2).

57

Measures 57-60. Treble clef: 57 (F4, G4, A4, B4), 58 (A4, G4, F4, E4), 59 (D4, C4, B3, A3), 60 (G3, F3, E3, D3). Bass clef: 57 (F2, C3, F3), 58 (F2, C3, F3), 59 (F2, C3, F3), 60 (F2, C3, F3).

61

Measures 61-65. Treble clef: 61 (F4, G4, A4, B4), 62 (A4, G4, F4, E4), 63 (D4, C4, B3, A3), 64 (G3, F3, E3, D3), 65 (F3, E3, D3, C3). Bass clef: 61 (F2, C3, F3), 62 (F2, C3, F3), 63 (F2, C3, F3), 64 (F2, C3, F3), 65 (F2, C3, F3).

66

Measures 66-70. Treble clef: 66 (F4, G4, A4, B4), 67 (A4, G4, F4, E4), 68 (D4, C4, B3, A3), 69 (G3, F3, E3, D3), 70 (F3, E3, D3, C3). Bass clef: 66 (F2, C3, F3), 67 (F2, C3, F3), 68 (F2, C3, F3), 69 (F2, C3, F3), 70 (F2, C3, F3).

70

Measures 71-74. Treble clef: 71 (F4, G4, A4, B4), 72 (A4, G4, F4, E4), 73 (D4, C4, B3, A3), 74 (G3, F3, E3, D3). Bass clef: 71 (F2, C3, F3), 72 (F2, C3, F3), 73 (F2, C3, F3), 74 (F2, C3, F3).

74

Measures 75-79. Treble clef: 75 (F4, G4, A4, B4), 76 (A4, G4, F4, E4), 77 (D4, C4, B3, A3), 78 (G3, F3, E3, D3), 79 (F3, E3, D3, C3). Bass clef: 75 (F2, C3, F3), 76 (F2, C3, F3), 77 (F2, C3, F3), 78 (F2, C3, F3), 79 (F2, C3, F3).

+ Mix.

poco rit.

Ped. + Gt. to Ped.