

7th Sunday After Pentecost

July 3, 2016

PRELUDE *Mass (1971)-Selections* Leonard Bernstein

WELCOME AND ANNOUNCEMENTS

Page 94 CONFESSION AND FORGIVENESS

**OPENING HYMN** *"A Hymn of Glory Let Us Sing!"*

#393

Page 138 GREETING AND KYRIE

Page 140 *"This is the Feast"*

PRAYER OF THE DAY

O God, the Father of our Lord Jesus, you are the city that shelters us, the mother who comforts us. With your Spirit accompany us on our life's journey, that we may spread your peace in all the world, through your Son, Jesus Christ, our Savior and Lord. Amen.

SPECIAL MUSIC *"Lord I Want To Be A Christian In My Heart"*

Jim Lucas, Arranger

1ST READING Isa 66:10-14

PSALM Ps 66:1-9

2ND READING Gal 6: [1-6] 7-16

Page 142 GOSPEL ACCLAMATION

*"Glory to you, O Lord"*

GOSPEL Luke 10:1-11, 16-20

*"Praise to you, O Christ"*

SERMON

SERMON HYMN *"Guide Me Ever, Great Redeemer"*

#618

Page 105 APOSTLE'S CREED

PRAYERS OF THE PEOPLE

SHARING OF THE PEACE

OFFERTORY *"A Prayer of Quiet Thankfulness"*

Fenton Groden

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

OFFERTORY PRAYER

Page 144 GREAT THANKSGIVING

WORDS OF INSTITUTION

Page 145 LORD'S PRAYER

Page 146 LAMB OF GOD

DISTRIBUTION OF ELEMENTS

#398 *"Holy Spirit, Truth Divine"*

#462 *"Now We Join in Celebration"*

#480 *"O Bread of Life from Heaven"*

POST COMMUNION PRAYER

BLESSING

CLOSING HYMN *"Mine Eyes Have Seen the Glory"*

#890

PASTOR: Go in peace! Serve the Lord!

PEOPLE: **Thanks be to God!**

POSTLUDE *"A Praising"* Gilbert M. Martin

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

S. *mp* come prima Quick fade to silence

son. Ky-ri-e e - le, e - le - i - son, e - lei - son, e - le,

*p marc.* *p*

B. *mp* lei - son. *f* Ky - ri -

*p* *cresc. molto* *fp* *f*

S.2, A. Chri - ste e - le - i - son. Chri - ste e - le - i - son.

*f*

T. i - son, e - le - i - son. Ah Chri -

Bar. *mf* Chri - ste, Chri -

*ff*

2. Hymn and Psalm: "A Simple Song"

(The Celebrant with Guitar is alone on stage, before the closed curtain.  
His Guitar chord wipes out tapes, which fade immediately.)

\* repeat if acoustically necessary

C. *p* 5 *f sub.*

sim - ple song: Lau - da, Lau - dē... Make it up — as you

C. *p* 10 *f*

go a - long: Lau - da, Lau - dē... Sing like you

C. *dim.* *pp*

like to sing. God loves all sim - ple things, For God is the

C. 15 *,ppp*

sim - plest of all, For God is the sim - plest of all. \_\_\_\_\_

attacca



(The curtain rises.)

(20) Poco meno mosso (♩ = 88)

*(sempre tranquillo)*

*optional cut*

*p*

I will sing the Lord a

*(Guitar doubles the melody)*

(25)

new song — To praise Him, to bless Him, to bless the Lord. — I will sing His prai-ses

(30)

while I live All of my days. — Blessed is the man who

*Flute (offstage)*

*p*

*meno p*

(35) *cresc.*

loves the Lord, — Blessed is the man who praises Him. — Lau-da, — Lau-da, —

*mf*

*dim.*

*cresc.*

*mf* *rhythmic (but lightly)*

*dim.*

+ Perc.

C. (40)

*p* Lau-dē... And walks in His ways. *mf* I will lift up my eyes To the

Flute

*p* *warmly* *mf*

C. (45)

hills from whence comes my help. *p* I will lift up my voice to the Lord Sing-ing

*p*

(A Solo boy from the Boys Choir enters.) (50)

*pp* Lau-da, Lau-dē. *cresc. poco a poco* For the Lord is my shade, Is the

Flute (entering) *pp*

*pp* *cresc. poco a poco*

C. *mp* 3 *mf* *cresc.*

shade up-on my right hand, — And the sun shall not smite me by day — Nor the

(Two altar boys appear.)

C. (55) *f* 3 *non dim.* *f sempre*

moon — by night. — Blessed is the man who loves the Lord, —

C. *mf dim. poco a poco* (60) *p*

Lau-da, — Lau-da, — Lau-dē, — And walks in His ways. —

(Solo boy takes Celebrant's guitar. Altar boys invest him with a simple robe.)

C. (65) *Fl. Solo* *espr.*

70

*molto rall. e dim.*

Celebrant

Cadenza (freely)

*quasi f**dim.**p*

Lau-da, Lau-da, Lau - dē,

Lau-da, Lau-da di da di

day... —

a tempo (più lento)

75

All of my days. —

Flute

*pp**quasi rall.*

attacca subito

## 3. Responsory: Alleluia

STAGE

 $\text{♩} = 100$ 

Fl.

TAPE (SIX SOLO VOICES)

Precise and swinging  $\text{♩} = 100$ 

Sop. 1,2 Alto

unis. *pp*

Du - bing, du - bang, du - bong, — Du - bing, du - bang, du - bong, —

Ten. Bar. Bass

unis. *pp*

Du - bing, du - bang, du - bong, — Du - bing, du - bang, du - bong, —

Celesta and Marimba

*pp*Vib. Solo (*motor off*)*pp*DRUMS  
(Traps)*pp*

(non cresc.)

Du - bi - ding, dong, — ding, — dong, ding, dong, —

(non cresc.)

Du - bi - ding, dong, — ding, — dong, ding, dong, —

(non cresc.) Solo

Glock.

(motor on)

Du - bi - ding - i - di - bing, — ding - i - di - bang, ding - i - di - bong, —

Du - bi - ding - i - di - bing, — ding - i - di - bang, ding - i - di - bong, —

Glock. Vib. (Cel. Mar.) Vib. Glock. Vib. (motor off)

Traps

SOPRANO 2  
SOLO

*p cresc. poco a poco*

Du-bing, du-bang, du-bong, —

ALTO SOLO

*cresc. poco a poco*

Du-bing, du-bang, du-bong, — Du-bing, du-bang, du-bong, —

Glock. Vib. *p cresc. poco a poco* Col.

Traps

*non cresc.*

Soprano 1 *Solo mp cresc.* *mf*

Du-bing, du-bang, du - bong. — Du-bing, du-bang, du - bong.

S.2 *mf* *cresc.*

— Du-bing, du-bang, du - bong. — Du - bi - ding, dong, — ding, —

A. *mp* *mf*

— Du - bi - ding, dong, — ding, — dong, ding, dong.

TENOR *Solo mf cresc.*

Du-bing, du-bang, du-bong, —

(Motor on) *mf* *cresc.*

*mp*

*cresc. poco a poco*

S.1 *cresc.*

Du - bi ding, dong, — ding, — dong, ding, dong.

S.2

— dong, ding, dong. —

A. *cresc.*

Du - bi - ding-i - di-bing, — ding-i - di-bang, ding-i - di-bong.

T.

— Du-bing, du-bang, du - bong. — Du - bi - ding, dong, — ding, —

BARITONE *Solo mf cresc.*

Du-bing, du-bang, du-bong, — Du-bing, du-bang, du - bong.

BASS *Solo*

Du-bing, du-bang, du-bong, —

Glock.

Vib. (Motor on)

Vib. Mur. Glock. *f* *ff*

Cel.

**SOPRANO 1** *f* *dim.* *mf*  
 Du - bi - ding-i - di - bing, — ding-i - di - bang, ding-i - di-bong, —

**SOPRANO 2** *dim.* *mf*  
 di - bang, ding-i - di - bong. — Bong, —

**ALTO** *dim.* *mf*  
 — Bong, — Bong, —

**TENOR** *dim.* *dim.*  
 — dong, ding, dong, — Du - bi - ding-i - di bing, — ding-i -

**BARITONE** *dim.* *mf*  
 — Du - bi - ding, dong, — ding, — dong, ding, dong. —

**BASS** *dim.* *mf* *dim.*  
 — Du - bing, du-bang, du - bong. — Du - bi - ding, dong, — ding, —

**Glock.** *dim.* *mf* *dim.* *Vib. (motor on)*  
*Cel.* *Mer.*

**(Traps)** *dim.* *mf dim.* *dim.* *mf dim.*



*mp* *dim.* *p* *dim.*

Bong, \_\_\_\_\_ Bong, \_\_\_\_\_

*mp* *dim.* *p* *dim.*

Bong, \_\_\_\_\_ Bong, \_\_\_\_\_

*mp* *dim.* *p* *dim.*

Bong, \_\_\_\_\_ Bong, \_\_\_\_\_

*mp* *dim.* *p* *dim.*

di-bang, ding-i - di-bong, \_\_\_\_\_ Bong, \_\_\_\_\_

*mp* *dim.* *p*

Du - bi - ding-i - di-bing, — ding-i - di-bang, ding-i - di-bong, \_\_\_\_\_

*mp* *dim.* *p* *dim.*

— dong, ding, dong. \_\_\_\_\_ Du - bi - ding-i - di-bing, — ding-i -

Glock.

*mp* *p* *p* (motor on)

Cel. Cel. Cel.

Traps *mp* *dim. molto* *p*

pp *sub. ff* *Al - le - lu - ia!*

pp *sub. ff* *Al - le - lu - ia!*

pp *sub. ff* *Al - le - lu - ia!*

pp *sub. ff* *Al - le - lu - ia!*

pp *sub. ff* *Al - le - lu - ia!*

pp *ppp* *di-bang, ding-i - di - bong. —*

*Tutti*

*Chime* *ff sub.*

*f*

*Sn. Dr.* *f*

*Cymbal* *ff sub.*

Al - le - lu - ia! — Al - le -

Al - le - lu - ia! — Al - le -

Al - le - lu - ia! — Al - le -

Al - le - lu - ia! — Al - le -

Al - le - lu - ia! — Al - le -

Al - le - lu - ia! — Al - le -

*meno f*

*meno f*

*meno f*

*meno f*

*meno f*

*meno f*

Chime

Cel. Glock.

*sfz*

*meno f*

*mf*

Mar.

Sn. Dr.

*ff*

*mf*

*mf*

3 Cym.

*ff*

*mf dolce* *p* *pp* (♩ = ♩)

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

*mf dolce* *p* *pp*

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

*mf dolce* *p* *pp*

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

*mf dolce* *p* *pp*

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

*mf dolce* *p* *pp*

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

*mf dolce* *Solo pp ma marc.*

lu - ia. Du-bing, du-bang du-bong.

*mp* *pp* (♩ = ♩) + Chime

Traps *pp* *pp*

*pp*

Al

*pp*

le

*pp*

Al

*pp*

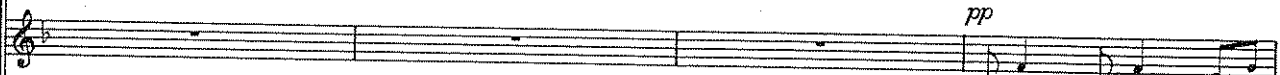
le

*pp*

Al

*pp*

le



Du-bing, du-bang, du-bong.

*pp*

Du-bing, du-bang, du-bong. — Du-bing, du-bang, du-bong. —

*pp sempre*

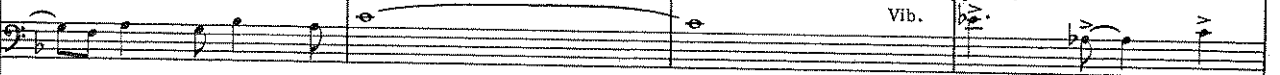
— Du-bing, du-bang, du-bong. —

Du-bi-ding, dong, ding, —

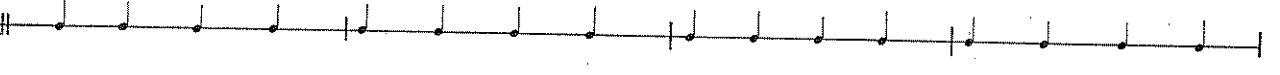
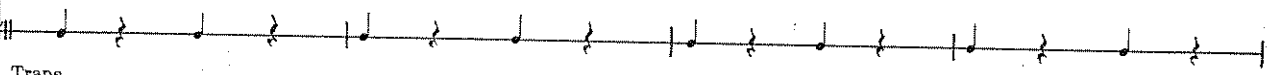
Gl. Cel.



Vib.

*pp sempre*

Traps



lu

lu

lu

*(pp sempre)*

Du-bing, du-bang, du-bong, Du-bi-ding, dong, ding,

*sempre)*

Du-bi-ding, dong, ding, dong, ding, dong,

*(pp sempre)*

dong, ding, dong, Du-bi-ding-i-di-bing, ding-i

*Vib. (motor on)*

*ppp*

FADE  
(long)

*ppp*

ia.

*ppp*

(long)

ia.

*ppp*

(long)

ia.

*ppp*

— dong, ding, dong. — Du - bi - ding-i - di-bing, — ding-i-di-bang, ding-i-di -

*dim.* *ppp*

— Du - bi - ding-i-di-bing, — ding-i - di-bang, ding-i - di-bong. —

di - bang, ding-i-di-bong. —

Chime

*pp* Cel.

(off) *ppp*

(fade)

(fade) *ppp*

(fade) *ppp*

attacca subito

## II FIRST INTROIT (Rondo)

## 1. Prefatory Prayers

(The stage is suddenly flooded with people, light and music.)

**Allegro gioioso** ♩ = 116

Marching Street Band

Tpt. *ff*

Cymbal

Drums *Rim Shots* *ff*

marc.

5

Full Street Chorus

SOPRANO *ff* *con brio*

ALTO *ff* *con brio*

TENOR *ff marc.* *molto* *mf*

BASS *ff marc.* *molto* *mf*

Ky - ri - e! Chri - ste e -

Ky - ri - e! Chri - ste e -

Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i -

Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i -

sub. meno forte

10



lei - son, Chri - ste e - le - i - son, e - lei - son, Chri -  
 lei - son, Chri - ste e - le - i - son, e - lei - son, Chri -  
 son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - e - le - i - son, e - lei - son, Chri -  
 son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - e - le - i - son, e - lei - son, Chri -

*ff*

*ff*

*ff*

*ff*

*f*

(15)  
 te, Ky - ri - e, e - le - i - son, e - le - i - son!  
 te, Ky - ri - e, e - le - i - son, e - le - i - son!  
 te, Ky - ri - e e - le - i - son, e - le - i - son!  
 te, Ky - ri - e e - le - i - son, e - le - i - son!

*div.*

*div.*

(15)  
 te, Ky - ri - e e - le - i - son, e - le - i - son!  
 te, Ky - ri - e e - le - i - son, e - le - i - son!

*ff*

*marc. molto*

(20)

(25)

Sop. *div.* (30)

Glo-ri-a! Glo-ri-a!

Alto *div.*

Glo-ri-a! Glo-ri-a!

Ten. *div.*

Glo-ri-a! Glo-ri-a!

Bass

Glo-ri-a Pa-tri et Fi-li-o, Et Spi-ri-tu-i San-cto!

(30)

*sfz* (Cym.)

*sfz*

*unis.* Ky-ri-e! *div.* Ky-ri-e! (35)

Ky-ri-e! Ky-ri-e!

*unis.* Ky-ri-e! *div.* Ky-ri-e!

Ky-ri-e! Chris-te e-le-i-son, e-lei-son Chris-te.

(35)

*sfz* *sfz*

*Sop. f unis.* Si-cut e-rat in prin-ci-pi-o Et nunc et sem-per, Et in saecula saecu-

*Alto unis. f* Si-cut e-rat in prin-ci-pi-o Et nunc et sem-per, Et in

*Ten. unis. f* Si-cut e-rat in prin-ci-pi-o Et nunc et sem-per, Et in

Si-cut e-rat in prin-ci-pi-o Et nunc et sem-per, Et in

*f* *ff* *ff*

40

lo - rum. A - men A - men.

sae-cu-la saecu-lo - rum. A - men.

saecu-la sae-cu-lo - rum. A - men.

Bass *ff*

In - tro - i - bo ad al -

40

*p* *ff sub.* *pesante* *sim.*

45

Bass

ta - re, ad al - ta - re, in - tro - i - bo, in - tro - i - bo ad al -

50

ta - re De - i.

*Sempre molto marc.* *ff* *festoso*

55

Piano introduction for measure 55, featuring a treble and bass staff with a key signature of two flats and a 3/2 time signature. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a steady accompaniment of eighth notes.

Sop. *ff*  
Ad De - um, ad De - um qui lae - ti - fi - cat ju - ven - tu - tem

Alto *ff*  
Ad De - um, ad De - um qui lae - ti - fi - cat ju - ven - tu - tem

Ten. *ff*  
Ad De - um, ad De - um qui lae - ti - fi - cat ju - ven - tu - tem

Bass *ff*  
Ad De - um, ad De - um qui lae - ti - fi - cat ju - ven - tu - tem

*f marc.*

Vocal and piano accompaniment for measures 55-59. The vocal parts (Soprano, Alto, Tenor, Bass) enter in measure 55 with the lyrics "Ad De - um, ad De - um qui lae - ti - fi - cat ju - ven - tu - tem". The piano accompaniment features a treble staff with a melodic line and a bass staff with a more active, rhythmic line. The tempo and dynamics change to *f marc.* in measure 58.

60

me - am, Ad De - um qui lae - ti - fi - cat ju - ven - tu - tem me - am.

me - am, Ad De - um qui lae - ti - fi - cat ju - ven - tu - tem me - am.

me - am, Ad De - um qui lae - ti - fi - cat ju - ven - tu - tem me - am.

me - am, Ad De - um qui lae - ti - fi - cat ju - ven - tu - tem me - am.

*ff*

Vocal and piano accompaniment for measures 60-64. The vocal parts continue with the lyrics "me - am, Ad De - um qui lae - ti - fi - cat ju - ven - tu - tem me - am." The piano accompaniment continues with a similar rhythmic pattern, ending with a *ff* dynamic marking in measure 64.

Tutti

(65)

*p.* *p.* *p.* *p.* *p.*

*Pesante*  
(hold back!)

Soprano

*p legg. e stacc.*

(75)

A - sper - ges me, —

a - sper - ges Do - mi - ne, A -

Alto

*p legg. e stacc.*

A - sper - ges me, —

a - sper - ges Do - mi - ne, A -

(75)

*dim. molto**p legg.*

Sop.

*p*

(80)

sper - ges me, Hys - so - po, et mun - da - bor, Domine, a - sper - ges me!

Alto

*p**div.*

sper - ges me, Hys - so - po, et mun - da - bor, a - sper - ges me!

(80)

*pp*

(85)

2 Sop. Soli

E - mit - te — lu - cem —

Cls.

*pp*

Cbn.

*stacc.*

(90)

tu - am, Et — ve - ri - ta - tem tu - am, Et — ve - ri - ta - tem,

(95)

ve - ri - ve - ri - ta - tem tu - am.

Tbns.

(Tutti) *ff*

*stacc.*

*ff sub.*

Tbns.

100

*stacc.*

Alto

*f* 3

O - sten - de no - bis, Do - mi - ne, O -

Bass

Do - mi - ne.

(Tbns.)

*f* 3 *marc.*

105

Alto

sten - de no - bis Mi - se - ri - - cor - di - am tu - am.

*f* 3 *f pesante*

110



$\text{♩} = \text{♩}$  Soprano Solo  
*mp* (lyrical)

115

Vi - di a - quam e - gre-di-en - - - tem

(+ Celebrant and more soprani)

De - - - temp - lo ia - te-re dex - - - tro

All Others *f*

Al-le - lu - ia!

Celebrant and all Soprani  
*cresc.*

120

Et - - - om - nes ad quos per-ve - - nit

*f* A - qua is - ta sal - vi fac - ti sunt, Et di - - cent:

Sop. Alto *ff*

Al - le-lu - ia, Al - le-le - lu - ia, ia!

Ten. *ff*

Al - le-lu - ia, Al - le-le - lu - ia, ia!

Bass *ff*

Al - le-lu - ia, Al - le-le - lu - ia, ia!

*ff*

8---  
*sfz*

Al - le-lu - ia, Al - le-le - lu - ia, ia!

Al - le-lu - ia, Al - le-le - lu - ia, ia!

Al - le-lu - ia, Al - le-le - lu - ia, ia!

*sfz*

Al - le-lu - ia, Al - le-le - lu - ia, ia!

Al - le-lu - ia, Al - le-le - lu - ia, ia!

Al - le-lu - ia, Al - le-le - lu - ia, ia!

*sfz*

(135)

*fff* Al - le-lu - ia, Al - le-lu-ia, Al - le-le - lu - ia, ia!

*fff* Al - le-lu - ia, Al - le-lu-ia, Al - le-le - lu - ia, ia!

*fff* Al - le-lu - ia, Al - le-lu-ia, Al - le-le - lu - ia, ia!

(135)

*fff*

## 2. Thrice-Triple Canon: Dominus Vobiscum

Celebrant

(235)

Do - mi - nus vo - bis - cum.

Boys Choir I

Et cum spi - ri - tu tu - o. Do - minus vo - bis - cum, Et cum

Street Chorus *staccato e legg.*

Do - mi - nus vo - bis - cum, Et cum

Chime

(240)

Boys I 1

spi - ri - tu tu - o. Do - mi - nus vo - bis - cum, Et cum spi - ri - tu tu - o. Do - mi - nus vo -

2

spi - ri - tu tu - o. Do - mi - nus vo - bis - cum, Et cum spi - ri - tu tu - o. Do - mi - nus vo -

STREET

3 *p staccato e legg.*

Do - minus vo - bis - cum, Et cum spi - ri - tu tu - o. Do - minus vo - bis - cum, Et cum

CHORUS

4 *p staccato e legg.*

Do - minus vo - bis - cum, Et cum spi - ri - tu tu - o. Do - mi - nus vo -

5 *p staccato e legg.*

Do - mi - nus vo -

Boys I 1

bis - cum, Et cum spi - ri - tu tu - o. Do - mi - nus vo - bis - cum, Et cum

2

bis - cum, Et cum spi - ri - tu tu - o. Do - mi - nus vo - bis - cum, Et cum

STREET

3

spi - ri - tu tu - o. Do - mi - nus vo - bis - cum, Et cum spi - ri - tu tu - o.

4

Do - minus vo - bis - cum, Et cum spi - ri - tu tu - o. Do - mi - nus vo -

CHORUS

5

bis - cum, Et cum spi - ri - tu tu - o. Do - mi - nus vo - bis - cum, Et cum

6 *p staccato e legg.*

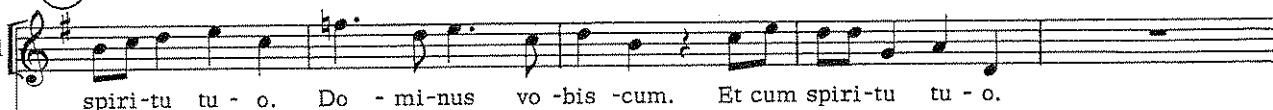
Do - mi - nus vo - bis - cum, Et cum spi - ri - tu tu - o.

7 *p staccato e legg.*

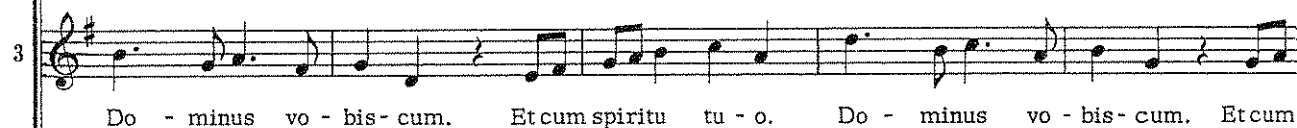
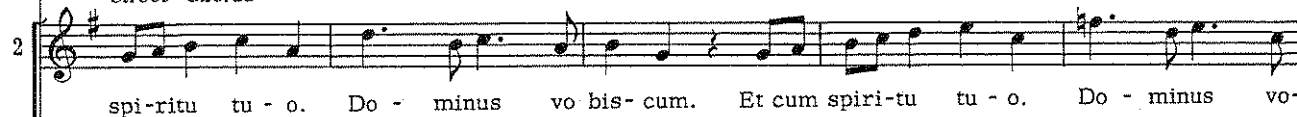
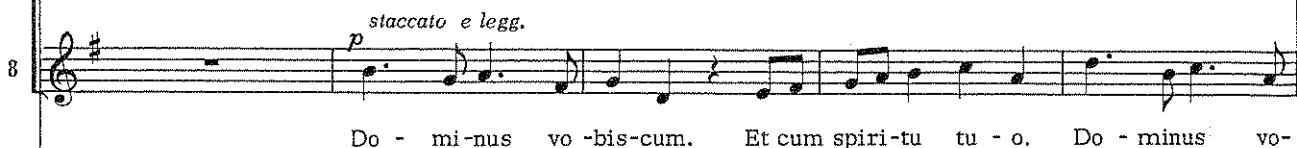
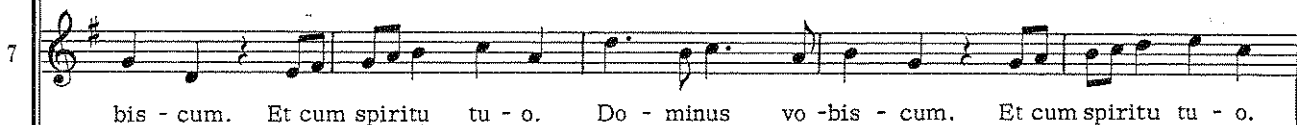
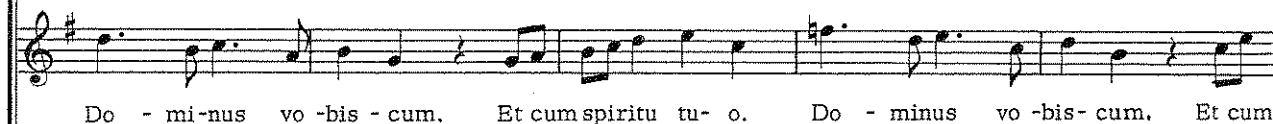
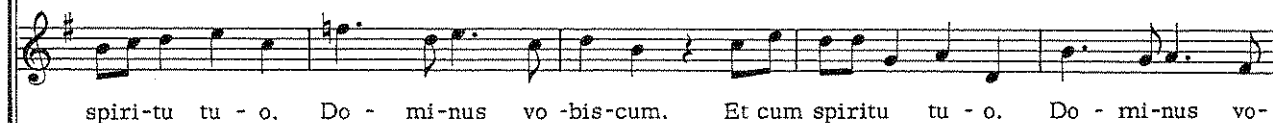
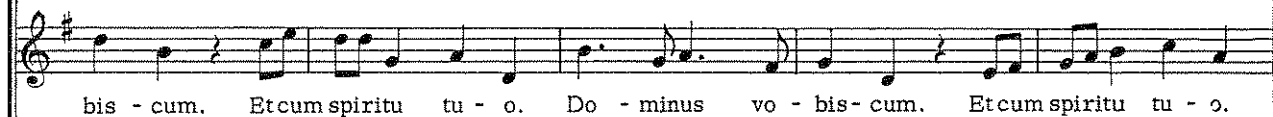
Do - mi - nus vo -

(245)

Boys I

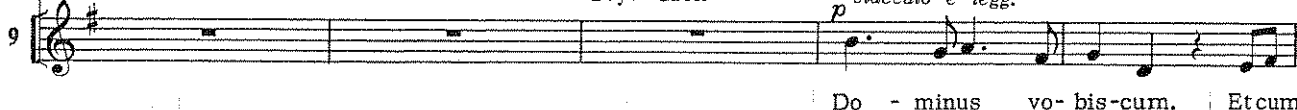


## Street Chorus

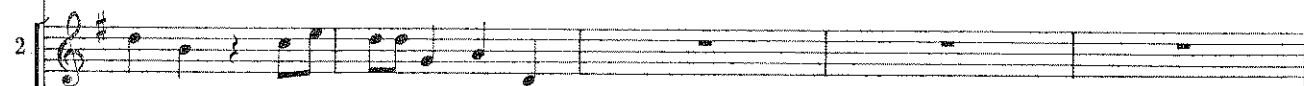
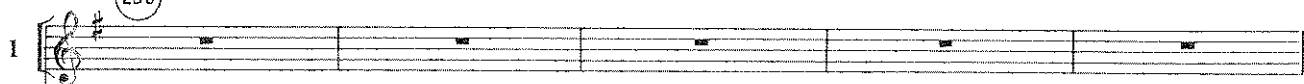
S  
T  
R  
E  
E  
T  
  
C  
H  
O  
R  
U  
S

(245)

## Boys Choir II



(250)



bis-cum, Et cum spi-ritu tu- o.



spiritu tu - o. Do - minus vo - bis - cum. Et cum spiritu tu - o.



Do - minus vo - bis - cum. Et cum spiritu tu - o. Do - minus vo - bis-cum. Et cum



bis-cum. Et cum spiritu tu - o. Do - minus vo - bis-cum. Et cum spiritu tu - o.



spiritu tu - o. Do - minus vo - bis - cum. Et cum spiritu tu - o. Do - minus vo-



Do - minus vo - bis-cum. Et cum spiri-tu tu - o. Do - minus vo-bis -cum. Et cum



bis - cum. Et cum spiritu tu - o. Do - minus vo - bis - cum. Et cum spiritu tu - o.

(250)



spiritu tu - o. Do - minus vo - bis - cum. Et cum spiritu tu - o. Do - minus vo-

(255)

S  
T  
R  
E  
E  
T  
C  
H  
O  
R  
U  
S

4 spi-ri- tu tu - o.

5 Do - mi-nus vo - bis- cum. Et cum spi-ri- tu tu - o.

6 bis - cum. Et cum spiri- tu tu - o. Do - mi-nus vo - bis - cum. Et cum

7 spi-ri- tu tu - o. Do - mi-nus vo - bis - cum. Et cum spi-ri- tu tu - o.

8 Do - mi-nus vo - bis- cum. Et cum spi-ri- tu tu - o. Do - mi-nus vo -

(255)

Boys II 9 bis - cum. Et cum spi-ri- tu tu - o. Do - minus vo- bis - cum. Et cum

(260)

S  
T  
R  
E  
E  
T  
C  
H  
O  
R  
U  
S

6 spi-ri- tu tu - o.

7 Do - mi-nus vo - bis - cum. Et cum spi-ri- tu tu - o.

8 bis - cum. Et cum spi-ri- tu tu - o. Do - mi-nus vo - bis - cum. Et cum

(260)

Boys II 9 spi-ri- tu tu - o. Do - mi-nus vo - bis - cum. Et cum spi-ri- tu tu - o.

## III SECOND INTROIT

## 1. In nomine Patris

(Tempo di Rondo)

Celebrant (speaking)

(The Celebrant kneels.)

*p* 3 3 3 3

In the name of the Fa-ther, and the Son, and the Ho-ly Ghost.

2 Spi-ritu tu-o.

Boys II *p* dim. pp Tape begins

Do - mi-nus vo - bis - cum Et cum Spi-ri-tu tu-o.

Fast and primitive  
prec. = 100, ♩ = 150

(The Acolytes enter, carrying ritual objects, relics, etc.)

Boys

TENOR

*p* ritmico

Men

BASS

*p*

In,

In no-mi - ne Pa - tris, et

Small Folk Band

Finger Cymbals

3+3  
8 4 *p*3 hand drums  
(high  
medium  
low) *p*

TAPE

Speaker placed in remote backstage position.



(The Choir files into the pews and sits.)

*p*  
In no - mi - ne Pa - tris, et Fi - li - i.  
*p*  
In,

Fi - li - i. In no - mi - ne Pa - tris, et Fi - li - i.  
in,

(Solo Vn. or Viola d'amore)  
(Ob. or Shawm)  
*f sub. marc.*  
*f sub.* (+ tambourine)

*p cresc.*  
In  
*p cresc.*  
In,

*p*  
In no - mi - ne Pa - tris,  
*p cresc.*  
In, in,

*molto*  
*p* (2 Tns.)  
*molto*  
*p*  
(tamb. out)

no - mi - ne Pa - tris, In no - mi - ne Fi - li - j, et Spi - ri - tus, et Spi - ri - tus,  
 in, et Spi - ri - tus, et Spi - ri - tus,  
 in, et Spi - ri - tus, et Spi - ri - tus,

*cresc.* *mf cresc.* *f marc.*

3 Drums (+ Tamb.)

Spi - ri - tus Sanc - ti. A - men.  
 Spi - ri - tus Sanc - ti. A - men.  
 Spi - ri - tus Sanc - ti. A - men.  
 Spi - ri - tus Sanc - ti. A - men.

*ff* *mf* *mf*

*ff* *dim.* *p* *gliss.*

*ff* *dim.*

Musical score for the percussion section of "The Carnival of Venice". The score is written for five parts: Oboes (Obs.), Violins (Vns.), 8va, Triangle, Gourd, Bass Drum, and a fifth part (likely another Gourd or Bass Drum). The tempo is marked "Allegretto" and the time signature is 3/8. The score is divided into measures by vertical dashed lines. The first measure is marked "f con brio" (forte with spirit). The second measure is marked "p" (piano). The third measure is marked "f" (forte). The fourth measure is marked "p" (piano). The fifth measure is marked "f" (forte). The sixth measure is marked "p" (piano). The seventh measure is marked "f" (forte). The eighth measure is marked "p" (piano). The ninth measure is marked "f" (forte). The tenth measure is marked "p" (piano). The eleventh measure is marked "f" (forte). The twelfth measure is marked "p" (piano). The thirteenth measure is marked "f" (forte). The fourteenth measure is marked "p" (piano). The fifteenth measure is marked "f" (forte). The sixteenth measure is marked "p" (piano). The seventeenth measure is marked "f" (forte). The eighteenth measure is marked "p" (piano). The nineteenth measure is marked "f" (forte). The twentieth measure is marked "p" (piano). The twenty-first measure is marked "f" (forte). The twenty-second measure is marked "p" (piano). The twenty-third measure is marked "f" (forte). The twenty-fourth measure is marked "p" (piano). The twenty-fifth measure is marked "f" (forte). The twenty-sixth measure is marked "p" (piano). The twenty-seventh measure is marked "f" (forte). The twenty-eighth measure is marked "p" (piano). The twenty-ninth measure is marked "f" (forte). The thirtieth measure is marked "p" (piano). The thirty-first measure is marked "f" (forte). The thirty-second measure is marked "p" (piano). The thirty-third measure is marked "f" (forte). The thirty-fourth measure is marked "p" (piano). The thirty-fifth measure is marked "f" (forte). The thirty-sixth measure is marked "p" (piano). The thirty-seventh measure is marked "f" (forte). The thirty-eighth measure is marked "p" (piano). The thirty-ninth measure is marked "f" (forte). The fortieth measure is marked "p" (piano). The forty-first measure is marked "f" (forte). The forty-second measure is marked "p" (piano). The forty-third measure is marked "f" (forte). The forty-fourth measure is marked "p" (piano). The forty-fifth measure is marked "f" (forte). The forty-sixth measure is marked "p" (piano). The forty-seventh measure is marked "f" (forte). The forty-eighth measure is marked "p" (piano). The forty-ninth measure is marked "f" (forte). The fiftieth measure is marked "p" (piano). The fifty-first measure is marked "f" (forte). The fifty-second measure is marked "p" (piano). The fifty-third measure is marked "f" (forte). The fifty-fourth measure is marked "p" (piano). The fifty-fifth measure is marked "f" (forte). The fifty-sixth measure is marked "p" (piano). The fifty-seventh measure is marked "f" (forte). The fifty-eighth measure is marked "p" (piano). The fifty-ninth measure is marked "f" (forte). The sixtieth measure is marked "p" (piano). The sixty-first measure is marked "f" (forte). The sixty-second measure is marked "p" (piano). The sixty-third measure is marked "f" (forte). The sixty-fourth measure is marked "p" (piano). The sixty-fifth measure is marked "f" (forte). The sixty-sixth measure is marked "p" (piano). The sixty-seventh measure is marked "f" (forte). The sixty-eighth measure is marked "p" (piano). The sixty-ninth measure is marked "f" (forte). The seventieth measure is marked "p" (piano). The seventy-first measure is marked "f" (forte). The seventy-second measure is marked "p" (piano). The seventy-third measure is marked "f" (forte). The seventy-fourth measure is marked "p" (piano). The seventy-fifth measure is marked "f" (forte). The seventy-sixth measure is marked "p" (piano). The seventy-seventh measure is marked "f" (forte). The seventy-eighth measure is marked "p" (piano). The seventy-ninth measure is marked "f" (forte). The eightieth measure is marked "p" (piano). The eighty-first measure is marked "f" (forte). The eighty-second measure is marked "p" (piano). The eighty-third measure is marked "f" (forte). The eighty-fourth measure is marked "p" (piano). The eighty-fifth measure is marked "f" (forte). The eighty-sixth measure is marked "p" (piano). The eighty-seventh measure is marked "f" (forte). The eighty-eighth measure is marked "p" (piano). The eighty-ninth measure is marked "f" (forte). The ninetieth measure is marked "p" (piano). The ninety-first measure is marked "f" (forte). The ninety-second measure is marked "p" (piano). The ninety-third measure is marked "f" (forte). The ninety-fourth measure is marked "p" (piano). The ninety-fifth measure is marked "f" (forte). The ninety-sixth measure is marked "p" (piano). The ninety-seventh measure is marked "f" (forte). The ninety-eighth measure is marked "p" (piano). The ninety-ninth measure is marked "f" (forte). The hundredth measure is marked "p" (piano).

(Hn. open)

+ Pico.

*ff* sub.

*ff* sub.

*ff* sub.

*p*

*p*

*p*

This musical score is for the 'The Dance of the Hours' from the ballet 'The Nutcracker' by Pyotr Ilyich Tchaikovsky. The score is arranged for piano, strings, and percussion. The piano part is in the top system, featuring a melody with various dynamics including *p* (piano) and *ff* (fortissimo). The string section is in the middle system, with dynamics ranging from *ff sub.* (fortissimo, sotto voce) to *p* (piano). The percussion section is in the bottom system, including Cymbals (Cymb.), Bass Drum (B.D.), and Snare Drum (Sn.), with dynamics like *ff* and *ff sub.* The score is written in 2/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

Musical score for a percussion ensemble and strings. The score is divided into three systems. The first system includes staves for Trgl., Gourd, Cymb., B. D., and Tamb., 3 Drums. The second system continues the percussion parts. The third system includes a string section (Hn.) and continues the percussion parts.

**First System:**

- Trgl.:** Treble clef, 2/4 time. Dynamics: *f*, *p*, *ff sub.*
- Gourd:** Treble clef, 2/4 time. Dynamics: *p*, *ff sub.*
- Cymb.:** Treble clef, 2/4 time. Dynamics: *p*, *ff sub.*
- B. D.:** Treble clef, 2/4 time. Dynamics: *p*, *ff sub.*
- Tamb., 3 Drums:** Treble clef, 2/4 time. Dynamics: *p*, *ff sub.*

**Second System:**

- Trgl.:** Treble clef, 2/4 time. Dynamics: *f*, *ff sub.*
- Gourd:** Treble clef, 2/4 time. Dynamics: *f*, *ff sub.*
- Cymb.:** Treble clef, 2/4 time. Dynamics: *f*, *ff sub.*
- B. D.:** Treble clef, 2/4 time. Dynamics: *f*, *ff sub.*
- Tamb., 3 Drums:** Treble clef, 2/4 time. Dynamics: *f*, *ff sub.*

**Third System:**

- Hn.:** Treble clef, 2/4 time. Dynamics: *f*, *ff sub.*
- Trgl.:** Treble clef, 2/4 time. Dynamics: *f*, *ff sub.*
- Gourd:** Treble clef, 2/4 time. Dynamics: *f*, *ff sub.*
- Cymb.:** Treble clef, 2/4 time. Dynamics: *f*, *ff sub.*
- B. D.:** Treble clef, 2/4 time. Dynamics: *f*, *ff sub.*
- Tamb., 3 Drums:** Treble clef, 2/4 time. Dynamics: *f*, *ff sub.*

The score concludes with a *f* dynamic marking and the instruction *(non dim.)*.

(The Celebrant stands and raises his arms.)

Celebrant  
(speaking)

Let us rise and pray.

Trg. *p*  
Gourd *p*  
Cym. *p*  
B. Dr. *mf*  
3 Drums *f*  
*mf*  
*p*

(All rise.)

(Hn. solo)  $(\text{♩} = \text{♩})$   
*pp*  
*p dolce*  
*niente*  
3 Drms. *pp*  
*niente*

Celebrant

Almighty Father, bless this house.

And bless and protect all who are assembled  
in it.

*poco rall.*  
*p sempre*  
(as before)  
*pp*  
*niente*  
attacca

# 2. Prayer for the Congregation (Chorale: "Almighty Father")

**Adagio**

SOPRANO

⑤

*pp sempre*

ALTO *pp sempre* Bless us and

TENOR Al - might-y Fa - ther, in - cline Thine ear: Bless us and

BASS *pp sempre* *div. unis.* Al - might-y Fa - ther, in - cline Thine ear: Bless us and

**Adagio**

(for rehearsal only)

Drums  $\frac{3+3}{8 \ 4}$  *pp* niente

all those who have gath - ered here. Thine an - gel send us—

all those who have gath - ered here. Thine an - gel send us—

all those who have gath - ered here. Thine an - gel send us—

all those who have gath - ered here.

⑩

(for rehearsal only)

*dolce* (15)

And fill with grace

*dolce*

Who shall de - fend us all. And fill with grace

*dolce*

Who shall de - fend us all. And fill with grace

*div. dolce unis.*

Who shall de - fend us all. And fill with grace

(15)

(The Celebrant gestures  
all to sit.)

*ppp*

All who dwell in — this place. A - men.

*ppp*

All who dwell in — this place. A - men.

*ppp*

All who dwell in — this place. A - men.

*ppp* *div.*

All who dwell in — this place. A - men.

Drums as before  $\frac{3}{8} + \frac{3}{4}$  *pp* repeat into Oboe solo  
attacca

## V MEDITATION No. 1

Lento assai, molto sostenuto (♩ = 63)

Vn. I *fp*  
 (Vo.) *f con intensità (sempre f)*  
 Vn. II *f*  
 Vla. *pp*

⑤ *f* *fp* *pp*  
*cresc. molto* *f* *p* *poca* *non cresc.*

⑩ , Org. *pp*

⑮ *Tranquillo*  
 Strgs. *pp*  
 (non cresc.)

⑳ *cresc.*



(25)

*f cresc. molto* *sf*

Cb. *fff* *ruvido*

*sempre molto marcato*

(30)

Vla. II *f marc.*

Vc. *sempre cresc.*

Vla.

Cym. *pp*

(35)

*fff marcato*

*dim. molto*

*fff marc.*

*dim. molto*

*p*

Cym. *ff*

*poco rall.***Meno mosso** (peacefully)

Vn. Solo

40

*p molto*

*pp dolcissimo*

*pp*

Cl.

Cymb. #

*pp*

45

*f sub.*

*pp sub.*

*f sub.*

Org.

Str.

50

**Poco meno**

Org.

*pp sub.*

*non cresc.*

Basses

*ppp*

*misterioso*

(Str.soli + Org.)

55

tutti  
(Str.)

*pp*

*molto dim.*

very long

attacca

## VI GLORIA

## 1. Gloria Tibi

Celebrant (*with joyous excitement,  
half-whispered*)

Vivo ♩ = 100, ♩ = 150

⑤

CELEBRANT

Glo-ri-a ti-bi,

BOYS CHOIR

Vivo ♩ = 100, ♩ = 150

⑤

STAGE  
WIND-  
ORCHESTRA

STAGE WIND-ORCHESTRA

3 BONGOS (*played by Celebrant*)

*f* *dim.* *p marc.*

*f* *dim.* *p*

C. Glo-ri-a ti-bi, Glo-ri-a:

⑩

BOYS

div. *mf*

Glo-ri-a ti-bi, Glo-ri-a ti-bi, Glo-ri-a:

BOYS

*mf*

*mf*

⑩

simile

C. *p grazioso* (15) *unis. p cresc.*

Glo-ri-a Pa - tri, Glo-ri - a Fi - li - o,

Glo-ri-a Pa - tri, (15) Glo-ri - a Fi - li -

*p cresc.*

*tacet*

C. *mf p sub.* (20)

Et (t) Spi-ri-tu - i San - cto.

O, Spi-ri - tu - i

*p dolce*

*p sub. f* (20)

Bongo in C

C. (25) *p*

Lau - da-mus te,

*dim. p*

San - cto. Lau - da - mus, (25)

*pp*

Bongo in C

A - do - ra - mus te, \_\_\_\_\_ Glo - ri - fi - ca - mus te, \_\_\_\_\_ Be - ne - di - ci - mus  
 A - do - ra - mus, \_\_\_\_\_ Glo - ri - fi - ca - mus, \_\_\_\_\_  
 te. \_\_\_\_\_ Glo - ri - a Pa - tri, \_\_\_\_\_ Glo - ri - a Pa - tri, \_\_\_\_\_  
 te! \_\_\_\_\_ Glo - ri - a Pa - tri, \_\_\_\_\_  
 Be - ne - di - ci - mus, Be - ne - di - ci - mus te! \_\_\_\_\_ Glo - ri - a Pa - tri, \_\_\_\_\_  
 Glo - ri - a Fi - li - o, \_\_\_\_\_ Et \_\_\_\_\_ (t) Spi - ri - tu - i  
 Glo - ri - a Pa - tri, \_\_\_\_\_ Glo - ri - a Fi - li - o, \_\_\_\_\_  
 p *grazioso*

San - cto. \_\_\_\_\_

Spi - ri - tu - i San - cto. \_\_\_\_\_

Glo - ri - a!

Glo - ri - a!

dim.

Bongo in C

Bongo

Bongos

*f marc.*

*f*

*pp*

*cresc. molto*

*pp*

*cresc. molto*

45

45

50

55

60

Bongos *tacet*

65 *f*

*cresc.* *p sub.*

Bongo in C *f*

70 *p* *f* *pp*

Bongo in C *f* *dim.*

*cresc.* *mf* *sim.*

Celebrant *ff*

Boys Choir *div. ff*

Glo-ri - a Pa-tri, —

Glo-ri - a Pa-tri, —

80 *f marc.*

Detailed description: This is a page of a musical score, page 105. It features a piano accompaniment with treble and bass staves, and a bongo part on a single-line staff. There are also vocal parts for a Celebrant and a Boys Choir. The score is divided into measures, with measure numbers 60, 65, 70, 75, and 80 marked. Dynamics include *p* (piano), *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), and *ff* (fortissimo). Performance instructions include *cresc.* (crescendo), *dim.* (diminuendo), *sub.* (subito), *sim.* (similiter), *marc.* (marcato), *tacet*, and *div.* (divisi). The vocal parts have lyrics: "Glo-ri - a Pa-tri, —".

C. 85

Glo-ri - a Pa - tri, \_\_\_\_\_ Glo-ri - a Fi - li - o, \_\_\_\_\_ Et \_\_\_\_\_ (t)

*dim. unis. mf p*

\_\_\_\_\_ Glo-ri - a Pa - tri, \_\_\_\_\_ Glo - ri - a Fi - li - o, \_\_\_\_\_

*dim. mf*

85

C. 90

Spi-ri - tu - i San - cto. \_\_\_\_\_

*p*

Spi-ri - tu - i San - cto. \_\_\_\_\_

*p*

*p grazioso*

*f*

*p*

90

C. 95

Glo - ri - a!

*f*

Glo - ri - a!

*f*

95

*f*

*dim.*

*f sub.*

*pp*



## 2. Gloria in Excelsis

Celebrant (embracing Boys, in shout of praise): Glory to God in the Highest and Peace on Earth to Men of Good Will! (He is interrupted by the "Gloria in Excelsis")

**Choir**

**Con brio**  $\text{♩} = 100$  **SOPRANO, ALTO** *ff*

Glo - ri - a in ex-cel-sis De-o, et in

**TENOR, BASS** *ff*

Glo - ri - a in ex-cel-sis De-o, et in

**PIT ORCH.**

**Con brio**  $\text{♩} = 100$  *ff con fuoco* *mf*

(100) *mp sub.* Lau - (u) - da-mus te,

ter-ra pax ho-minibus bo-nae vo-lun-ta - tis.

*mp sub.* Lau - (u) - damus te,

ter-ra pax homini-bus bo-nae vo-lun-ta - tis.

(100) *f* *p sub.*

(105) A - do-ramus te, Be-ne - di-ci-mus te, Glori-fi- ca - mus te.

A - do-ramus te, Be-ne - di-ci-mus te, Glori-fi-ca - mus te.

(105) *ff sub.*

S. A.

*ff*

110

Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam

T. B.

*ff*

Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam

110

*mf*

115

*mp sub.*

glo - ri - am tu - am:

*mp sub.* Do - mi - ne De - us, Rex cae - le - stis.

glo - ri - am tu - am:

Do - mi - ne De - us, Rex cae - le - stis.

115

*p sub.*

De - us Pa - ter o - mni - po - tens. Do - mi - ne

*div.* Fi - li u - ni - ge - ni - te, Je - su

De - us Pa - tri o - mni - po - tens, Do - mi - ne

*div.* Fi - li u - ni - ge - ni - te, Je - su

(120) *div.* *unis.*

Chri - ste; Do-mi-ne De - us, A - gnus De - i, Fi-li-us Pa - tris:—

*div.* *unis.*

Chri - ste; Do-mi-ne De - us, A - gnus De - i, Fi-li-us Pa - tris:—

(120)

*dim.* (125) *p*

Qui ————— tol -

*dim.*

(125) *sfz* *dim. molto* *p*

S. A. (130)

- lis pec - ca - - ta mun - di,

TENOR *div.* *p*

mi - se-re - re no - bis; sus - ci-pe

BASS *div.* *p* *>*

(130) mi - se-re - re no - bis; sus - ci-pe

(130)

S. A.

(135)

Qui — se - des ad dex -

T. *unis.* de-pre-ca-ti - o-nem nos - tram; Qui — se - des ad dex -

B. *unis.* de-pre-ca-ti-o-nem nos - tram; Qui — se - des ad dex -

*cresc.*

S. A.

*f marc.*

- ter - am Pa - tris, mi - se - re-re,

T. B. *f marc.* - ter - am Pa - tris, mi - se - re-re,

*mf f marc.*

(140)

*cresc.* mi - se - re-re no -

*cresc.* mi - se - re-re no -

(140)

*cresc.*

S. A.

(145)

(145)

tu so-lus San-ctus, Tu so-lus Do-mi-nus, Tu so-lus Al-tis - si-mus,

tu so-lus San-ctus, Tu so-lus Do-mi-nus, Tu so-lus Al-tis - si-mus,

(150)

(150)

*mp sub.*

(155)

*mp sub.*

Je - su Christe, cum San-cto Spi-ri-tu; in glo-ri-a De-i Pa-tris. A-men.

Je - su Christe, cum San-cto Spi-ri-tu; in glo-ri-a De-i Pa-tris. A-men.

CHOIR  
and  
PIT. ORCH.  
tacet

*p sub.*

(155)

attacca subito

## 3. Trope: "Half of the People"

**STREET CHORUS**

S. A. (jumping to their feet) *ff* *v*

A - men! \* Half of the people are stoned And the

T. B. (jumping to their feet) *ff* *p*

A - men! Half of the people are stoned And the

**STAGE BAND**

(160) *mp*

other half are waiting for the next e - lec - tion. Half the people are

other half are waiting for the next e - lec - tion. Half the people are

(160) *p sub.*

(165) *f sub.*

drowned And the oth-er half are swimming in the wrong di - rec - tion. They call it

drowned And the oth-er half are swimming in the wrong di - rec - tion. They call it

(165)

\*This quatrain was a Christmas present from Paul Simon. Gratias. L.B.

(During this sequence, the Acolytes place an elaborate stole on the Celebrant's shoulders.)

*div.* *>* *unis.* *div.* *>*

Glo - ri - ous Li - ving, They call it Glo - ri - ous

*div.* *>* *unis.* *div.* *>*

Glo - ri - ous Li - ving, They call it Glo - ri - ous

*170* *unis.* *dim.*

Li - ving, And, ba - by, where does that leave you, \_\_\_\_\_

*170* *unis.* *dim.*

Li - ving, And, ba - by, where does that leave you, \_\_\_\_\_

*175* *p*

You \_\_\_\_\_ and your kind?...

*p* *>*

You \_\_\_\_\_ and your kind?...

*175* *dim. molto* *p*

## (Street Chorus)

S. A. (180)

- (nd) - you. —

T. B.

- (nd) - you. —

CHOIR (MEN)

T. *p div.*

... Mi - se - re - re no - bis, sus - ci - pe de - pre - ca - ti - o - nem nos - tram.

B. *p div.*

... Mi - se - re - re no - bis, sus - ci - pe de - pre - ca - ti - o - nem nos - tram.

(180)

*cresc.* *f* (185)

and your youth — and your mind? —

*cresc.* *f*

and your youth — and your mind? —

(185)

*cresc.* *mf*



*marc.*

No - - where, - no - - where, -

*marc.*

No - - where, - no - - where, -

*f marc.*

(190)

no - - - - where,

no - - - - where,

(190)

(195) *Wonen div. wild*

*fff*

No - where, no - where, no - where, no - where.

*Men unis. wild*

*fff*

Half of the people are stoned And the other half are waiting for the next e-lec-tion...

(195)

*fff*

(200) All Electronic Instruments

*fff squillando* *p* *dim.* *rall.* *attacca*

(205)

## 4. Trope: "Thank You"

Meno mosso (Moderato) ♩ = 72

W.W. Quintet

*f* *p* *pp* *non stacc.*

(210)

Ob.  
in pit

SOPRANO SOLO

*p* *mp* *pp* *p*

(215)

There once were days so bright, —

*f* *mf* *espr.* *f rhythmically*

(220)

— And nights when eve-ry crick-et call seemed right, And I sang Glo - ri - a, —

## VII MEDITATION No. 2

Andante sostenuto  $\text{♩} = 69$ 

Strgs. Perc.

5

10

Var. I (Vc.)

+ Cym.

Vla.

pespr.

8

Cb. pizz.

15

+ Vn. 2

poco cresc. mp

poco cresc.

Vc.

mp

20

murmurando

Meno sostenuto

+ Vn. 1

dim.

pp

ppp

cresc. poco a poco

(poco avanti)

cresc.

8

Vn. 1-2

(25)

*f* sempre cresc.

Vla. Vc.

*fff*

poco accel.

♩ = ♩ **Con moto**

Var. II

(30)

(Organ) *fff*

Var. III

*fff* 3

3

(35)

Var. IV

*rall.*

*Più lento*  
*trattenuto*

*non rubato*

*cresc.*

Pno. solo

*pp*

*pppp*

org. pedal

**Rall.**

*long*

## Coda

a tempo primo  $\text{♩} = 69$

Cel. 2 Vn. Soli

40

mp

mp 3

Org.

Strgs. + Vib.

Timp. Cb .

(Two altar boys enter, one bearing a large Bible,

*pp* Vc. solo

*p* espr.

Vla.

220

45

cresc. un poco

non cresc.

*the other a censor. The Celebrant censes the book and kisses it.)*

50

777

*dim*

10

ny

pp sempre

**Più mosso ( Presto )**

(55)

777

*fff* <sup>3</sup> tutta forza

SSP

+ Timp.

8-

Sn. Dr.

ppp

*molto*

B. Dr.

attacca

## XIV SANCTUS

(As he finishes singing, the Celebrant seizes the Sanctus Bell and rings it loudly.)

**Allegretto con anima** ♩ - 138

⑤

(The Boys' Choir rush onstage.)

Celebrant (shouting)

Holy! Holy! Holy is the Lord God of Hosts! Heaven and earth are full of Thy glory!

Sanctus Bell

PIT ORCH.

Orech.

*f*

*mf*

Boys' Choir I (Throughout the Sanctus, the Celebrant is preparing communion.)

⑩

*f div.*

San-ctus, San-ctus, San-ctus Do-mi-nus De-us Sa-ba-oth.

Bells

*mp*

*sim.*

*mp brillante*

*pizz.*

*mf cresc.*

*sim.*

Boys' Choir II

*div.*

*f*

San-ctus, San-ctus, San-ctus Do-mi-nus De-us Sa-ba-oth.

*sempre stacc.*

8<sup>va</sup>

15 (Horn.)

*f*  
(+Stage Winds and Glock.)

*f brillante*

*sf*

20

25

Boys I  
*div. mf*

*mf*

*mf*

Ple - ni sunt coe - li et — ter - ra Glo-ri - ae tu - ae. —

## Boys II

*div. f*

(30)

Ple - ni sunt coe - li et ter - ra Glo - ri - ae tu - ae.

*dolce*

8- (Bells)

(35)

## Boys I

*div. mf*

(40)

O - san -

*più f**sf**mf cresc.*

Boys

na!

*div. mf**f**ff**f*

O - san - na!

O -



(45) *Tutti div.*

*ff*

I  
II

san - - - na!

Bells

*ff*

*sfz*

(50)

*unis. mf sonore*

(55)

*div. f*

I

Be - ne - di - ctus qui ve - nit in - no - mi - ne, qui ve - nit

*unis. mf sonore*

*f div.*

II

Be - ne - di - ctus qui ve - nit in - no - mi - ne Do - mi - ni,

(55)

Bells

*mf*

I  
II

(60) *mp* *mf*

in no - mi - ne Do - mi - ni. O - san -

Do - mi - ni. O - san -

(60) *mf*

Boys I - II

*f* *ff* *molto*

na! O - san - na! O -

*f* *molto*

*fff marcato* (The boys disperse.)

sanna in ex-cel-sis! O - sanna in excelsis!

*fff* (70) *f*

5 Bongos

*fff* *dim.*

## (Dance.)

*p*

*ppp mistico, poco agitato*

Bongos

*f* *dim. to* *mp* *ppp*

75

*mp* *mf*

*mf*

*mf*

80

*pp* *meno pp* *mf* *warm and lyrical*

*mp* *pp* *cresc.* *f*

85

*cresc.*

*cresc.*

# 2. Prayer for the Congregation (Chorale: "Almighty Father")

**Adagio**

SOPRANO

⑤

*pp sempre*

ALTO *pp sempre* Bless us and

TENOR Al - might-y Fa - ther, in - cline Thine ear: Bless us and

BASS *pp sempre* *div. unis.* Al - might-y Fa - ther, in - cline Thine ear: Bless us and

**Adagio**

(for rehearsal only)

Drums  $\frac{3+3}{8 \ 4}$  *pp* niente

all those who have gath - ered here. Thine an - gel send us—

all those who have gath - ered here. Thine an - gel send us—

all those who have gath - ered here. Thine an - gel send us—

all those who have gath - ered here.

⑩

(for rehearsal only)

*dolce* (15)

And fill with grace

*dolce*

Who shall de - fend us all. And fill with grace

*dolce*

Who shall de - fend us all. And fill with grace

*div. dolce unis.*

Who shall de - fend us all. And fill with grace

(15)

(The Celebrant gestures  
all to sit.)

*ppp*

All who dwell in — this place. A - men.

*ppp*

All who dwell in — this place. A - men.

*ppp*

All who dwell in — this place. A - men.

*ppp* *div.*

All who dwell in — this place. A - men.

Drums  
as before  $\frac{3}{8} + \frac{3}{8}$  *pp* repeat into Oboe solo  
attacca

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**

Blessed be the holy Trinity,  
one God, who forgives all our sin, whose mercy endures forever.

**Amen.**

*Leader:*

Almighty God, to whom all hearts are open, all desires known, and from whom no secrets are hid:  
cleanse the thoughts of our hearts by the inspiration of your Holy Spirit, that we may perfectly love you  
and worthily magnify your holy name, through Jesus Christ our Lord. **Amen.**

*Leader:*

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

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

Gracious God,

**have mercy on us. We confess that we have turned from you and given ourselves into the power of  
sin. We are truly sorry and humbly repent. In your compassion forgive us our sins, known and  
unknown, things we have done and things we have failed to do.**

**Turn us again to you, and uphold us by your Spirit, so that we may live and serve you in newness of  
life through Jesus Christ, our Savior and Lord. Amen**

God, who is rich in mercy, loved us even when we were dead in sin, and made us alive together with  
Christ. By grace you have been saved. In the name of Jesus Christ, your sins are forgiven. Almighty God  
strengthen you with power through the Holy Spirit, that Christ may live in your hearts through faith.

**Amen.**

## Introduction

The musical score is written for organ and consists of three systems. The first system includes a dynamic marking of *ff* and a pedal instruction: "Ped: Full, + Reed 16'". The notation features a treble and bass staff for the organ, with a key signature of two sharps (D major) and a 4/4 time signature. The introduction is characterized by a rhythmic pattern of eighth and sixteenth notes in the right hand, while the left hand provides a steady accompaniment. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

Tune: Geistliche Kirchengesänge, Köln, 1623

Arrangement: Joseph A. Bogner; copyright © 2008 Augsburg Fortress. All rights reserved.

*Introductions and Alternate Accompaniments for Organ, vol. 3, ISBN 978-0-8006-3916-7*

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## Introduction

The introduction is written for piano in D major (two sharps) and 3/4 time. It consists of two systems of music. The first system has four measures, with the first measure containing a whole rest in both staves. The second system has four measures, with the first measure containing a whole rest in both staves. The music features a mix of eighth and sixteenth notes in the right hand and chords and eighth notes in the left hand. The key signature is D major, and the time signature is 3/4. The piece concludes with a final chord in the right hand and a whole rest in the left hand.

Tune: *Geistliche Kirchengesänge*, Köln, 1623

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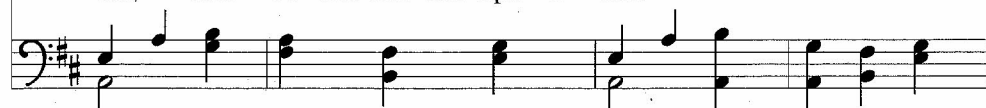
1 A hymn of glo - ry let us sing! New hymns through-out the world shall  
 2 The ho - ly ap - os - tol - ic band up - on the Mount of Ol - ives  
 3 To whom the shin - ing an - gels cry, "Why stand and gaze up - on the  
 4 "You see him now, as-cend-ing high up to the por-tals of the  
 5 O ris - en Christ, as-cend-ed Lord, all praise to you let earth ac -



ring: Al-le - lu - ia! Al-le - lu - ia! Christ, by a road be - fore un -  
 stand, Al-le - lu - ia! Al-le - lu - ia! and with his faith-ful fol-l'wers  
 sky?" Al-le - lu - ia! Al-le - lu - ia! "This is the Sav-ior!" thus they  
 sky." Al-le - lu - ia! Al-le - lu - ia! "Here - af - ter Je - sus you shall  
 cord: Al-le - lu - ia! Al-le - lu - ia! You are, while end-less a - ges



trod, as - cends un - to the throne of God.  
 see their Lord as-cend in maj - es - ty.  
 say, "this is his glo-rious tri-umph day!" Al-le - lu - ia! Al-le -  
 see re - turn-ing in great maj - es - ty."  
 run, with Fa - ther and with Spir - it one.



lu - ia! Al-le - lu - ia, al-le - lu - ia, al-le - lu - ia!



# Accompaniment

The first system of musical notation consists of three staves. The top two staves are joined by a brace and are in treble and bass clefs with a key signature of two sharps (F# and C#) and a 3/4 time signature. The top staff contains a melody with eighth and sixteenth notes, including a grace note. The bottom staff of this system contains a bass line with eighth notes. The third staff is a single bass line with eighth notes.

The second system of musical notation consists of three staves. The top two staves are joined by a brace and are in treble and bass clefs with a key signature of two sharps (F# and C#) and a 3/4 time signature. The top staff contains a melody with eighth and sixteenth notes, including a grace note. The bottom staff of this system contains a bass line with eighth notes. The third staff is a single bass line with eighth notes.

The third system of musical notation consists of three staves. The top two staves are joined by a brace and are in treble and bass clefs with a key signature of two sharps (F# and C#) and a 3/4 time signature. The top staff contains a melody with eighth and sixteenth notes, including a grace note. The bottom staff of this system contains a bass line with eighth notes. The third staff is a single bass line with eighth notes.

The fourth system of musical notation consists of three staves. The top two staves are joined by a brace and are in treble and bass clefs with a key signature of two sharps (F# and C#) and a 3/4 time signature. The top staff contains a melody with eighth and sixteenth notes, including a grace note. The bottom staff of this system contains a bass line with eighth notes. The third staff is a single bass line with eighth notes.

## Accompaniment 1

The musical score for Accompaniment 1 is written for piano in D major (two sharps) and 4/4 time. It consists of three systems of music, each with a treble and bass staff. The first system begins with a repeat sign. The melody is primarily in the treble staff, while the bass staff provides harmonic support with chords and moving lines. The second system continues the melodic and harmonic development. The third system concludes the piece with a final cadence.

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(Opt. coda)

A musical score for piano, marked "(Opt. coda)". The score is written for two staves, Treble and Bass, in the key of D major (two sharps). The time signature is not explicitly shown but appears to be 4/4. The piece consists of 12 measures. The first measure features a half note D4 in the treble and a half note D3 in the bass. The second measure has a quarter note E4 in the treble and a quarter note E3 in the bass. The third measure has a quarter note F#4 in the treble and a quarter note F#3 in the bass. The fourth measure has a quarter note G4 in the treble and a quarter note G3 in the bass. The fifth measure has a quarter note A4 in the treble and a quarter note A3 in the bass. The sixth measure has a quarter note B4 in the treble and a quarter note B3 in the bass. The seventh measure has a quarter note C5 in the treble and a quarter note C4 in the bass. The eighth measure has a quarter note D5 in the treble and a quarter note D4 in the bass. The ninth measure has a quarter note E5 in the treble and a quarter note E4 in the bass. The tenth measure has a quarter note F#5 in the treble and a quarter note F#4 in the bass. The eleventh measure has a quarter note G5 in the treble and a quarter note G4 in the bass. The twelfth measure has a quarter note A5 in the treble and a quarter note A4 in the bass. The piece ends with a double bar line.

## Accompaniment 2

This musical score, titled "Accompaniment 2", is written for piano and consists of four systems of music. The key signature is D major, indicated by two sharps (F# and C#) at the beginning of each system. The time signature is not explicitly shown but appears to be 4/4 based on the note values.

The first system features a treble staff with a melodic line of eighth and sixteenth notes, and a bass staff with a steady eighth-note accompaniment. The second system continues the melodic development in the treble, with the bass providing harmonic support. The third system shows a more active bass line with eighth-note patterns, while the treble maintains a melodic flow. The fourth system concludes the piece with a final cadence, featuring a sustained chord in the treble and a descending melodic line in the bass.

## Gathering Song

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

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

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

**And also with you.**

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

Assisting minister S 138

In peace, let us pray to the Lord.

Assembly

Lord, have mer - cy.

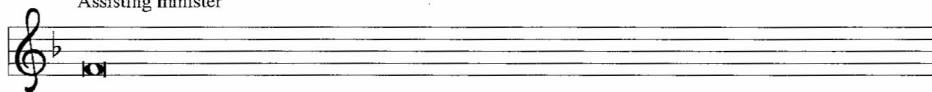
Assisting minister

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

Assembly

Lord, have mer - cy.

Assisting minister



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



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

Assembly



Lord, have mer - cy.



Assisting minister



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



let us pray to the Lord.

Assembly

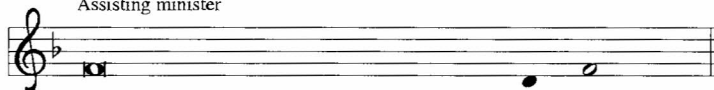


Lord, have mer - cy.





Assisting minister



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

Assembly



A - men.



*Refrain*

S 140

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

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

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

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

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

*Refrain*

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

The second system, labeled 'Refrain', continues in D major. The vocal line starts with a quarter rest, followed by quarter notes D4, E4, and F#4, then a half note G4, and finally a quarter note A4. The piano accompaniment maintains the eighth-note accompaniment in the right hand and a harmonic bass line in the left hand.

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

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

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

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

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

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

*Refrain*

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

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

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

The first system of the musical score is in D major (two sharps). The vocal line (treble clef) begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a half note A4. The piano accompaniment (grand staff) features a treble clef with chords and a bass clef with a steady bass line. The lyrics "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia." are written below the vocal staff.

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

The second system continues the musical score. The vocal line (treble clef) starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a half note A4. The piano accompaniment (grand staff) continues with chords and a steady bass line. The lyrics "3 Sing with all the peo - ple of God, and" are written below the vocal staff.

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

The third system concludes the musical score. The vocal line (treble clef) starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a half note A4. The piano accompaniment (grand staff) continues with chords and a steady bass line. The lyrics "join in the hymn of all cre - a - tion:" are written below the vocal staff.

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

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

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

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

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

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

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

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

4 For the Lamb who was slain has be -

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

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

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

*Final refrain*

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

The musical score for the final refrain is written in D major (two sharps) and 4/4 time. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. A slur covers the notes from G4 to B4. The piano accompaniment consists of a right hand with chords and moving lines, and a left hand with a steady bass line of quarter notes: D3, E3, F#3, G3, A3, B3, A3, G3, F#3, E3, D3.

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

The musical score for the final refrain continues in D major and 4/4 time. The vocal line features a melodic phrase: A4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3. The piano accompaniment provides harmonic support with chords and moving lines in both hands, concluding with a final chord in D major.

## Prayer of the Day

*The presiding minister leads the prayer of the day.*

*Let us pray.*

*A brief silence is kept before the prayer.*

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

*The assembly is seated.*



### **Prayer of the Day**

Let us pray.

*A brief silence is kept before the prayer.*

**O God, the Father of our Lord Jesus, you are the city that shelters us, the mother who comforts us. With your Spirit accompany us on our life's journey, that we may spread your peace in all the world, through your Son, Jesus Christ, our Savior and Lord.**

**Amen.**

*a forgiving treasure...*

00

*With Much Expression; Unhurried*

00 Accom Track available: 1P0349734T [1 measure of intro. before the pianist enters]

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First system of music. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, and a sustained chord. Bass staff has a rhythmic accompaniment. Dynamics include *mf* and a crescendo hairpin.

Second system of music. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, and a sustained chord. Bass staff has a rhythmic accompaniment. Dynamics include *mp* and a crescendo hairpin. A *Red.* (Reduction) line is present at the end of the system.

Chorus  
a little stronger.

Third system of music. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, and a sustained chord. Bass staff has a rhythmic accompaniment. Dynamics include *mf* and a crescendo hairpin.

Fourth system of music. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, and a sustained chord. Bass staff has a rhythmic accompaniment. Dynamics include *f* and a crescendo hairpin.

Fifth system of music. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes, and a sustained chord. Bass staff has a rhythmic accompaniment. Dynamics include *mf* and *rit.* (ritardando).

Vamp  
Slightly Faster  
a tempo

First system of musical notation. The treble clef staff features a series of chords and a melodic line. The bass clef staff has a melodic line. A dynamic marking *f* and the instruction *freely..* are present. A hairpin crescendo is shown above the treble staff.

Second system of musical notation. The treble clef staff continues with chords and a melodic line. The bass clef staff has a melodic line. A hairpin crescendo is shown above the treble staff.

Third system of musical notation. The treble clef staff continues with chords and a melodic line. The bass clef staff has a melodic line. A hairpin crescendo is shown above the treble staff.

Fourth system of musical notation. The treble clef staff continues with chords and a melodic line. The bass clef staff has a melodic line. Dynamic markings *ff*, *molto rit.*, *f*, and *mf* are present. A hairpin crescendo is shown above the treble staff. Below the bass staff, there are markings: *Red.*, *Red.*, *Red.*, *Sub*, and *Red.*.

Fifth system of musical notation. The treble clef staff continues with chords and a melodic line. The bass clef staff has a melodic line. A hairpin crescendo is shown above the treble staff. The instruction *molto rit.* is present.

*With Boldness and Strength*  
*a tempo*




First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic. The music is in 2/4 time and features chords and eighth-note patterns.



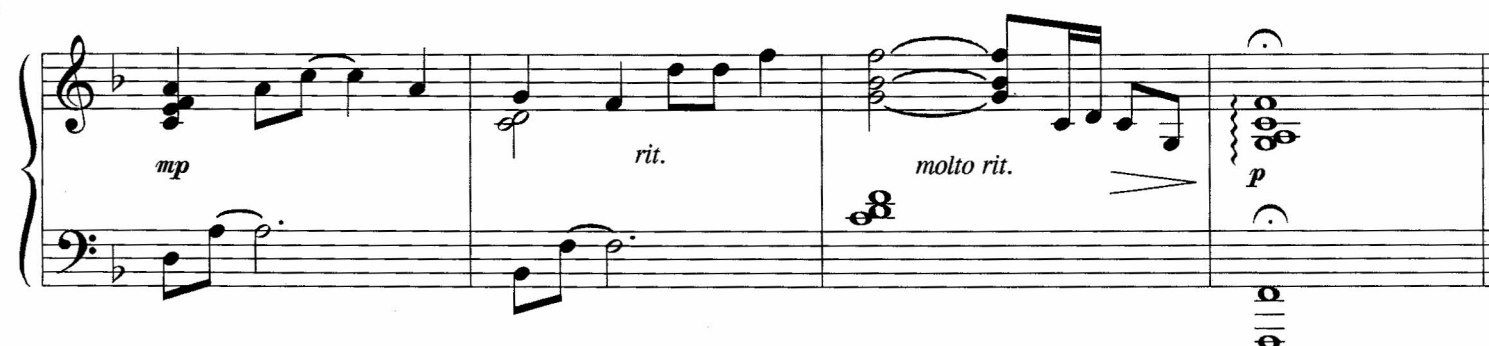
Second system of musical notation. Treble and bass staves. Treble staff includes a melodic line with a slur and a *dimin.* (diminuendo) marking. The system concludes with a mezzo-forte (*mp*) dynamic. The instruction *tenderly.. like before..* is written above the final notes.



Third system of musical notation. Treble and bass staves. Treble staff features a mezzo-forte (*mf*) dynamic. The system ends with a *dimin.* (diminuendo) marking.



Fourth system of musical notation. Treble and bass staves. Treble staff begins with a mezzo-piano (*mp*) dynamic and includes a crescendo hairpin. The system concludes with a mezzo-forte (*mf*) dynamic and a decrescendo hairpin.



Fifth system of musical notation. Treble and bass staves. Treble staff begins with a mezzo-piano (*mp*) dynamic. The system includes a *rit.* (ritardando) marking, followed by a *molto rit.* (molto ritardando) marking, and ends with a piano (*p*) dynamic. The final measure contains a complex chordal texture.

## **First Reading**

### **Isaiah 66:10-14**

<sup>10</sup>Rejoice with Jerusalem, and be glad for her, all you who love her; rejoice with her in joy, all you who mourn over her— <sup>11</sup>that you may nurse and be satisfied from her consoling breast; that you may drink deeply with delight from her glorious bosom. <sup>12</sup>For thus says the Lord: I will extend prosperity to her like a river, and the wealth of the nations like an overflowing stream;

and you shall nurse and be carried on her arm, and dandled on her knees. <sup>13</sup>As a mother comforts her child, so I will comfort you; you shall be comforted in Jerusalem. <sup>14</sup>You shall see, and your heart shall rejoice; your bodies shall flourish like the grass; and it shall be known that the hand of the Lord is with his servants, and his indignation is against his enemies.

Sunday, July 3-9 | Lectionary 14

Refrain

Robert Buckley Farlee

All the earth bows down be- fore you and sings out your name.



<sup>1</sup>Be joyful in God, <sup>1</sup>all you lands;  
be joyful, <sup>1</sup>all the earth.

<sup>2</sup>Sing the glory <sup>1</sup>of God's name;  
sing the glory <sup>1</sup>of God's praise.

<sup>3</sup>Say to God, "How awesome <sup>1</sup>are your deeds!  
Because of your great strength your enemies <sup>1</sup>cringe before you.

<sup>4</sup>All the earth bows <sup>1</sup>down before you,  
sings to you, sings <sup>1</sup>out your name." R

<sup>5</sup>Come now and see the <sup>1</sup>works of God,  
how awesome are God's deeds <sup>1</sup>toward all people.

<sup>6</sup>God turned the sea into dry land,  
so that they went through the wa- <sup>1</sup>ter on foot,  
and there we re- <sup>1</sup>joiced in God.

<sup>7</sup>Ruling forever in might, God keeps watch o- <sup>1</sup>ver the nations;  
let no rebels ex- <sup>1</sup>alt themselves.

<sup>8</sup>Bless our <sup>1</sup>God, you peoples;  
let the sound of <sup>1</sup>praise be heard.

<sup>9</sup>Our God has kept us a- <sup>1</sup>mong the living  
and has not allowed our <sup>1</sup>feet to slip. R



## Second Reading

### Galatians 6:[1-6] 7-16

[<sup>1</sup>My friends, if anyone is detected in a transgression, you who have received the Spirit should restore such a one in a spirit of gentleness. Take care that you yourselves are not tempted. <sup>2</sup>Bear one another's burdens, and in this way you will fulfill the law of Christ.

<sup>3</sup>For if those who are nothing think they are something, they deceive themselves. <sup>4</sup>All must test their own work; then that work, rather than their neighbor's work, will become a cause for pride. <sup>5</sup>For all must carry their own loads. <sup>6</sup>Those who are taught the word must share in all good things with their teacher.] <sup>7</sup>Do not be deceived; God is not mocked, for you reap whatever you sow.

<sup>8</sup>If you sow to your own flesh, you will reap corruption from the flesh; but if you sow to the Spirit, you will reap eternal life from the Spirit. <sup>9</sup>So let us not grow weary in doing what is right, for we will reap at harvest time, if we do not give up. <sup>10</sup>So then, whenever we have an opportunity, let us work for the good of all, and especially for those of the family of faith.

<sup>11</sup>See what large letters I make when I am writing in my own hand! <sup>12</sup>It is those who want to make a good showing in the flesh that try to compel you to be circumcised—only that they may not be persecuted for the cross of Christ. <sup>13</sup>Even the circumcised do not themselves obey the law, but they want you to be circumcised so that they may boast about your flesh.

<sup>14</sup>May I never boast of anything except the cross of our Lord Jesus Christ, by which the world has been crucified to me, and I to the world. <sup>15</sup>For neither circumcision nor uncircumcision is anything; but a new creation is everything! <sup>16</sup>As for those who will follow this rule—peace be upon them, and mercy, and upon the Israel of God.

# Word

## First Reading

*The reading may be announced: A reading from \_\_\_\_\_.*

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

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

## Psalm

*The psalm for the day is sung.*

## Second Reading

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

## Gospel Acclamation

*The assembly stands to welcome the gospel.*

S 142a

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

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

The Holy Gospel according to

**Luke 10:1-11, 16-20**

**“Glory to you, O Lord.”**

<sup>1</sup>After this the Lord appointed seventy others and sent them on ahead of him in pairs to every town and place where he himself intended to go. <sup>2</sup>He said to them, “The harvest is plentiful, but the laborers are few; therefore ask the Lord of the harvest to send out laborers into his harvest.

<sup>3</sup>Go on your way. See, I am sending you out like lambs into the midst of wolves. <sup>4</sup>Carry no purse, no bag, no sandals; and greet no one on the road. <sup>5</sup>Whatever house you enter, first say, ‘Peace to this house!’ <sup>6</sup>And if anyone is there who shares in peace, your peace will rest on that person; but if not, it will return to you.

<sup>7</sup>Remain in the same house, eating and drinking whatever they provide, for the laborer deserves to be paid. Do not move about from house to house. <sup>8</sup>Whenever you enter a town and its people welcome you, eat what is set before you; <sup>9</sup>cure the sick who are there, and say to them, ‘The kingdom of God has come near to you.’ <sup>10</sup>But whenever you enter a town and they do not welcome you, go out into its streets and say,

<sup>11</sup>‘Even the dust of your town that clings to our feet, we wipe off in protest against you. Yet know this: the kingdom of God has come near.’ ” <sup>16</sup>“Whoever listens to you listens to me, and whoever rejects you rejects me, and whoever rejects me rejects the one who sent me.” <sup>17</sup>The seventy returned with joy, saying, “Lord, in your name even the demons submit to us!”

<sup>18</sup>He said to them, “I watched Satan fall from heaven like a flash of lightning. <sup>19</sup>See, I have given you authority to tread on snakes and scorpions, and over all the power of the enemy; and nothing will hurt you. <sup>20</sup>Nevertheless, do not rejoice at this, that the spirits submit to you, but rejoice that your names are written in heaven.”

The Gospel of the Lord.

**“Praise to you, O Christ.”**

SERMON

## Introduction

The musical score is arranged for organ and features three systems of staves. The first system consists of a grand staff (treble and bass clef) and a single bass staff. The grand staff has a key signature of one sharp (F#) and a time signature of 3/8. The single bass staff has a key signature of one sharp (F#) and a time signature of 2/4. The second system also consists of a grand staff and a single bass staff. The grand staff has a key signature of one sharp (F#) and a time signature of 3/8. The single bass staff has a key signature of one sharp (F#) and a time signature of 2/4. The third system consists of a grand staff and a single bass staff. The grand staff has a key signature of one sharp (F#) and a time signature of 2/4. The single bass staff has a key signature of one sharp (F#) and a time signature of 2/4. The score includes various musical notations such as rests, notes, chords, and dynamic markings. The first system is marked *ff*. The second system is marked *marcato*. The third system is marked *poco rit.* and *f a tempo più sostenuto*.

*ff*

*marcato*

*poco rit.*

*f a tempo più sostenuto*

Tune: John Hughes, 1873–1932

Arrangement: David Christiansen; copyright © 2005 Augsburg Fortress. All rights reserved.

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**Largo grandioso**

## Introduction



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# CWM RHONDDA

(Guide Me, O Thou Great Jehovah)

John Hughes  
Arranged by Richard Unfreid

## Intro.

Ped.

The introduction is in 4/4 time, key of B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line uses chords and single notes. A pedal point is indicated at the beginning.

## Stanza 1-2-3

The first system of the vocal melody for Stanza 1-2-3. It is in 4/4 time, key of B-flat major. The melody is written on a single staff with a treble clef. It consists of eighth and quarter notes.

The second system of the vocal melody for Stanza 1-2-3. It is in 4/4 time, key of B-flat major. The melody is written on a single staff with a treble clef. It consists of eighth and quarter notes.

## Interlude

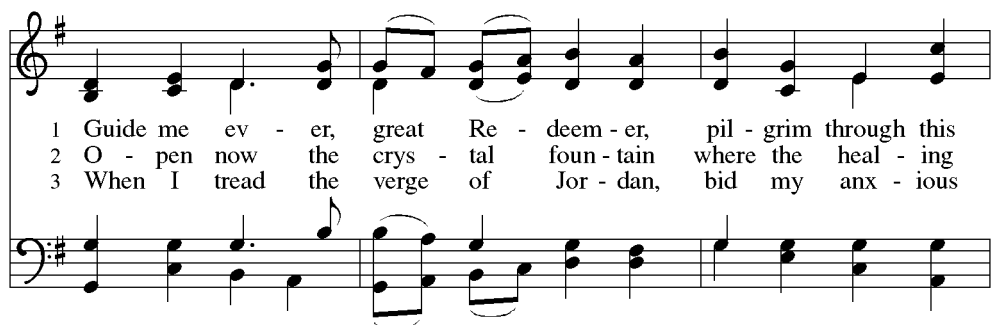
## Stanza 4 Save us from...

The first system of the vocal melody for Stanza 4. It is in 4/4 time, key of B major. The melody is written on a single staff with a treble clef. It consists of eighth and quarter notes.

The second system of the vocal melody for Stanza 4. It is in 4/4 time, key of B major. The melody is written on a single staff with a treble clef. It consists of eighth and quarter notes.

The third system of the vocal melody for Stanza 4. It is in 4/4 time, key of B major. The melody is written on a single staff with a treble clef. It consists of eighth and quarter notes.

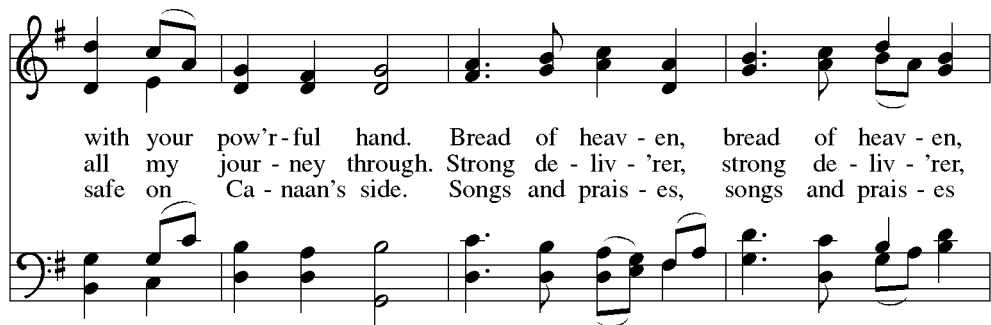
# Guide Me Ever, Great Redeemer



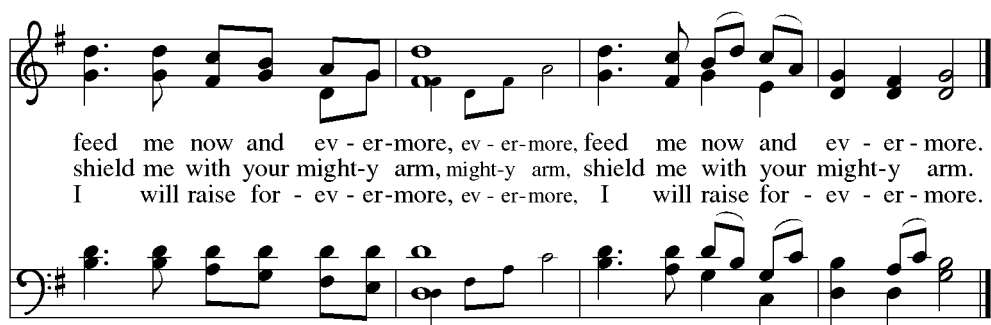
1 Guide me ev - er, great Re - deem - er, pil - grim through this  
 2 O - pen now the crys - tal foun - tain where the heal - ing  
 3 When I tread the verge of Jor - dan, bid my anx - ious



bar - ren land. I am weak, but you are might - y; hold me  
 wa - ters flow; let the fire and cloud - y pil - lar lead me  
 fears sub - side; death of death and hell's de - struc - tion, land me



with your pow'r - ful hand. Bread of heav - en, bread of heav - en,  
 all my jour - ney through. Strong de - liv - 'rer, strong de - liv - 'rer,  
 safe on Ca - naan's side. Songs and prais - es, songs and prais - es



feed me now and ev - er - more, ev - er - more, feed me now and ev - er - more.  
 shield me with your might - y arm, might - y arm, shield me with your might - y arm.  
 I will raise for - ev - er - more, ev - er - more, I will raise for - ev - er - more.



Accompaniment

This musical score is for a piano accompaniment in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system has a grand staff (treble and bass clef) and a separate bass line. The second system also has a grand staff and a separate bass line. The third system has a grand staff and a separate bass line. The music features a mix of chords, eighth notes, and sixteenth notes, with some passages featuring triplets and slurs. The key signature is G major, and the time signature is 4/4. The score ends with a double bar line.

## Accompaniment

The piano accompaniment is written for a grand piano in G major (one sharp) and 4/4 time. It consists of three systems of music. The first system begins with a forte (*ff*) dynamic marking. The melody in the right hand features a mix of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The second system includes a triplet of eighth notes in the left hand. The third system concludes with a double bar line. The piece ends with a final chord in the right hand.

Tune: John Hughes, 1873–1932

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## **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, and 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**

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.**

# A Prayer of Quiet Thankfulness

Sw. String and Celeste

Gt. Principal 8 (or other warm solo)

Ped. Quiet 16, Sw. to Ped.

Fenton Groden

**Tenderly** ♩ = ca. 84

The musical score is written for three staves. The top staff is for Guitar (Gt.) in treble clef, the middle staff is for String and Celeste (Sw.) in bass clef, and the bottom staff is for Pedal (Ped.) in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Tenderly' with a quarter note equal to approximately 84 beats per minute. The score consists of three systems of four measures each. The first system shows the Gt. and Sw. parts with a long note in the Sw. part. The second system continues the Gt. and Sw. parts. The third system shows the Sw. part with a long note and the Ped. part with a long note. The score ends with a final measure in the Ped. part.

Duration: 1:50

13

17 (Sw. or opt. to Ch.: Flutes 8, 4)

21

26

Gt.

*poco rit.*

*a tempo*

Sw.

31

35

39

44

## 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 A4, then a quarter note Bb4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

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

The second system continues the musical score. It features the same vocal line and piano accompaniment. The vocal line continues with a quarter note C5, followed by a quarter note Bb4, then a quarter note A4. The piano accompaniment continues with the same eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests. The system ends with a double bar line.



# Great Thanksgiving

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

S 144a

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

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

Let us give thanks to the Lord our God.

It is right to give our thanks and praise.

*The presiding minister continues:*

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

S 144b

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

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

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

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

The second system continues the melody. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment maintains the same rhythmic pattern, with the right hand playing a sequence of eighth and quarter notes.

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

The third system concludes the piece. The vocal line starts with a half note G4, followed by quarter notes A4, Bb4, and A4, ending on a whole note G4. The piano accompaniment follows the same pattern, ending with a final chord in the right hand and a sustained note in the left hand.

## **Words of Institution**

### **THE LORD'S PRAYER**

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

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

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

**Amen.**

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

This system contains the first two staves of the musical score. The top staff is a vocal line in G major (one flat) with a melody that begins on a half note G4 and continues with eighth and quarter notes. The bottom staff is a piano accompaniment with a treble and bass clef, featuring chords and moving lines that support the vocal melody. The lyrics are written below the vocal staff.

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

This system contains the next two staves of the musical score. The vocal melody continues from the previous system, with a slight change in rhythm. The piano accompaniment provides harmonic support. The lyrics are written below the vocal staff.

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

This system contains the final two staves of the musical score. The vocal melody concludes with a half note. The piano accompaniment ends with sustained chords. The lyrics are written below the vocal staff.



*Assembly song and other music may accompany the communion.*

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

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

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

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

**OR**

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

**OR**

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

1 C to D

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

2

3

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

4

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

# Holy Spirit, Truth Divine

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into two systems. The first system contains five lines of lyrics, each corresponding to a different voice part. The second system contains two lines of lyrics, also corresponding to the same voice parts. The piano accompaniment is shown on a grand staff (treble and bass clefs) with chords and some moving lines.

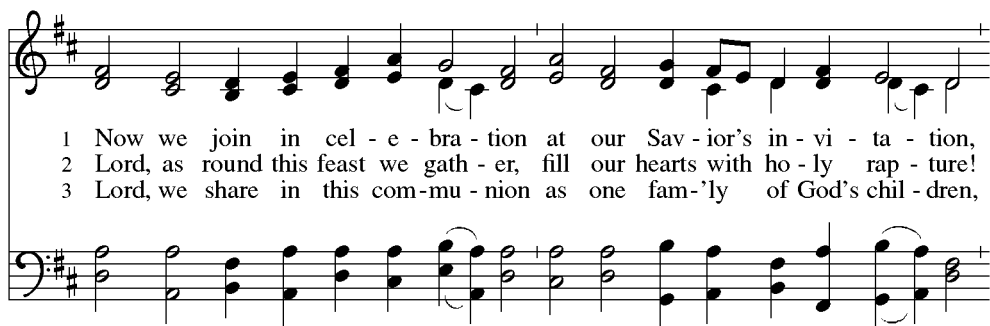
1 Ho - ly Spir - it, truth di - vine, dawn up - on this soul of mine;  
2 Ho - ly Spir - it, love di - vine, glow with - in this heart of mine;  
3 Ho - ly Spir - it, pow'r di - vine, for - ti - fy this will of mine;  
4 Ho - ly Spir - it, peace di - vine, still this rest - less heart of mine;  
5 Ho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

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

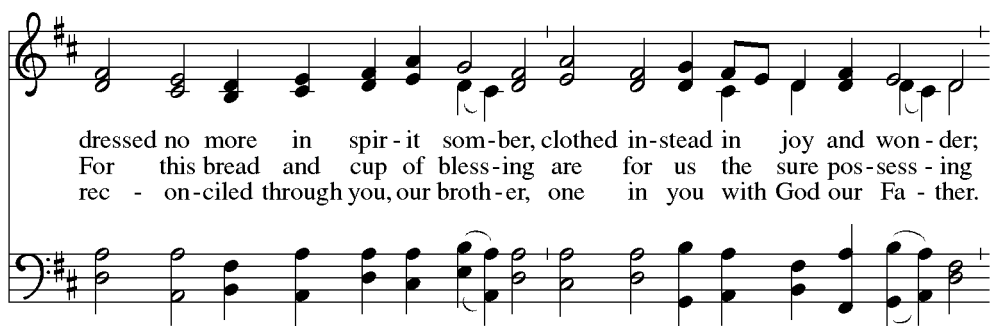
Text: Samuel Longfellow, 1819–1892

Music: SONG 13, Orlando Gibbons, 1583–1625

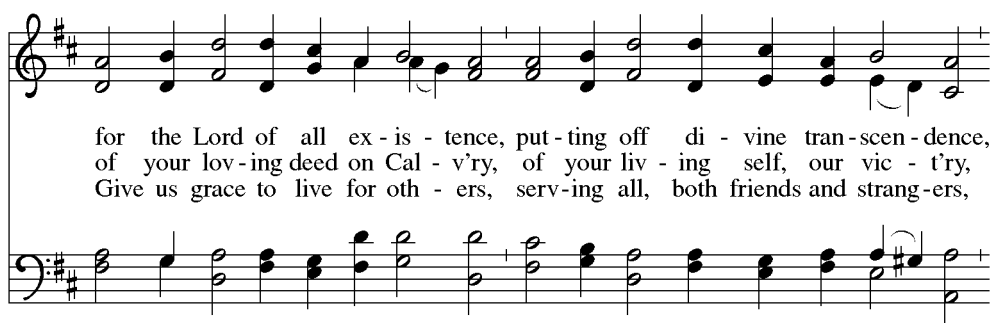
# Now We Join in Celebration



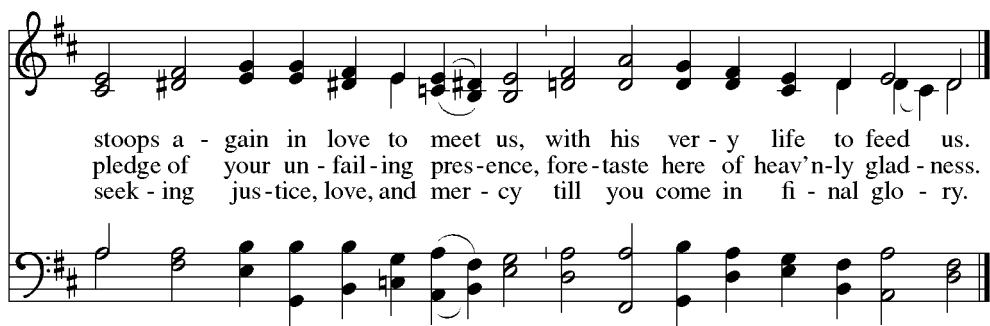
1 Now we join in cel - e - bra - tion at our Sav - ior's in - vi - ta - tion,  
2 Lord, as round this feast we gath - er, fill our hearts with ho - ly rap - ture!  
3 Lord, we share in this com - mu - nion as one fam - 'ly of God's chil - dren,



dressed no more in spir - it som - ber, clothed in - stead in joy and won - der;  
For this bread and cup of bless - ing are for us the sure pos - sess - ing  
rec - on - ciled through you, our broth - er, one in you with God our Fa - ther.



for the Lord of all ex - is - tence, put - ting off di - vine tran - scen - dence,  
of your lov - ing deed on Cal - v'ry, of your liv - ing self, our vic - t'ry,  
Give us grace to live for oth - ers, serv - ing all, both friends and strang - ers,



stoops a - gain in love to meet us, with his ver - y life to feed us.  
pledge of your un - fail - ing pres - ence, fore - taste here of heav'n - ly glad - ness.  
seek - ing jus - tice, love, and mer - cy till you come in fi - nal glo - ry.



**1 D to F**



# O Bread of Life from Heaven

1 O bread of life from heav - en, O food to pil - grims  
 2 O fount of grace re - deem - ing, O riv - er ev - er  
 3 We love you, Je - sus, ten - der, in all your hid - den

giv - en, O man - na from a - bove: feed  
 stream - ing from Je - sus' wound - ed side: come  
 splen - dor with - in these means of grace. Oh,

with the bless - ed sweet - ness of your di - vine com -  
 now, your love be - stow - ing on thirst - ing souls, and  
 let the veil be riv - en, and our clear eye in

plete - ness the souls that want and need your love.  
 flow - ing till all are ful - ly sat - is - fied.  
 heav - en be - hold your glo - ry face to face.

## Introduction

The introduction is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of three systems of music. The first system includes a right-hand (r.h.) part with chords and a left-hand (l.h.) part with a bass line and chords, marked with an 8va (octave) indication. The second system continues the melody and accompaniment, featuring a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a '3'. The third system concludes the introduction with a final chord in the right hand and a sustained bass line in the left hand.

Tune: North American, 19th cent.

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## Introduction

The musical score is written for organ and consists of two systems. The first system features a grand staff with a treble and bass clef. The treble staff begins with a 4/4 time signature, a key signature of one flat (B-flat), and a half rest. The bass staff also begins with a 4/4 time signature, a key signature of one flat, and a half rest. The music then proceeds with a series of chords and eighth notes. The second system continues the piece with a treble staff that has a key signature change to two sharps (F# and C#) and a bass staff that has a key signature change to one sharp (F#). The music concludes with a final chord in the treble staff and a final note in the bass staff.

Tune: North American, 19th cent.

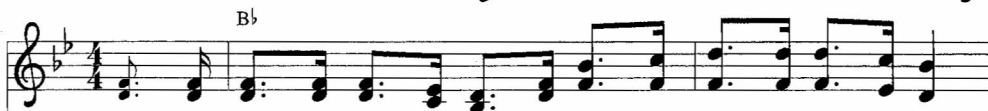
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## Mine Eyes Have Seen the Glory



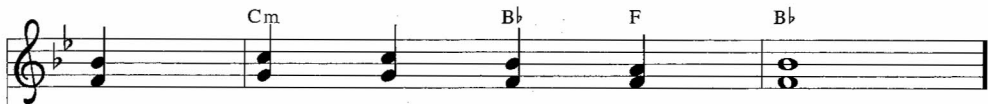
1 Mine eyes have seen the glo - ry of the com - ing of the Lord;  
 2 He has sound - ed forth the trum - pet that shall nev - er call re - treat;  
 3 In the beau - ty of the lil - ies Christ was born a - cross the sea,



he is tram - pling out the vin - tage where the grapes of wrath are stored;  
 he is sift - ing out the hearts of men be - fore his judg - ment seat.  
 with a glo - ry in his bos - om that trans - fig - ures you and me.



he has loosed the fate - ful light - ning of his ter - ri - ble swift sword:  
 Oh, be swift, my soul, to an - swer him; be ju - bi - lant, my feet!  
 As he died to make men ho - ly, let us live to make men free,

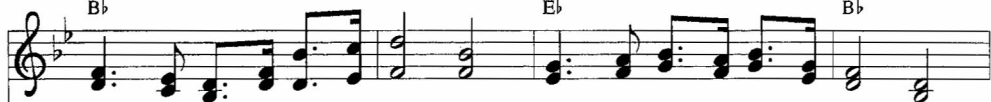


his	truth	is	march - ing	on.
Our	God	is	march - ing	on.
while	God	is	march - ing	on.



*Refrain*

B♭



Glo - ry, glo - ry! Hal - le - lu - jah! Glo - ry, glo - ry! Hal - le - lu - jah!



Cm

B♭

F<sup>7</sup>

B♭



Glo - ry, glo - ry! Hal - le - lu - jah! His truth is march-ing on.



## Accompaniment

The image shows a piano accompaniment for the hymn 'Mine Eyes Have Seen the Glory'. It consists of two staves, a treble staff and a bass staff, both in G major (one sharp). The treble staff features a melody of eighth and sixteenth notes, often beamed together in groups of four. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The piece is in 4/4 time and spans four measures.

Tune: North American, 19th cent.

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The first system of music consists of two staves. The treble staff features a series of chords and eighth-note patterns, with triplets marked with a '3' and a slur. The bass staff provides a simple accompaniment with quarter and eighth notes. The key signature has two flats (B-flat and E-flat).

*Refrain*

The second system, labeled 'Refrain', continues the musical theme. It features more complex chordal textures and rhythmic patterns, including several triplets in both staves. The key signature remains two flats.

The third system of music shows further development of the musical ideas. It includes a variety of chord voicings and melodic lines, with triplets continuing to be used for rhythmic emphasis. The key signature is still two flats.

The fourth system concludes the piece. It features a final sequence of chords and melodic fragments, ending with a double bar line. The key signature remains two flats.



## Accompaniment

The musical score is written for piano accompaniment. It consists of three systems of staves. The first system has a grand staff (treble and bass clef) and a separate bass line. The second system continues the grand staff and the bass line. The third system continues the grand staff and the bass line. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but is 4/4. The melody in the grand staff is composed of eighth and sixteenth notes, while the bass line consists of quarter and eighth notes.

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First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a series of chords and eighth notes, ending with a triplet of eighth notes. The middle staff is in bass clef with a key signature of one flat, containing chords. The bottom staff is in bass clef with a key signature of one flat, containing a single melodic line.



Second system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat, featuring a triplet of eighth notes and a section labeled "Refrain". The middle staff is in bass clef with a key signature of one flat, featuring triplets of eighth notes. The bottom staff is in bass clef with a key signature of one flat, featuring a triplet of eighth notes.



Third system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat, featuring triplets of eighth notes. The middle staff is in bass clef with a key signature of one flat, featuring triplets of eighth notes. The bottom staff is in bass clef with a key signature of one flat, featuring a single melodic line.



Fourth system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat, featuring triplets of eighth notes and a final chord. The middle staff is in bass clef with a key signature of one flat, featuring triplets of eighth notes and a final chord. The bottom staff is in bass clef with a key signature of one flat, featuring a triplet of eighth notes and a final chord.

# A Praising

Sw. Full 8, 4, 2

Gt. Full 8, 4, 2, Mixture

Ped. Full, Sw. to Ped.

**Gilbert M. Martin**

**Energetically** ♩ = ca. 84

*ff* {Sw.

*detached*

Gt.

Duration: 1:45

10



System 10: Treble and Bass staves. Treble staff has a half note G4, a quarter rest, and a half note G4. Bass staff has a half note G2, a quarter rest, and a half note G2. Treble staff has a half note G4, a quarter rest, and a half note G4. Bass staff has a half note G2, a quarter rest, and a half note G2. Treble staff has a half note G4, a quarter rest, and a half note G4. Bass staff has a half note G2, a quarter rest, and a half note G2.

13



System 13: Treble and Bass staves. Treble staff has a half note G4, a quarter rest, and a half note G4. Bass staff has a half note G2, a quarter rest, and a half note G2. Treble staff has a half note G4, a quarter rest, and a half note G4. Bass staff has a half note G2, a quarter rest, and a half note G2. Treble staff has a half note G4, a quarter rest, and a half note G4. Bass staff has a half note G2, a quarter rest, and a half note G2.

16



System 16: Treble and Bass staves. Treble staff has a half note G4, a quarter rest, and a half note G4. Bass staff has a half note G2, a quarter rest, and a half note G2. Treble staff has a half note G4, a quarter rest, and a half note G4. Bass staff has a half note G2, a quarter rest, and a half note G2. Treble staff has a half note G4, a quarter rest, and a half note G4. Bass staff has a half note G2, a quarter rest, and a half note G2.

20



System 20: Treble and Bass staves. Treble staff has a half note G4, a quarter rest, and a half note G4. Bass staff has a half note G2, a quarter rest, and a half note G2. Treble staff has a half note G4, a quarter rest, and a half note G4. Bass staff has a half note G2, a quarter rest, and a half note G2. Treble staff has a half note G4, a quarter rest, and a half note G4. Bass staff has a half note G2, a quarter rest, and a half note G2.

24

Measures 24-26 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is three flats (B-flat, E-flat, A-flat). Measure 24 features a complex chordal texture in the Treble and Bass staves, with a single note in the lower Bass staff. Measure 25 continues the chordal texture. Measure 26 shows a final chord in the Treble and Bass staves, with a whole note in the lower Bass staff.

27

Measures 27-29 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is three flats. Measure 27 features a complex chordal texture in the Treble and Bass staves, with a single note in the lower Bass staff. Measure 28 includes a bracketed section labeled "Gt. Full Organ" in the Treble staff. Measure 29 shows a final chord in the Treble and Bass staves, with a whole note in the lower Bass staff.

30

Measures 30-32 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is three flats. Measure 30 features a complex chordal texture in the Treble and Bass staves, with a single note in the lower Bass staff. Measure 31 continues the chordal texture. Measure 32 shows a final chord in the Treble and Bass staves, with a whole note in the lower Bass staff. The word "rit." is written in the Treble staff.

33

Measures 33-35 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is three flats. Measure 33 features a complex chordal texture in the Treble and Bass staves, with a single note in the lower Bass staff. Measure 34 continues the chordal texture. Measure 35 shows a final chord in the Treble and Bass staves, with a whole note in the lower Bass staff.