

5th Sunday After Pentecost

June 19, 2016

PRELUDE *"O Bless the Lord, My Soul!"* Jason W. King

WELCOME & ANNOUNCEMENTS

Page 94 CONFESSION AND FORGIVENESS OF SINS

OPENING HYMN *"Eternal Father Strong to Save"* #756

Page 203 GREETING AND KYRIE

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

PRAYER OF THE DAY: O Lord God, we bring before you the cries of a sorrowing world. In your mercy set us free from the chains that bind us, and defend us from everything that is evil, through Jesus Christ, our Savior and Lord. Amen.

SPECIAL MUSIC *"We Are Climbing Jacob's Ladder"* Arranged by Jim Lucas

1ST READING Isa 65:1-9

PSALM Ps 22:19-28

2ND READING Gal 3:23-29

Page 205 GOSPEL ACCLAMATION

"Glory to you, O Lord"

GOSPEL Luke 8:26-39

"Praise to you, O Christ"

SERMON

SERMON HYMN *"Praise the One Who Breaks the Darkness"* #843

Page 104 NICENE CREED

PRAYERS OF THE PEOPLE

SHARING OF THE PEACE

OFFERING *"Nimrod from the Enigma Variations"* Edward Elgar

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

#471 *"Let Us Break Bread Together"*

#764 *"Have No Fear"*

#759 *"My Faith"*

#754 *"Jesus the Very Thought"*

POST COMMUNION PRAYER

BLESSING

CLOSING HYMN *"If You But Trust in God To Guide You"* #769

PASTOR: Go in peace. Serve the Lord.

PEOPLE: **Thanks be to God!**

POSTLUDE *"Voluntary On 'St. Patrick's Breastplate'"* Lani Smith

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

O Bless the Lord, My Soul!

7

Sw. Strings 8, 4
Gt. Flutes 8, 4
Ped. Light 16, Sw. to Ped.

Jason W. Krug
Tune: ST. THOMAS
by Aaron Williams

With strength ♩ = ca. 108

Gt.

mf
Sw.

Ped.

5

9

13

Duration: 2:30

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O-05-15-7

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17

mp

21

25

Slower ♩ = ca. 88

rit.

mp

29

Sw.

poco rit.

a tempo

Gt.

p

33

This musical score is for a piano and guitar piece, spanning measures 17 to 33. The key signature has one flat (B-flat). The score is written in two systems, each with a grand staff (treble and bass clef) for the piano and a single staff for the guitar. The piano part features a variety of textures, including block chords, arpeggiated figures, and melodic lines. The guitar part is primarily accompaniment, with some melodic entries. Performance markings include dynamics (*mp*, *p*), tempo changes (*rit.*, *poco rit.*, *a tempo*), and a 'Slower' instruction with a tempo indication of approximately 88 beats per minute. A 'Sw.' (Swell) marking is present in measure 29. The score concludes with a final chord in measure 33.

37

41

rit. **f** {Gt. + 2 *a tempo*

45

rit. **ff**

49

f

53

mf **mp**

, -2

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.

756

Eternal Father, Strong to Save

MELITA

Introduction



Eternal Father, Strong to Save

756

MELITA

Introduction 1

Steadily

The musical score for Introduction 1 is written for organ. It consists of three systems of staves. The first system starts in 3/2 time, marked *p* (piano). The second system continues in 3/2 time, also marked *p*. The third system transitions to 4/4 time, marked *f* (forte). The score includes treble and bass staves for the organ, with various musical notations such as chords, single notes, and rests. The key signature is one sharp (F#), and the tempo is marked 'Steadily'.

Tune: John B. Dykes, 1823–1876

Arrangement: Intro. 1, Acc., Benjamin M. Culli; copyright © 2009 Augsburg Fortress;

Intro. 2, David E. Tryggestad; copyright © 1994 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Organ, vol. 9, ISBN 978-0-8006-3922-8

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Handwritten musical score for piano, consisting of two systems. The first system contains five measures, and the second system contains one measure. The notation includes treble and bass staves with various notes, rests, and a forte (*f*) dynamic marking.

First System (Measures 1-5):

- Measure 1:** Treble staff has a dotted quarter note (F#4), an eighth note (G#4), and a quarter note (A4). Bass staff has a quarter note (F3), a quarter note (G3), and a quarter note (A3).
- Measure 2:** Treble staff has a quarter note (F#4), a quarter note (G#4), and a quarter note (A4). Bass staff has a quarter note (F3), a quarter note (G3), and a quarter note (A3).
- Measure 3:** Treble staff has a dotted quarter note (F#4), an eighth note (G#4), and a quarter note (A4). Bass staff has a quarter note (F3), a quarter note (G3), and a quarter note (A3).
- Measure 4:** Treble staff has a quarter note (F#4), a quarter note (G#4), and a quarter note (A4). Bass staff has a quarter note (F3), a quarter note (G3), and a quarter note (A3).
- Measure 5:** Treble staff has a quarter note (F#4), a quarter note (G#4), and a quarter note (A4). Bass staff has a quarter note (F3), a quarter note (G3), and a quarter note (A3).

Second System (Measure 6):

- Measure 6:** Treble staff has a quarter note (F#4), a quarter note (G#4), and a quarter note (A4). Bass staff has a quarter note (F3), a quarter note (G3), and a quarter note (A3).

Introduction 2

This musical score is for a piece titled "Introduction 2". It is written for piano (p) and cello/contrabass (c.f.). The music is in 4/4 time and consists of three systems of staves.


System 1: The piano part (top two staves) begins with a treble clef and a 4/4 time signature. It features a series of chords and eighth-note patterns. The cello/contrabass part (bottom staff) starts with a 4/4 time signature and a whole rest, followed by a series of eighth notes. A *c.f.* (cello/contrabass) marking is placed below the first note.

System 2: The piano part continues with similar chordal and melodic patterns. The cello/contrabass part continues with a series of eighth notes, some of which are beamed together.

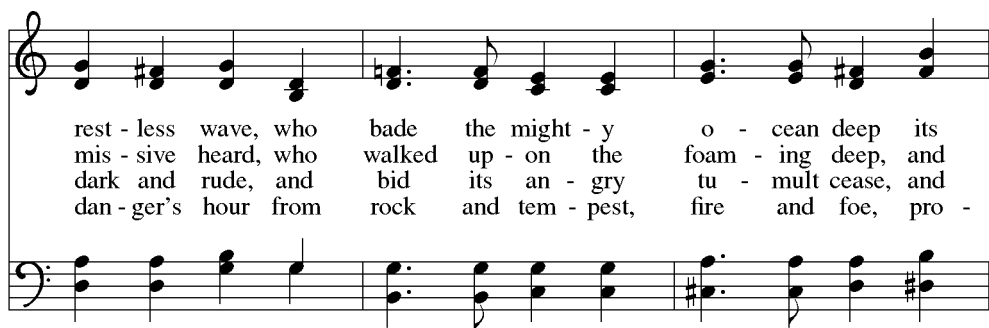
System 3: The piano part concludes with a series of chords. The cello/contrabass part continues with a series of eighth notes. A *c.f.* marking is placed above the final chord in the piano part.

This image shows a handwritten musical score on a three-staff system. The top two staves are grouped by a brace on the left, indicating a piano accompaniment. The top staff uses a treble clef, and the bottom staff uses a bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The piano part consists of chords and moving lines in both hands. The bottom staff is a single bass line, also in bass clef, featuring a melodic line with a long, sweeping slur across the final two measures. The notation is handwritten and appears to be a student exercise or a draft.

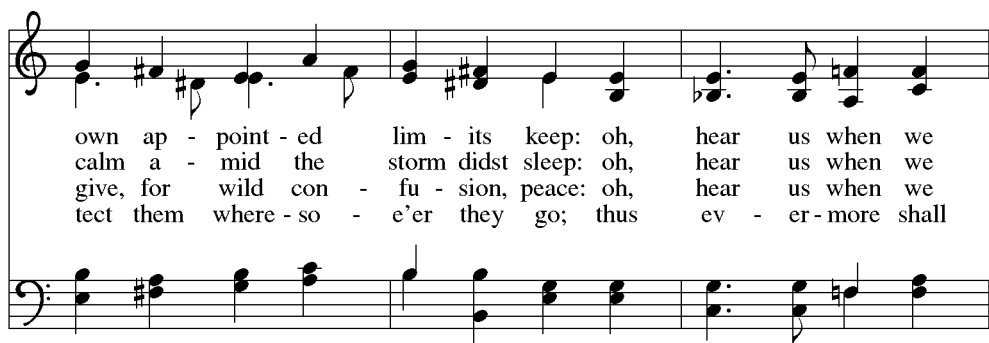
Eternal Father, Strong to Save



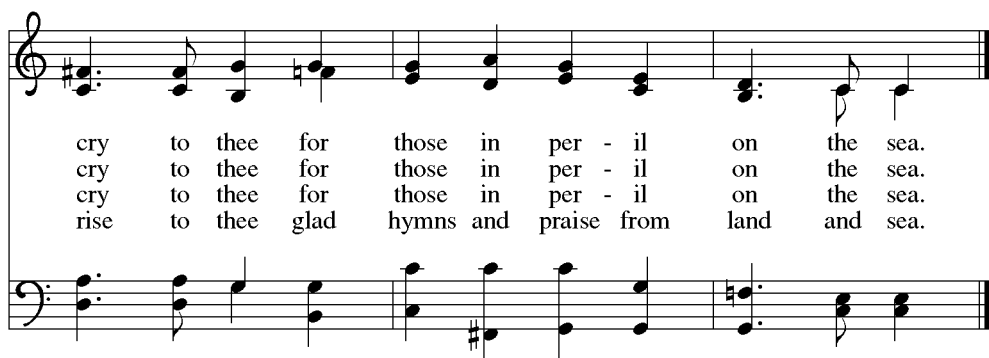
1 E - ter - nal Fa - ther, strong to save, whose arm has bound the
 2 O Sav - ior, whose al - might - y word the winds and waves sub -
 3 O Ho - ly Spir - it, who didst brood up - on the cha - os
 4 O Trin - i - ty of love and pow'r, all trav-'lers guard in



rest - less wave, who bade the might - y o - cean deep its
 mis - sive heard, who walked up - on the foam - ing deep, and
 dark and rude, and bid its an - gry tu - mult cease, and
 dan - ger's hour from rock and tem - pest, fire and foe, pro -



own ap - point - ed lim - its keep: oh, hear us when we
 calm a - mid the storm didst sleep: oh, hear us when we
 give, for wild con - fu - sion, peace: oh, hear us when we
 tect them where - so - e'er they go; thus ev - er - more shall



cry to thee for those in per - il on the sea.
 cry to thee for those in per - il on the sea.
 cry to thee for those in per - il on the sea.
 rise to thee glad hymns and praise from land and sea.

Accompaniment

The piano accompaniment is written for a grand piano, featuring a treble and bass staff. The music is in 4/4 time and consists of three systems of staves. The first system shows the initial chords and a melodic line in the treble. The second system continues the harmonic progression with some chromatic movement in the bass. The third system concludes the piece with a final cadence. The notation includes various chords, single notes, and beamed eighth notes, all clearly marked with accidentals and stems.

Tune: John B. Dykes, 1823–1876

Arrangement: Nancy Raabe; copyright © 2009 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Piano, vol. 9, ISBN 978-0-8006-2367-8

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Accompaniment

Solo

This musical score is written for piano, featuring a solo line and an accompaniment. The score is organized into three systems, each with three staves. The top staff of each system is for the solo, while the middle and bottom staves are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The solo line begins with a rest for the first measure, followed by a series of eighth and sixteenth notes. The accompaniment consists of chords in the right hand and a bass line in the left hand. The first system ends with a double bar line. The second system continues the melody and accompaniment. The third system concludes the piece with a final 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.

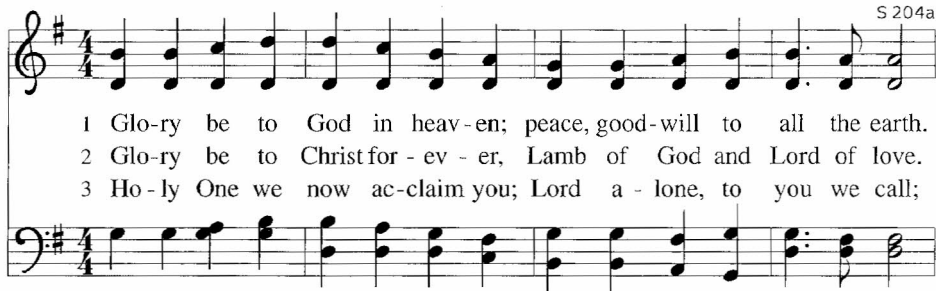
S 203

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.

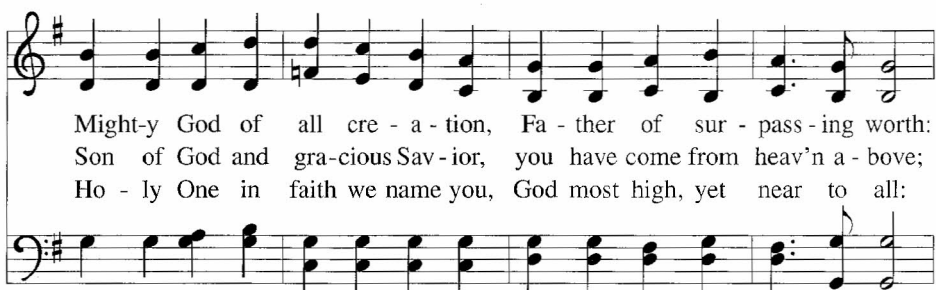
We come to hear your liv - ing word; it saves us from de - spair.
Pour out your grace and make us whole that new life may be - gin.
Re - new us with your sav - ing pow'r; cre - ate in us new hearts!

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

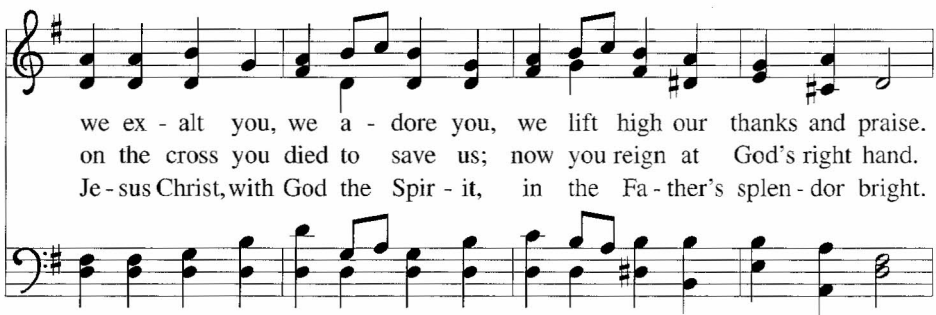
S 204a



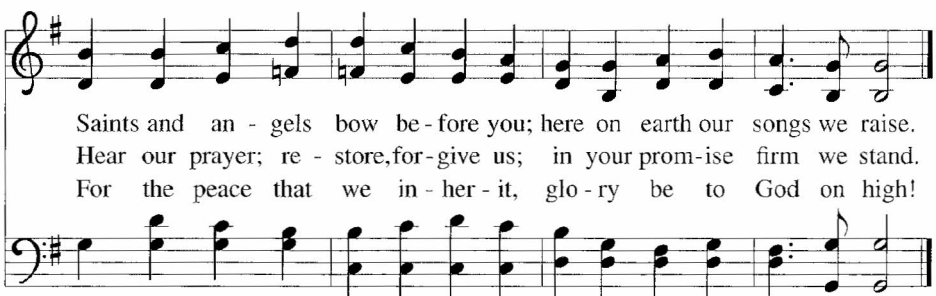
1 Glo-ry be to God in heav-en; peace, good-will to all the earth.
2 Glo-ry be to Christ for - ev - er, Lamb of God and Lord of love.
3 Ho - ly One we now ac-claim you; Lord a - lone, to you we call;



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

O Lord God, we bring before you the cries of a sorrowing world. In your mercy set us free from the chains that bind us, and defend us from everything that is evil, through Jesus Christ, our Savior and Lord.

Amen.

SPECIAL MUSIC

We Are Climbing Jacob's Ladder

Arr. Jim Lucas
(ASCAP)

a purposeful treasure...

00

Tenderly, with warmth; Somewhat Tempo Rubato

mp *no ped.* *with much expression*

mf *p* *mf*

*Chorus
a tempo*

p *mf* *p* *mf* *p* *mf*

00 *Accomp Track available: 1P0349734T (1 beat of intro. before the pianist enters)*

First system of musical notation. Treble and bass staves. Dynamics: *mp*, *mf*.

Second system of musical notation. Treble and bass staves. Dynamics: *rit.*, *Red.*

Chorus
A little more movement
a tempo

Third system of musical notation. Treble and bass staves. Dynamics: *mp*, *mf*, *Red.*, *a little stronger*.

Fourth system of musical notation. Treble and bass staves. Dynamics: *a tempo*, *slight rit.*, *mp*, *Red.*

Fifth system of musical notation. Treble and bass staves. Dynamics: *Red.*, *Red.*, *Red.*, *Red.*, *Red.*

Sixth system of musical notation. Treble and bass staves. Dynamics: *mf*, *cresc.*

Chorus
Boldly; with strength

First system of musical notation. Treble and bass staves. Dynamics: *f* (forte) and *mf* (mezzo-forte). A crescendo hairpin is shown. A first ending bracket labeled "Red." spans the first two measures.

Second system of musical notation. Treble and bass staves. A first ending bracket labeled "Red." spans the first two measures.

Third system of musical notation. Treble and bass staves. Dynamics: *f* (forte) and *dramatic..*. A first ending bracket labeled "Red." spans the first two measures.

Fourth system of musical notation. Treble and bass staves. A first ending bracket labeled "Red." spans the first two measures.

Fifth system of musical notation. Treble and bass staves. A first ending bracket labeled "Red." spans the first two measures.

Sixth system of musical notation. Treble and bass staves. Dynamics: *ff* (fortissimo) and *molto rit.* (molto ritardando). A first ending bracket labeled "Red." spans the first two measures.

Chorus
Broader, with a rich and full sound
a tempo

First system of musical notation (measures 1-4). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is marked *f* (forte). The right hand plays chords, and the left hand plays a moving bass line. There are two *Red.* (Reduction) markings below the first and second measures.

Second system of musical notation (measures 5-8). The music continues with chords in the right hand and a moving bass line in the left hand.

Third system of musical notation (measures 9-12). The music continues with chords in the right hand and a moving bass line in the left hand.

Fourth system of musical notation (measures 13-16). The music is marked *poco* (poco) and *mf* (mezzo-forte). The right hand has a long note with a *poco* marking above it. The left hand has a *8va* (octave) marking. The music is marked *mp* (mezzo-piano) and *ad lib* (ad libitum) with much expression. The right hand has a *rit.* (ritardando) marking. There are four *Red.* markings below the measures.

Fifth system of musical notation (measures 17-20). The music is marked *a tempo* and *mp* (mezzo-piano). The right hand has a *rit.* (ritardando) marking. The left hand has a *rit.* (ritardando) marking. The music is marked *accel.* (accelerando). There are four *Red.* markings below the measures.

Sixth system of musical notation (measures 21-24). The music is marked *molto rit.* (molto ritardando). The right hand has a *8va* (octave) marking. The left hand has a *p* (piano) marking. The music ends with a double bar line. There are two *Red.* markings below the measures.

First Reading

Isaiah 65:1-9

¹I was ready to be sought out by those who did not ask, to be found by those who did not seek me. I said, "Here I am, here I am," to a nation that did not call on my name. ²I held out my hands all day long to a rebellious people, who walk in a way that is not good, following their own devices;

³a people who provoke me to my face continually, sacrificing in gardens and offering incense on bricks; ⁴who sit inside tombs, and spend the night in secret places; who eat swine's flesh, with broth of abominable things in their vessels; ⁵who say, "Keep to yourself, do not come near me, for I am too holy for you." These are a smoke in my nostrils, a fire that burns all day long.

⁶See, it is written before me: I will not keep silent, but I will repay; I will indeed repay into their laps ⁷their iniquities and their ancestors' iniquities together, says the Lord; because they offered incense on the mountains and reviled me on the hills, I will measure into their laps full payment for their actions.

⁸Thus says the Lord: As the wine is found in the cluster, and they say, "Do not destroy it, for there is a blessing in it," so I will do for my servants' sake, and not destroy them all. ⁹I will bring forth descendants from Jacob, and from Judah inheritors of my mountains; my chosen shall inherit it, and my servants shall settle there.

Psalm 22:19-28

¹⁹But you, O Lord, be not far away;
O my help, hasten to my aid.

²⁰**Deliver me from the sword, my life from the power of the dog.**

²¹Save me from the lion's mouth! From the horns of wild bulls you have rescued me.

²²**I will declare your name to my people;
in the midst of the assembly I will praise you.**

²³You who fear the Lord, give praise! All you of Jacob's line, give glory. Stand in awe of the Lord, all you off spring of Israel.

²⁴**For the Lord does not despise nor abhor the poor in their poverty; neither is the Lord's face hidden from them; but when they cry out, the Lord hears them.**

²⁵From you comes my praise in the great assembly; I will perform my vows in the sight of those who fear the Lord.

²⁶**The poor shall eat and be satisfied,
Let those who seek the Lord give praise! May your hearts live forever!**

²⁷All the ends of the earth shall remember and turn to the Lord; all the families
of nations shall bow before God.

²⁸**For dominion belongs to the Lord,
who rules over the nations.**

2nd Reading

Galatians 3:23-29

²³Now before faith came, we were imprisoned and guarded under the law until faith would be revealed.

²⁴Therefore the law was our disciplinarian until Christ came, so that we might be justified by faith. ²⁵But now that faith has come, we are no longer subject to a disciplinarian,

²⁶for in Christ Jesus you are all children of God through faith. ²⁷As many of you as were baptized into Christ have clothed yourselves with Christ. ²⁸There is no longer Jew or Greek, there is no longer slave or free, there is no longer male and female; for all of you are one in Christ Jesus. ²⁹And if you belong to Christ, then you are Abraham's offspring, heirs according to the promise.

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 musical score consists of three systems, each with a treble and bass staff joined by a brace. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the staves, with hyphens indicating syllables that span across measures. The first system ends with a double bar line, and the third system also ends with a double bar line.

The Gospel of the Lord according to

Luke 8:26-39

“Glory to you, O Lord”

²⁶Then [Jesus and his disciples] arrived at the country of the Gerasenes, which is opposite Galilee. ²⁷As he stepped out on land, a man of the city who had demons met him. For a long time he had worn no clothes, and he did not live in a house but in the tombs. ²⁸When he saw Jesus, he fell down before him and shouted at the top of his voice,

“What have you to do with me, Jesus, Son of the Most High God? I beg you, do not torment me” —²⁹for Jesus had commanded the unclean spirit to come out of the man. (For many times it had seized him; he was kept under guard and bound with chains and shackles, but he would break the bonds and be driven by the demon into the wilds.) ³⁰Jesus then asked him, “What is your name?” He said, “Legion”; for many demons had entered him.

³¹They begged him not to order them to go back into the abyss. ³²Now there on the hillside a large herd of swine was feeding; and the demons begged Jesus to let them enter these. So he gave them permission. ³³Then the demons came out of the man and entered the swine, and the herd rushed down the steep bank into the lake and was drowned. ³⁴When the swineherds saw what had happened, they ran off and told it in the city and in the country.

³⁵Then people came out to see what had happened, and when they came to Jesus, they found the man from whom the demons had gone sitting at the feet of Jesus, clothed and in his right mind. And they were afraid. ³⁶Those who had seen it told them how the one who had been possessed by demons had been healed. ³⁷Then all the people of the surrounding country of the Gerasenes asked Jesus to leave them; for they were seized with great fear. So he got into the boat and returned.

³⁸The man from whom the demons had gone begged that he might be with him; but Jesus sent him away, saying, ³⁹“Return to your home, and declare how much God has done for you.” So he went away, proclaiming throughout the city how much Jesus had done for him.

The Gospel of the Lord.

“Praise to you, O Christ”

SERMON

Introduction

The musical score is written for piano in 3/4 time, key of D major (two sharps). The first system, labeled "Introduction", begins with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. The system concludes with a *sim.* (sforzando) marking and a *rit.* (ritardando) instruction. The second system continues the piece, marked *a tempo*. It features more complex chordal textures in the right hand and continues the eighth-note accompaniment in the left hand, ending with a final chord.

Introduction

Lively (♩ = 84)

The musical score is written for organ and consists of three systems. Each system has three staves: a treble staff, a grand staff (treble and bass), and a separate bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Lively (♩ = 84)'. The first system contains 6 measures. The second system contains 6 measures. The third system contains 6 measures, ending with a double bar line and repeat dots. The music features a mix of eighth and sixteenth notes, often beamed together, and rests.

Tune: J. Wyeth, *Repository of Sacred Music*, Part II, 1813

Arrangement: Kenneth T. Kosche; copyright © 2009 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Organ, vol. 10, ISBN 978-0-8006-3922-8

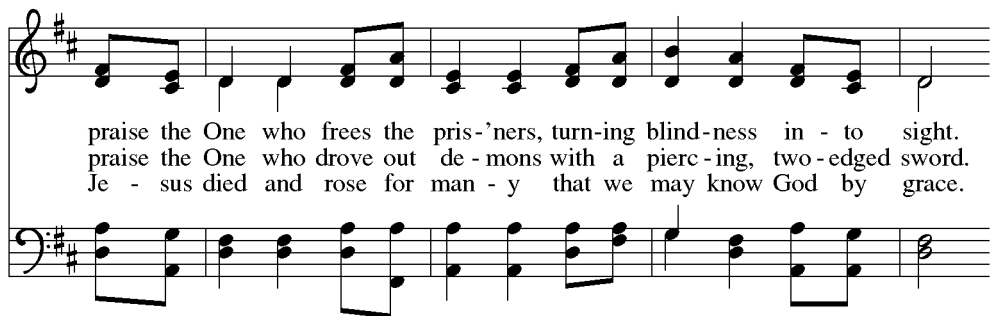
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Praise the One Who Breaks the Darkness



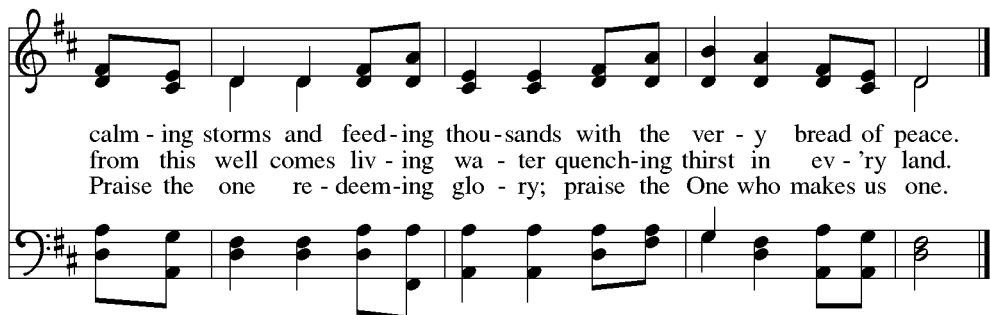
1 Praise the One who breaks the dark-ness with a lib - er - at - ing light;
2 Praise the One who blessed the chil - dren with a strong yet gen - tle word;
3 Praise the one true love in - car - nate: Christ, who suf - fered in our place;



praise the One who frees the pris-'ners, turn-ing blind-ness in - to sight.
praise the One who drove out de - mons with a pierc - ing, two - edged sword.
Je - sus died and rose for man - y that we may know God by grace.



Praise the One who preached the gos - pel, heal-ing ev - 'ry dread dis - ease,
Praise the One who brings cool wa - ter to the des - ert's burn - ing sand;
Let us sing for joy and glad - ness, see - ing what our God has done.



calm - ing storms and feed - ing thou - sands with the ver - y bread of peace.
from this well comes liv - ing wa - ter quench - ing thirst in ev - 'ry land.
Praise the one re - deem - ing glo - ry; praise the One who makes us one.

Text: Rusty Edwards, b. 1955

Music: NETTLETON, J. Wyeth, *Repository of Sacred Music*, Part II, 1813

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Accompaniment

The image displays a piano accompaniment for the hymn 'Praise the One Who Breaks the Darkness'. It consists of two systems of musical notation, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The first system contains five measures, and the second system contains five measures. The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and moving lines. The notation includes various note values, rests, and dynamic markings such as accents and slurs.

Tune: J. Wyeth, *Repository of Sacred Music*, Part II, 1813

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Introductions and Alternate Accompaniments for Piano, vol. 10, ISBN 978-0-8006-2368-5

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First system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music consists of chords and moving lines in both hands.

Second system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes a dynamic marking of *mp* (mezzo-piano) and a tempo marking of *Opt. coda* (Optional coda).

Third system of musical notation, featuring a treble and bass staff. The key signature is two sharps (F# and C#). The music includes a dynamic marking of *sim.* (sforzando), a tempo marking of *rit.* (ritardando), and a tempo marking of *a tempo*. The system concludes with a double bar line and a final chord.

Accompaniment

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains six measures of music, primarily using eighth and sixteenth notes in a descending and ascending pattern. The middle staff is in bass clef with the same key signature, containing six measures of music with eighth and sixteenth notes. The bottom staff is also in bass clef with the same key signature, containing six measures of music with eighth and sixteenth notes.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains six measures of music, primarily using eighth and sixteenth notes in a descending and ascending pattern. The middle staff is in bass clef with the same key signature, containing six measures of music with eighth and sixteenth notes. The bottom staff is also in bass clef with the same key signature, containing six measures of music 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 two sharps (F# and C#). It contains six measures of music, primarily using eighth and sixteenth notes in a descending and ascending pattern. The middle staff is in bass clef with the same key signature, containing six measures of music with eighth and sixteenth notes. The bottom staff is also in bass clef with the same key signature, containing six measures of music with eighth and sixteenth notes. The system concludes with a double bar line.

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

Nimrod

2¾ minutes

from "Engima Variations," Opus 36

Sw. Strings 8

B	00 3432 110
---	-------------

Gt. Flute 8, Sw. to Gt.

A#	00 5433 210
----	-------------

Ped. Gedeckt 16, 8, Sw. to Ped.

Ped. 32, Chorus ad lib.

EDWARD ELGAR

Arr. by Rick Parks

Adagio ♩ = 52

The musical score is arranged in three systems, each with three staves. The first system begins with a piano (pp) dynamic and a string section (Sw.) playing. The second system includes a guitar (Gt.) entry with a piano (p) dynamic and a tempo change to 'a tempo'. The third system continues the piece with a mezzo-piano (mp) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Sw. Gt.

poco rit. *a tempo mp* *cresc. poco a poco*

a tempo, legato

rit. *f* G Gt. Full

poco rit. *Largamente* *f* *mp*

Hymn # 186

Create in Me a Clean Heart

Richard W. Hillert

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

The first system of music is in G major (one flat) and 4/4 time. It consists of a treble and bass staff. The treble staff begins with a quarter rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, and a half note F. The bass staff begins with a half note G, followed by a half note B, a half note D, a half note F, and a half note G. The lyrics are written below the treble staff.

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

The second system of music continues in G major and 4/4 time. The treble staff begins with a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a half note G. The bass staff begins with a half note G, a half note B, a half note D, a half note F, and a half note G. The lyrics are written below the treble staff.

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

The third system of music continues in G major and 4/4 time. The treble staff begins with a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a half note G. The bass staff begins with a half note G, a half note B, a half note D, a half note F, and a half note G. The lyrics are written below the treble staff.

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

The fourth system of music continues in G major and 4/4 time. The treble staff begins with a quarter rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, and a half note F. The bass staff begins with a half note G, a half note B, a half note D, a half note F, and a half note G. The lyrics are written below the treble staff.

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 G major (one sharp) and 7/4 time. It consists of a vocal melody in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The system concludes with a double bar line.

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

The second system continues the musical score in 2/4 time. The vocal melody in the treble clef includes a quarter rest before the final notes. The piano accompaniment in the bass clef provides harmonic support with chords and moving lines. The system ends with a double bar line.

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,

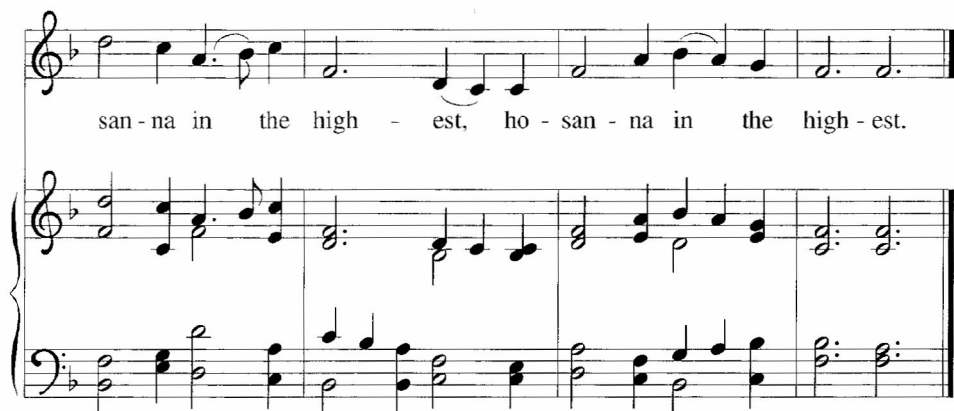
The first system of the musical score is in 6/4 time, featuring a treble and bass staff. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and continues with a series of eighth and quarter notes. The lyrics are written below the treble staff. The piano accompaniment in the bass staff consists of chords and single notes, providing harmonic support for the vocal line.

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

The second system continues the melody and accompaniment. The treble staff melody includes a half note G4, quarter notes A4, B4, and C5, followed by a half note B4, and then a series of eighth and quarter notes. The lyrics are written below the treble staff. The piano accompaniment continues with chords and single notes.

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

The third system concludes the hymn. The treble staff melody includes a half note G4, quarter notes A4, B4, and C5, followed by a half note B4, and then a series of eighth and quarter notes. The lyrics are written below the treble staff. The piano accompaniment continues with chords and single notes.



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 musical notation consists of six measures. Measures 1-4 are in 3/4 time, and measures 5-6 are in 3/4 time. The key signature is one flat (Bb). The melody is in the treble clef, and the bass line is in the bass clef. The melody features a chromatic descent from F to Eb in measure 1, which is the focus of the first instruction. The melody continues with a series of eighth and sixteenth notes, and the bass line provides a harmonic accompaniment with chords and single notes.

The second system of musical notation consists of three measures. The key signature remains one flat (Bb). The melody continues from the first system, featuring a chromatic descent from F to Eb in measure 7, which is the focus of the second instruction. The melody continues with a series of eighth and sixteenth notes, and the bass line provides a harmonic accompaniment with chords and single notes.

Let Us Break Bread Together

1 Let us break bread to - geth - er on our knees;
2 Let us drink wine to - geth - er on our knees;
3 Let us praise God to - geth - er on our knees;

This system contains the first line of the musical score. It features a treble and bass staff in B-flat major (two flats). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff, with three parts indicated by numbers 1, 2, and 3.

let us break bread to - geth - er on our knees.
let us drink wine to - geth - er on our knees.
let us praise God to - geth - er on our knees.

This system contains the second line of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff, with three parts indicated by the words 'let us'.

Refrain

When I fall on my knees, with my face to the ris - ing

This system contains the first line of the Refrain. It features a treble and bass staff in B-flat major. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

sun, O Lord, have mer - cy on me.

This system contains the second line of the Refrain. It continues the melody and accompaniment from the first line of the Refrain. The lyrics are written below the treble staff.

764

Have No Fear, Little Flock

1 Have no fear, lit - tle flock; have no fear, lit - tle
 2 Have good cheer, lit - tle flock; have good cheer, lit - tle
 3 Praise the Lord high a - bove; praise the Lord high a -
 4 Thank - ful hearts raise to God; thank - ful hearts raise to

flock, for the Fa - ther has cho - sen to
 flock, for the Fa - ther will keep you in
 bove, for he stoops down to heal you, up -
 God, for he stays close be - side you, in

give you the king - dom; have no fear, lit - tle flock!
 his love for - ev - er; have good cheer, lit - tle flock!
 lift and re - store you; praise the Lord high a - bove!
 all things works with you; thank - ful hearts raise to God!

1 E \flat to D

2

System 1, measures 1-6. The key signature has two flats (B-flat and E-flat). Measure 1 is marked '1 Eb to D' and measure 2 is marked '2'. The music is in common time (C). Measures 1-2 are connected by a slur. Measures 3-6 are also connected by a slur. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line.

3

System 2, measures 7-10. The key signature has two flats (B-flat and E-flat). Measure 7 is marked '3'. The music is in common time (C). Measures 7-10 are connected by a slur. The melody is in the treble clef, and the bass line is in the bass clef. The piece ends with a double bar line.

My Faith Looks Up to Thee

1 My faith looks up to thee, thou Lamb of Cal - va - ry,
 2 May thy rich grace im - part strength to my faint - ing heart,
 3 While life's dark maze I tread and griefs a - round me spread,
 4 When ends life's tran - sient dream, when death's cold, sul - len stream

Sav - ior di - vine! Now hear me while I pray, take all my
 my zeal in - spire; as thou hast died for me, oh, may my
 be thou my guide; bid dark - ness turn to day, wipe sor - row's
 shall o'er me roll; blest Sav - ior, then, in love fear and dis -

guilt a - way, oh, let me from this day be whol - ly thine!
 love to thee pure, warm, and change - less be, a liv - ing fire!
 tears a - way, nor let me ev - er stray from thee a - side.
 trust re - move; oh, bear me safe a - bove, a ran - somed soul!

Text: Ray Palmer, 1808–1887

Music: OLIVET, Lowell Mason, 1792–1872

Jesus, the Very Thought of You

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (indicated by two sharps) and 4/4 time. The score consists of two systems. The first system contains four vocal parts and a piano accompaniment line. The lyrics for the first system are: 1 Je - sus, the ver - y thought of you fills us with sweet de - light; 2 No voice can sing, no heart can frame, nor can the mind re - call 3 O Hope of ev - 'ry con - trite soul, O Joy of all the meek, 4 O Je - sus, be our joy to - day; help us to prize your love;. The second system continues the vocal parts and piano accompaniment. The lyrics for the second system are: but sweet-er far your face to view and rest with - in your light. a sweet-er sound than your blest name, O Sav - ior of us all! how kind you are to those who fall! How good to those who seek! grant us at last to hear you say: "Come, share my home a - bove."

1 Je - sus, the ver - y thought of you fills us with sweet de - light;
2 No voice can sing, no heart can frame, nor can the mind re - call
3 O Hope of ev - 'ry con - trite soul, O Joy of all the meek,
4 O Je - sus, be our joy to - day; help us to prize your love;

but sweet-er far your face to view and rest with - in your light.
a sweet-er sound than your blest name, O Sav - ior of us all!
how kind you are to those who fall! How good to those who seek!
grant us at last to hear you say: "Come, share my home a - bove."

Text: attr. Bernard of Clairvaux, 1091–1153; tr. Edward Caswall, 1814–1878
Music: ST. AGNES, John B. Dykes, 1823–1876

Introduction

♩ = 126

The musical score is written for piano in 6/4 time, with a tempo of 126 beats per minute. It consists of two systems of staves. The first system has a treble staff with a melodic line starting on a whole note chord (F4, A4) and a bass staff with a rhythmic accompaniment of eighth notes. The second system continues the melody in the treble staff, featuring a triplet of eighth notes (F5, G5, A5) and a decrescendo hairpin. The bass staff continues the eighth-note accompaniment. The key signature has one flat (Bb).

Introduction 1

II: Plenum

I: Trumpet 8', Octave 4'

I Plenum

Ped: Foundations 16', 8', 4'

Tune: Georg Neumark, 1621–1681

Arrangement: Intro. 1, Acc., David Maxwell; Intro. 2, Larry J. Long; copyright © 2009 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Organ, vol. 9, ISBN 978-0-8006-3922-8

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Introduction 2

A musical score for the song 'The Rose Tree'. It consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The middle staff is a bass clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The melody is written in the treble staff, and the accompaniment is written in the two bass staves. The music is in 3/4 time and features a simple, folk-like melody with a key signature of one flat.

[illegible]

A musical score for the song 'The Rose Tree'. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a bass clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The music is written in a simple, folk-like style. The first staff has a melody with a repeat sign. The second staff has a bass line with a repeat sign. The third staff has a bass line with a repeat sign.

A musical score for the song 'The Rose Tree'. It consists of three staves. The top staff is for the treble clef, the middle for the bass clef, and the bottom for a lower bass clef. The key signature is one flat (B-flat), and the time signature is 6/4. The music features a melody in the treble staff, with accompaniment in the bass and lower bass staves. The piece concludes with a double bar line and a repeat sign.

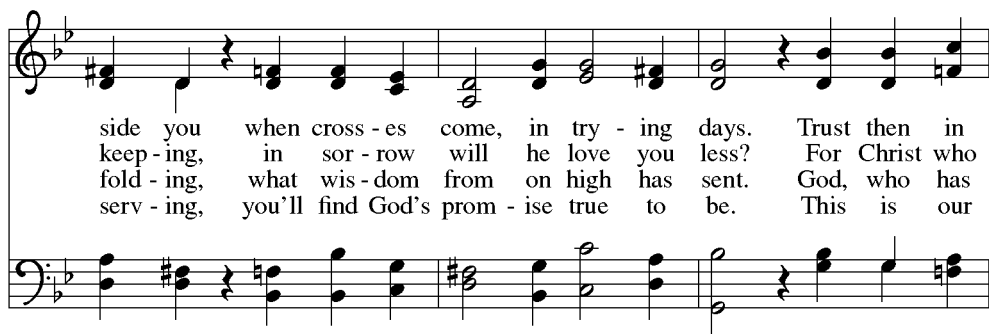
If You But Trust in God to Guide You



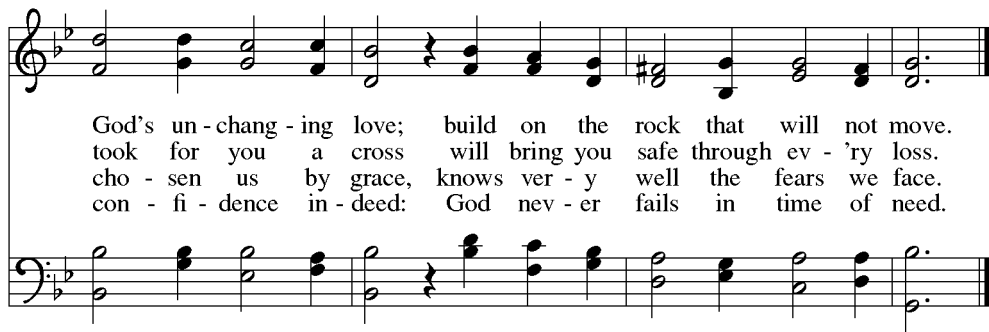
1 If you but trust in God to guide you with gen - tle
 2 What gain is there in anx - ious weep - ing, in help - less
 3 The Lord our rest - less hearts is hold - ing, in peace and
 4 Sing, pray, and keep God's ways un - swerv - ing, of - fer your



hand through all your ways, you'll find that God is there be -
 an - ger and dis - tress? If you are in your Sav - ior's
 qui - et - ness con - tent. We rest in God's good will un -
 ser - vice faith - ful - ly. Trust heav - en's word; though un - de -



side you when cross - es come, in try - ing days. Trust then in
 keep - ing, in sor - row will he love you less? For Christ who
 fold - ing, what wis - dom from on high has sent. God, who has
 serv - ing, you'll find God's prom - ise true to be. This is our



God's un - chang - ing love; build on the rock that will not move.
 took for you a cross will bring you safe through ev - 'ry loss.
 cho - sen us by grace, knows ver - y well the fears we face.
 con - fi - dence in - deed: God nev - er fails in time of need.

Accompaniment

The image displays a piano accompaniment for the hymn 'If You But Trust in God to Guide You'. It consists of two systems of musical notation, each with a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is 4/4. The first system begins with a mezzo-forte (*mf*) dynamic marking. The melody in the treble staff features a triplet of eighth notes in the third measure. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The second system continues the piece with similar rhythmic patterns and chordal support.

Tune: Georg Neumark, 1621–1681

Arrangement: Wendy Lynn Stevens; copyright © 2009 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Piano, vol. 9, ISBN 978-0-8006-2367-8

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A musical score for the song 'The Rose Tree'. The score is written for piano (p) and features a treble and bass clef. The key signature is one flat (B-flat). The melody is in the treble clef, and the accompaniment is in the bass clef. The score consists of two staves. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The accompaniment in the bass clef starts with a quarter note G2, a quarter note A2, and a quarter note B2. The second staff continues the melody and accompaniment. The melody includes a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The accompaniment includes a quarter note G2, a quarter note A2, and a quarter note B2. The score ends with a double bar line.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass Clef, in the key of B-flat major (two flats) and 2/4 time. The melody is primarily in the Treble staff, featuring a series of chords and single notes. The Bass staff provides a harmonic accompaniment with chords and a melodic line. A dynamic marking of *f* (forte) is present in the Bass staff. The score is divided into two systems by a double bar line.

[illegible]

Accompaniment

First system of musical notation. The top staff is in treble clef with a key signature of two flats and a 6/4 time signature. It contains a melodic line with eighth and quarter notes. A bracket indicates a dynamic change: "Full to Trumpet 8'". The bottom two staves are in bass clef with the same key signature and time signature. The middle staff contains a bass line with eighth and quarter notes, and the bottom staff contains a lower bass line with eighth and quarter notes. The system concludes with a double bar line.

Ped: Full to Reed 16'

Second system of musical notation. The top staff continues the melodic line with chords and rests. The middle and bottom staves continue the bass lines with various note values and rests. The system concludes with a double bar line.

Third system of musical notation. The top staff features a melodic line with chords and rests. The middle and bottom staves continue the bass lines with various note values and rests. The system concludes with a double bar line.

Fourth system of musical notation. The top staff features a melodic line with chords and rests. The middle and bottom staves continue the bass lines with various note values and rests. The system concludes with a double bar line.

Postlude on “St. Patrick's Breastplate”

Sw. Bright Reeds 8, 4

Gt. Principals 8, 4

Ped. Principals 16, 8, Gt. to Ped.

Lani Smith

Tune: ST. PATRICK'S BREASTPLATE

Traditional Irish melody

Purposefully ♩ = ca. 100

ff {Gt.}

No Ped. Ped.

6 Sw. *f*

12

17

Duration: 2:10

22

mf { Gt.

No Ped.

27

Ped.

32

cresc.

f

No Ped.

37

+ Prin. 2, Mix.

f

No Ped.

42

ff

Ped.

47

52

57

62

67

rit.

This musical score is for a piano piece, spanning measures 47 to 71. It is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The score is presented in five systems, each with a grand staff (treble and bass clefs).
- Measures 47-51: The first system. The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.
- Measures 52-56: The second system. The right hand continues the melodic line with some chromatic movement, and the left hand maintains the accompaniment.
- Measures 57-61: The third system. The right hand has a more active melody with eighth notes, and the left hand features a prominent bass line with a long note in measure 60.
- Measures 62-66: The fourth system. The right hand plays a series of chords and moving lines, while the left hand continues with a steady accompaniment.
- Measures 67-71: The fifth system. The piece concludes with a deceleration marked 'rit.' (ritardando). The right hand has a long, sustained note in measure 68, and the final measure (71) ends with a double bar line and repeat dots.