

14th Sunday After Pentecost

August 21, 2016

PRELUDE *"Be Thou My Vision"* Dan Forrest Arranged by Douglas E. Wagner

WELCOME & ANNOUNCEMENTS

Page 94 CONFESSION AND FORGIVENESS OF SINS

OPENING HYMN *"Love Divine, All Loves Excelling"* #631

Page 203 GREETING AND KYRIE

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

PRAYER OF THE DAY: O God, mighty and immortal, you know that as fragile creatures surrounded by great dangers, we cannot by ourselves stand upright. Give us strength of mind and body, so that even when we suffer because of human sin, we may rise victorious through your Son, Jesus Christ, our Savior and Lord. Amen.

SPECIAL MUSIC *"When I Survey The Wondrous Cross"* Lowell Mason Arrged by M. Sherrill Kelsey

1ST READING Isaiah 58:9b-14

PSALM Ps 103:1-8

2ND READING Isaiah 58:9b-14

Page 205 GOSPEL ACCLAMATION

"Glory to you, O Lord"

GOSPEL Luke 13:10-17

"Praise to you, O Christ"

SERMON

SERMON HYMN *"Come, We That Love the Lord"* #625

Page 227 Holy Baptism

Baptized today is Avanlee Anne Trott, daughter of Nicholas and Samantha Trott. Sponsors: Evan and Stacie Guenther.

PRAYERS OF THE PEOPLE

SHARING OF THE PEACE

OFFERING *"Deep River"* Pietro A. Yon Arranged by Micheal Ryan

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

OFFERTORY PRAYER

Page 206 GREAT THANKSGIVING

WORDS OF INSTITUTION

Page 208 LORD'S PRAYER

Page 208 LAMB OF GOD

DISTRIBUTION OF ELEMENTS

"Take My Life, That I May Be" #685

"If You But Trust In God To Guide You" #769

"Let Us Break Bread Together" #471

POST COMMUNION PRAYER

BLESSING

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

PASTOR: Go in peace! Serve the Lord!

PEOPLE: Thanks be to God!

POSTLUDE *"Be Strong in the Lord"* Robert J. Powell

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

Be Thou My Vision

Sw. Oboe 8
Gt. Flutes 8, 4, Flute Celeste 8
Ped. Soft 16, Gt. to Ped.

Dan Forrest
Arranged by **Douglas E. Wagner**
Tune: SLANE
Traditional Irish melody

Prayerfully ♩ = ca. 80

The musical score is written for piano and features a melody in the right hand and accompaniment in the left hand. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into four systems, each starting with a measure number (5, 9, 13) and a comma. The first system includes a dynamic marking of *mp* and a bracketed instruction {Gt.}. The second system includes a 'Sw.' (Swell) marking. The third system includes a 'Ped.' (Pedal) marking. The fourth system includes a 'Ped.' (Pedal) marking. The score concludes with a final chord in the right hand and a sustained pedal point in the left hand.

Duration: 2:50

16

16 17 18 19

20

Gt.

20 21 22 23

+ Principals 8, 4

24

mf

24 25 26 27

28

28 29 30 31

No Ped.

32

32 33 34 35

36

40

43

47

51 + Prin. 2

Ped.

55

rit.

59 **Slower**

Slower

62

rit. *mp* – Prin. 8, 4, 2

65

Sw. *a tempo*

68

rit.

Date:

Pedal

3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4
1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
1 Subbass 16'		2 Oktavbass 8'		3 Choralbass 4'		4 Rauschquinte 2 2/3'		5 Fagott 16'		6 I → P		7 II → P		8 III → P	

II Great

3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4
1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
9 Principal 8'		10 Rohrflöte 8'		11 Oktave 4'		12 Sesquialtera II 2 2/3 + 1 3/5'		13 Superoktave 2'		14 Mixtur IV 1 1/3'		15 Tromp. En chamade 8'		16 I → II		17 III → II	

I Positif

3	4	3	4	3	4	3	4	3	4	3	4	3	4
1	2	1	2	1	2	1	2	1	2	1	2	1	2
26 Holzgedeckt 8'		27 Praestant 4'		28 Gemshorn 2'		29 Larigot 1 1/3'		30 Scharff IV 1'		31 Regal 8'		32 Tremulant	

III Swell

3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4
1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
18 Hohlflöte 8'		19 Salicional 8'		20 Schwebung 8'		21 Traversflöte 4'		22 Octavin 2'		23 Mixtur IV 2 2/3'		24 Dulcian 16'		25 Tremulant	

Zimblesturn

BRIEF ORDER FOR Confession and Forgiveness

In the name of the Father,
and of the + Son,
and of the Holy Spirit.

Amen.

Pastor: God of all mercy and consolation, come to the help of your people, turning us from our sin to live for you alone.

**Give us the power of your Holy Spirit that we may confess our sin,
receive your forgiveness,
and grow into the fullness of
Jesus Christ, our Savior and Lord.
Amen.**

Pastor:

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

The assembly kneels or stands.

Silence is kept for reflection.

Most merciful God,

we confess that we are captive to sin and cannot free ourselves.

We have sinned against you in thought, word, and deed, by what we have done and by what we have left undone.

**We have not loved you with
our whole heart; we have not loved
our neighbors as ourselves.**

For the sake of your Son, Jesus Christ, have mercy on us. Forgive us, renew us, and lead us, so that we may delight in your will and walk in your ways, to the glory of your holy name. Amen.

In the mercy of almighty God,

Jesus Christ was given to die for us, and for his sake God forgives us all our sins. As a called and ordained minister of the church of Christ, and by his authority, I therefore declare to you the entire forgiveness of all your sins, in the name of the Father, and of the + Son, and of the Holy Spirit.

Amen.

Introduction

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). It consists of three systems of staves. The first system has five measures, the second has five measures, and the third has six measures, ending with a double bar line. The melody is primarily in the right hand, with accompaniment in the left hand. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

Tune: Rowland H. Prichard, 1811–1887

Arrangement: Intro., Acc. 1, Anne Krentz Organ; copyright © 2007 Augsburg Fortress. Acc. 2, David M. Cherwien; copyright © 2000 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Piano, vol. 6, ISBN 978-0-8006-2364-7

Published by Augsburg Fortress. Printed in Canada.

Duplication in any form prohibited without publisher's written permission.

Introduction

The musical score is written for three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The first staff begins with a mezzo-forte (*mf*) dynamic marking. The music consists of a series of chords and melodic lines across the three staves, with some rests and ties. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and ties, as well as dynamic markings like *mf*.

Tune: Rowland H. Prichard, 1811–1887

Arrangement: Intro., J. Bert Carlson; copyright © 1999 Augsburg Fortress. Acc., Wilbur Held; copyright © 1972 Augsburg Fortress.
All rights reserved.

Introductions and Alternate Accompaniments for Organ, vol. 6, ISBN 978-0-8006-3919-8

Published by Augsburg Fortress. Printed in Canada.

Duplication in any form prohibited without publisher's written permission.

With a driving rhythm

First system of music. The piano part (treble and bass staves) features a driving rhythm with eighth and sixteenth notes. The bass line (bass staff) provides a steady accompaniment. A dynamic marking *f* is present in the piano part.

Second system of music. The piano part continues with the driving rhythm. A dynamic marking *f* is present. The instruction *cresc. e non rit.* is written above the piano part.

Driving!

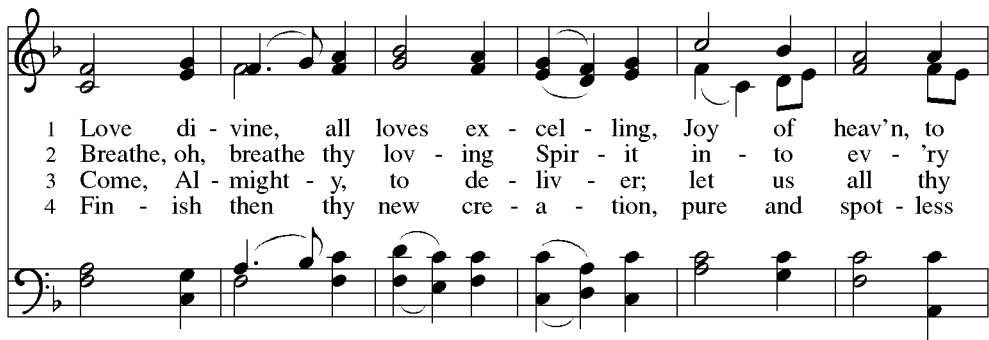
Third system of music. The piano part is marked *ff* (fortissimo). The instruction *building* is written above the piano part. The bass line (bass staff) features a steady accompaniment.

Grave

Fourth system of music. The piano part is marked *fff* (fortississimo). The instruction *+ Reeds* is written above the piano part. The bass line (bass staff) features a steady accompaniment.

A handwritten musical score consisting of three staves. The top two staves are grouped by a brace on the left, indicating a piano accompaniment. The top staff uses a treble clef, and the bottom staff uses a bass clef. Both staves have a key signature of two flats (B-flat and E-flat) and a common time signature. The piano part features dense, sustained chords in the first two measures, followed by more open chords and rests in the subsequent measures. The bottom staff, which is not part of the piano group, uses a bass clef and contains a melodic line with eighth and quarter notes, some with ties, and rests. The notation is handwritten and appears to be a student exercise or a draft.

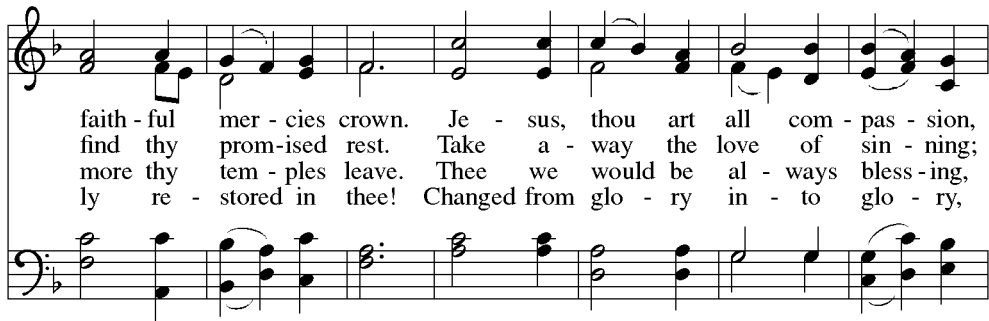
Love Divine, All Loves Excelling



1 Love di - vine, all loves ex - cel - ling, Joy of heav'n, to
2 Breathe, oh, breathe thy lov - ing Spir - it in - to ev - 'ry
3 Come, Al - might - y, to de - liv - er; let us all thy
4 Fin - ish then thy new cre - a - tion, pure and spot - less



earth come down! Fix in us thy hum - ble dwell - ing, all thy
trou - bled breast; let us all in thee in - her - it; let us
life re - ceive; sud - den - ly re - turn, and nev - er, nev - er -
let us be; let us see thy great sal - va - tion per - fect -



faith - ful mer - cies crown. Je - sus, thou art all com - pas - sion,
find thy prom - ised rest. Take a - way the love of sin - ning;
more thy tem - ples leave. Thee we would be al - ways bless - ing,
ly re - stored in thee! Changed from glo - ry in - to glo - ry,

pure, un - bound - ed love thou art; vis - it us with
 Al - pha and O - me - ga be; end of faith, as
 serve thee as thy hosts a - bove, pray, and praise thee
 till in heav'n we take our place, till we cast our

thy sal - va - tion, en - ter ev - 'ry trem - bling heart.
 its be - gin - ning, set our hearts at lib - er - ty.
 with - out ceas - ing, glo - ry in thy per - fect love.
 crowns be - fore thee, lost in won - der, love, and praise!

Text: Charles Wesley, 1707–1788

Music: HYFRYDOL, Rowland H. Prichard, 1811–1887

VARIED HYMN ACCOMPANIMENTS

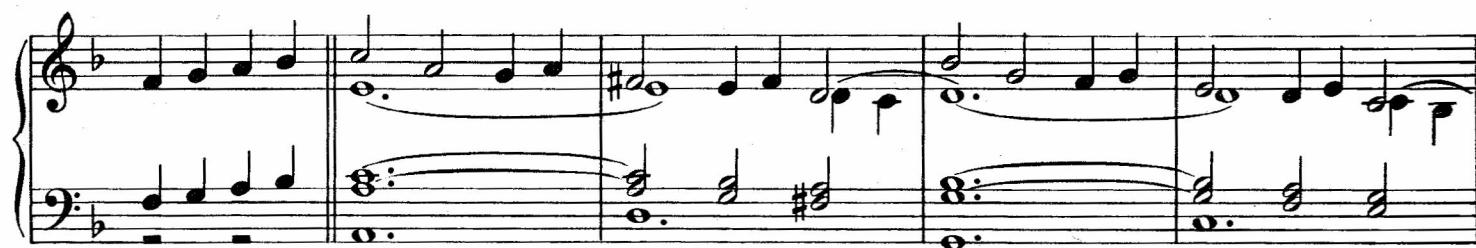
HENRY COLEMAN

HYFRYDOL

I



II



III



HYFRYDOL

Tune by Rowland Hugh Prichard
Setting by Warren Swenson

Descant

5. Al - le - lu - ia! sing to Je - sus! His _____ the

Manuals

Pedal

scept-ter, the throne; _____ Al - le - lu - ia! his the tri - umph,

His _____ the vic - to - ry _____ a - lone; Hark! the

songs _____ of Si - on Thun - der like a might - y flood; _____

Je - sus out of ev - 'ry na - tion Hath us re -

Broaden

deemed by _____ his blood. A - men.

The descant is printed separately on page 206.

HYFRYDOL

Rowland H. Prichard

Tune

Man.

Ped.

The first system of musical notation for 'HYFRYDOL' consists of three staves. The top staff, labeled 'Tune', is a single melodic line in G major (one sharp) and 4/4 time, featuring a series of eighth and quarter notes. The middle staff, labeled 'Man.', is a piano accompaniment for the right hand, using chords and moving lines. The bottom staff, labeled 'Ped.', is a piano accompaniment for the left hand, primarily consisting of sustained octaves and chords. The system concludes with a fermata over the final notes.

The second system continues the musical piece. The 'Tune' staff maintains its melodic flow. The 'Man.' staff introduces more complex harmonic textures with chords and moving lines. The 'Ped.' staff continues with sustained octaves and chords, providing a steady bass line. The system ends with a fermata.

The third system of musical notation shows further development of the piece. The 'Tune' staff continues with its melodic line. The 'Man.' staff features more intricate chordal patterns and moving lines. The 'Ped.' staff maintains the steady bass line with sustained octaves and chords. The system concludes with a fermata.

The fourth and final system of musical notation for this page. The 'Tune' staff continues its melodic line. The 'Man.' staff features more intricate chordal patterns and moving lines. The 'Ped.' staff maintains the steady bass line with sustained octaves and chords. The system concludes with a fermata.

This musical score is for page 7 of a piece. It consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written in two staves, with the upper staff using a treble clef and the lower staff using a bass clef. The key signature for the piano part is also one flat. The score is divided into six measures. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, including some chords and moving lines. The piece concludes with a double bar line at the end of the sixth measure.

Accompaniment 1



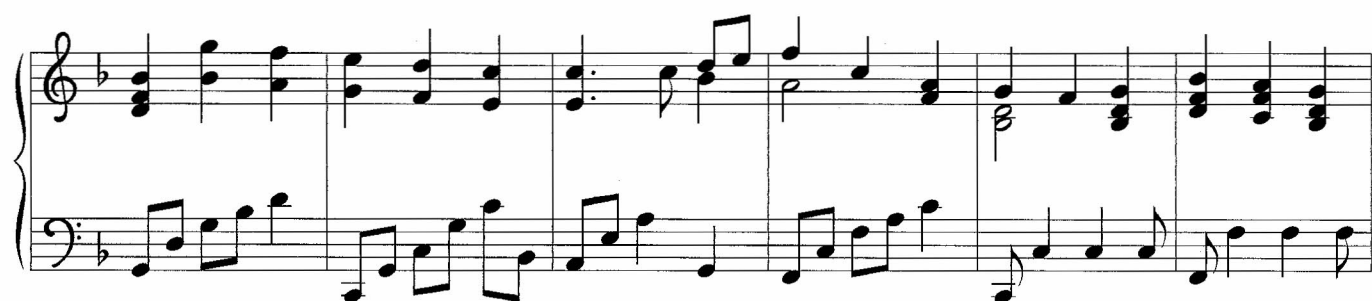
Tune: Rowland H. Prichard, 1811–1887

Arrangement: Intro., Acc. 1, Anne Krentz Organ; copyright © 2007 Augsburg Fortress. Acc. 2, David M. Cherwien; copyright © 2000 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Piano, vol. 6, ISBN 978-0-8006-2364-7

Published by Augsburg Fortress. Printed in Canada.

Duplication in any form prohibited without publisher's written permission.



Accompaniment 2

The first system of musical notation for Accompaniment 2. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The music begins with a mezzo-forte (*mf*) dynamic marking. The melody in the treble clef starts with a half note G4, followed by a quarter note A4, and then a half note Bb4. The bass clef accompaniment starts with a half note G3, followed by a quarter note A3, and then a half note Bb3. The system continues with various chordal and melodic patterns.

The second system of musical notation for Accompaniment 2. It continues the piece with similar harmonic and melodic structures. The treble clef features a series of chords and moving lines, while the bass clef provides a steady accompaniment with chords and single notes.

The third system of musical notation for Accompaniment 2. This system introduces some chromatic movement in the bass line, including a sharp sign (F#) indicating a change in pitch. The treble clef continues with sustained chords and melodic fragments.

The fourth system of musical notation for Accompaniment 2. The music features a mix of sustained chords in the treble and more active, moving lines in the bass. The system concludes with a half note in the bass and a sustained chord in the treble.

The fifth and final system of musical notation for Accompaniment 2. The piece ends with a final chord in the treble clef and a sustained note in the bass clef. The system is marked with a double bar line at the end.

Accompaniment

This musical score is for a piano accompaniment in B-flat major (two flats) and 4/4 time. It consists of three systems, each with a grand staff (treble and bass clefs) and a single bass line below. The first system (measures 1-6) features a melody in the treble with a half-note opening, eighth-note accompaniment, and a half-note melody in the bass. The second system (measures 7-12) continues the melody with chords and eighth-note accompaniment. The third system (measures 13-18) concludes with a half-note melody in the treble and a half-note melody in the bass, ending with a whole-note chord.

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat major). The top staff contains a melody of eighth and quarter notes, with some ties. The middle staff contains a bass line of eighth and quarter notes. The bottom staff contains a single line of music with a whole note and a half note, followed by a whole note.

The second system of musical notation consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat major). The top staff contains a melody of eighth and quarter notes, with some ties. The middle staff contains a bass line of eighth and quarter notes. The bottom staff contains a single line of music with a whole note and a half note, followed by a whole note.

Gathering Song

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

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

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

And also with you.

A Kyrie may be sung.

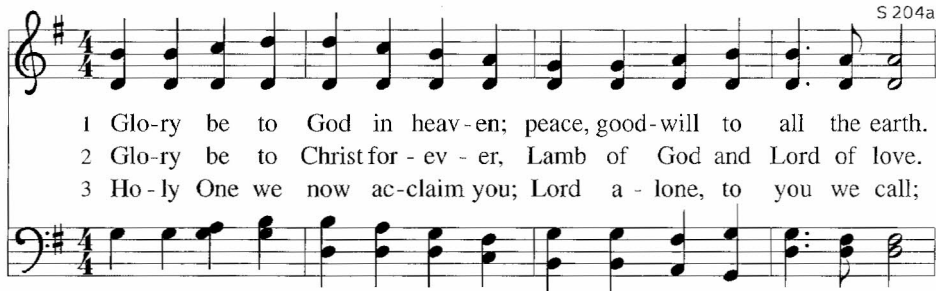
S 203

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

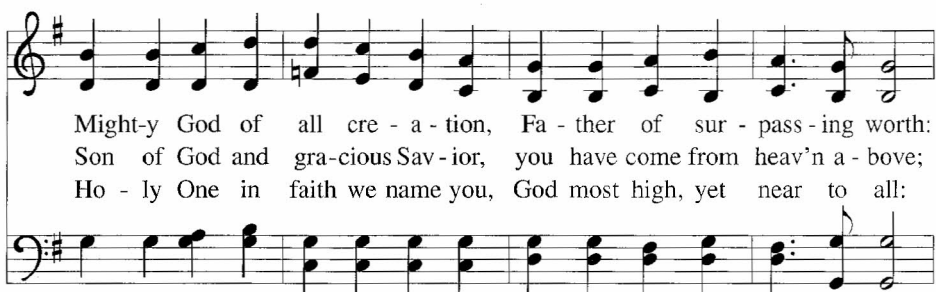
We come to hear your liv - ing word; it saves us from de - spair.
Pour out your grace and make us whole that new life may be - gin.
Re - new us with your sav - ing pow'r; cre - ate in us new hearts!

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

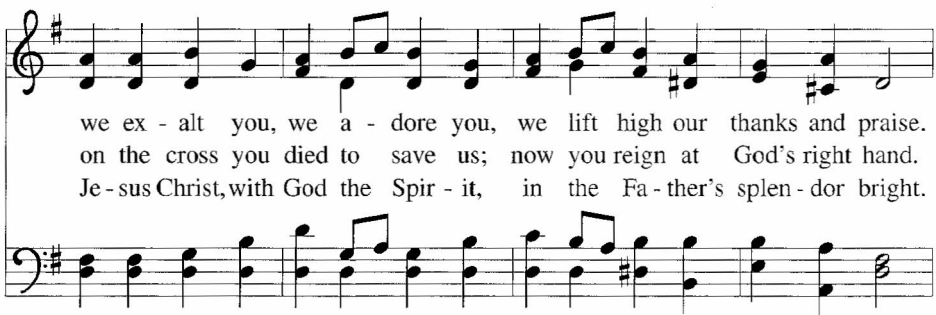
S 204a



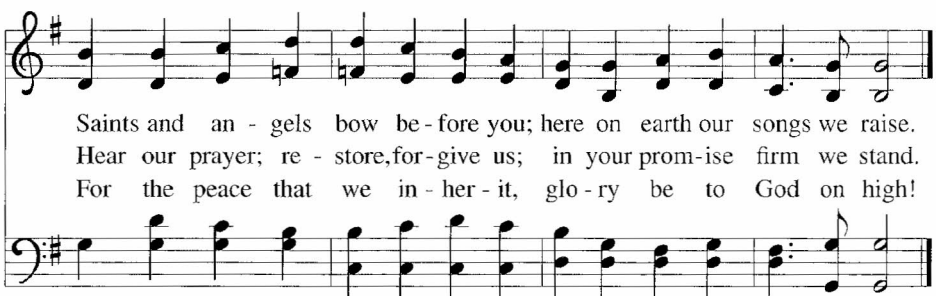
1 Glo-ry be to God in heav-en; peace, good-will to all the earth.
2 Glo-ry be to Christ for - ev - er, Lamb of God and Lord of love.
3 Ho - ly One we now ac-claim you; Lord a - lone, to you we call;



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



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



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

PRAYER OF THE DAY

O God, mighty and immortal, you know that as fragile creatures surrounded by great dangers, we cannot by ourselves stand upright. Give us strength of mind and body, so that even when we suffer because of human sin, we may rise victorious through your Son, Jesus Christ, our Savior and Lord.

Amen.

When I Survey the Wondrous Cross

The introduction in this arrangement sets a very meditative, subdued mood for the first verse in D minor. Don't let the melody get lost, especially when the left hand crosses over the right hand. Be as passionate as possible in the section marked "Expressively." Then let the sound fade away at the bottom of page 34 before you play the melody in its traditional major mode.

Lowell Mason

arranged by M. Sherrill Kelsey

Delicately, but not too slowly ♩ = 85

rit.

pp

Pedal through each measure unless indicated otherwise

Ped.

a tempo

mp

p

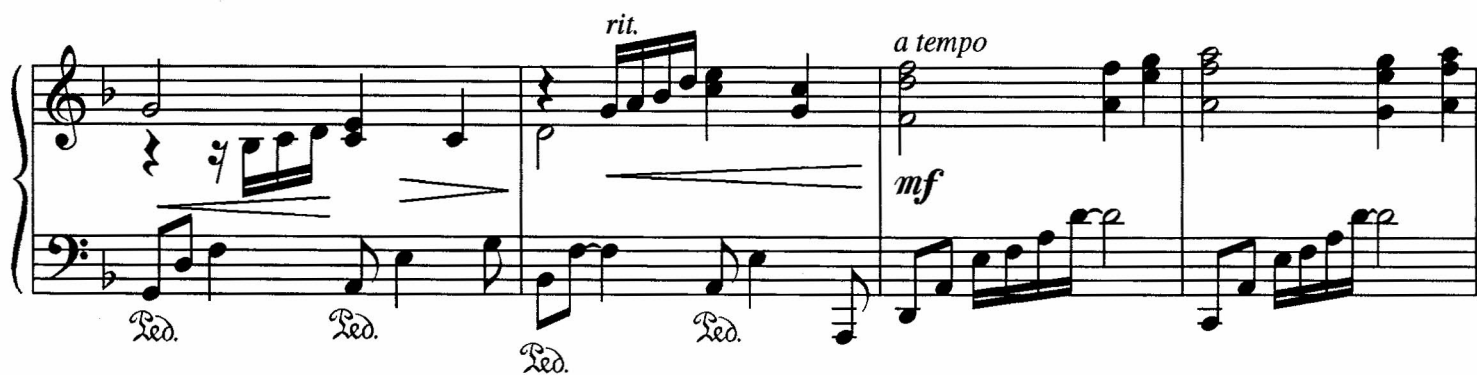
bring out melody

ten.

mp

pp

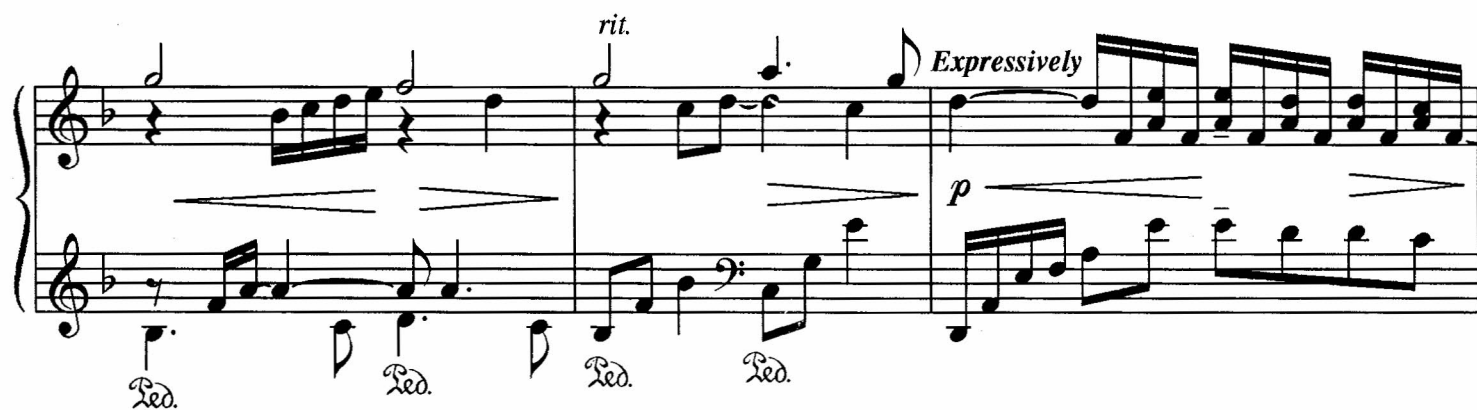
pp sim.



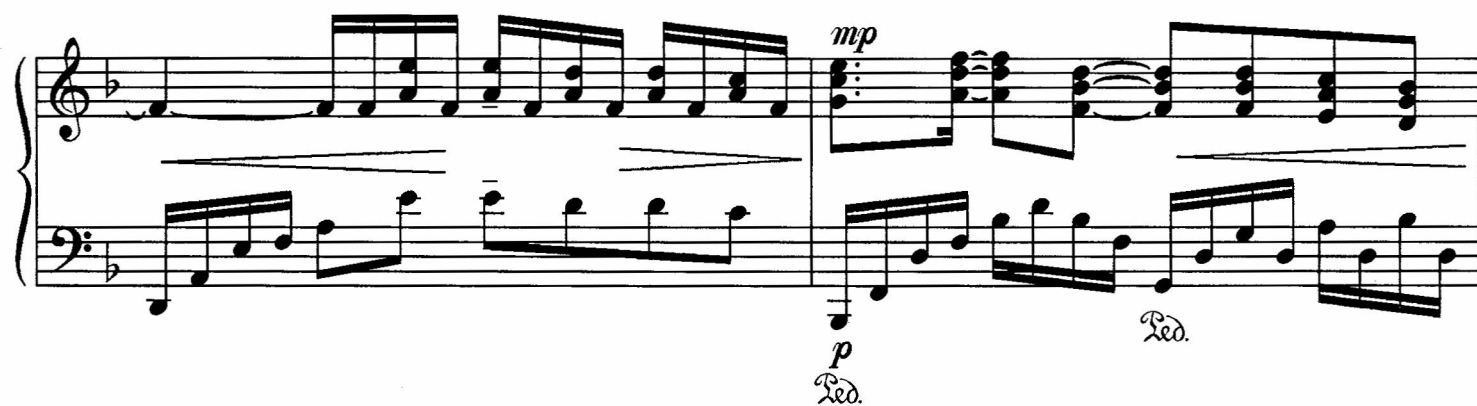
First system of musical notation. The right hand (treble clef) begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand (bass clef) plays a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. Pedal points (Ped.) are marked under the first four notes of the left hand. The system includes a *rit.* (ritardando) marking over a quarter note G4 in the right hand, followed by a *a tempo* marking. The dynamic *mf* (mezzo-forte) is indicated. The system concludes with a half note G4 in the right hand and a half note G3 in the left hand.



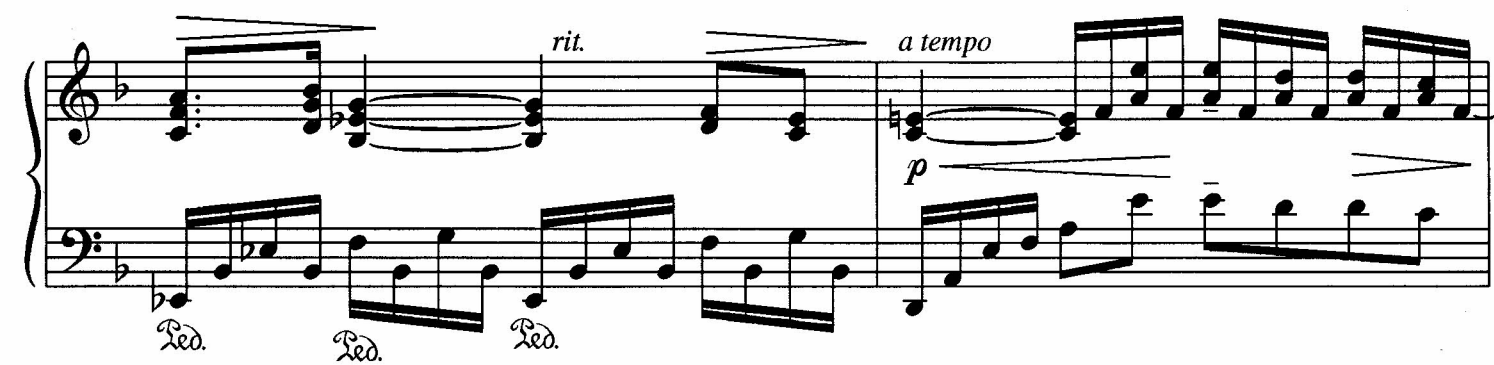
Second system of musical notation. The right hand (treble clef) plays a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. Pedal points (Ped.) are marked under the first two notes. The left hand (bass clef) plays a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. Pedal points (Ped.) are marked under the first two notes. The system includes a *p* (piano) dynamic marking in the right hand and a *mp* (mezzo-piano) dynamic marking in the left hand. The system concludes with a half note G4 in the right hand and a half note G3 in the left hand.



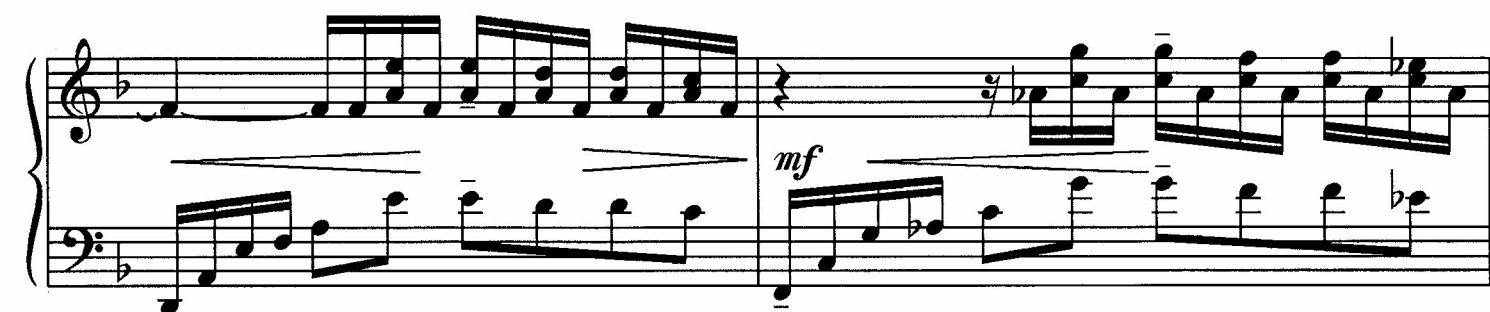
Third system of musical notation. The right hand (treble clef) begins with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand (bass clef) plays a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. Pedal points (Ped.) are marked under the first four notes. The system includes a *rit.* (ritardando) marking over a quarter note G4 in the right hand, followed by an *Expressively* marking. The dynamic *p* (piano) is indicated. The system concludes with a half note G4 in the right hand and a half note G3 in the left hand.



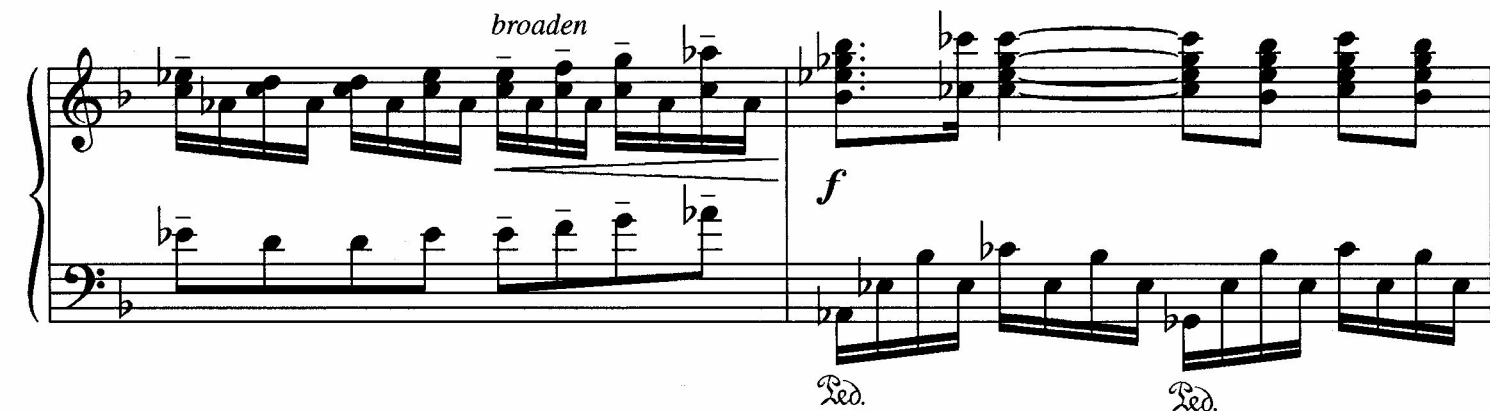
Fourth system of musical notation. The right hand (treble clef) plays a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. Pedal points (Ped.) are marked under the first two notes. The left hand (bass clef) plays a descending eighth-note scale: G4, F4, E4, D4, C4, B3, A3, G3. Pedal points (Ped.) are marked under the first two notes. The system includes a *mp* (mezzo-piano) dynamic marking in the right hand and a *p* (piano) dynamic marking in the left hand. The system concludes with a half note G4 in the right hand and a half note G3 in the left hand.



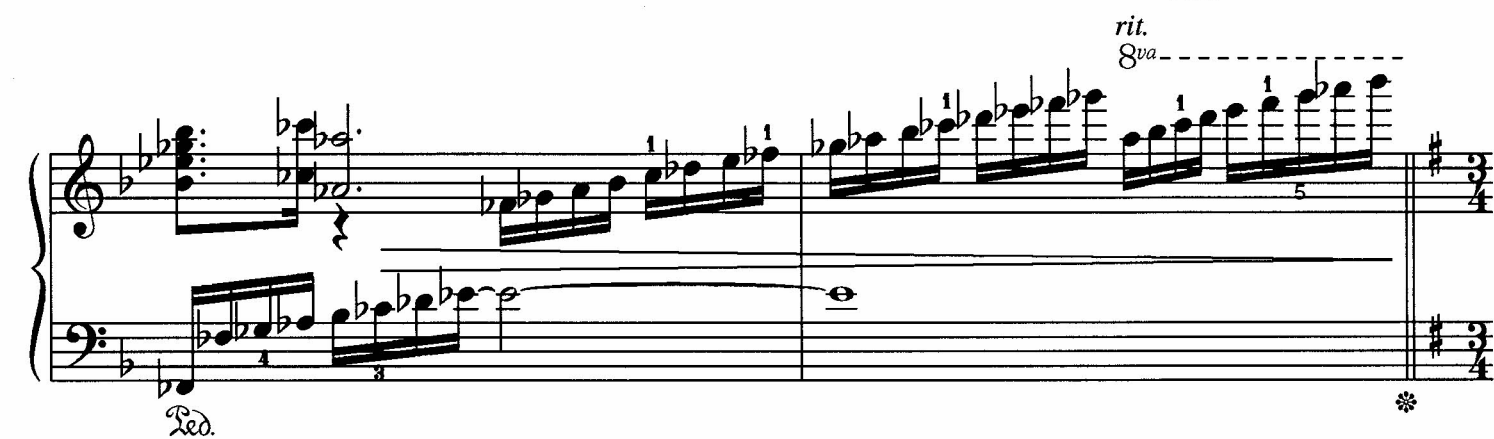
First system of musical notation. The treble clef staff features a series of chords, with a *rit.* (ritardando) marking above the first measure and an *a tempo* marking above the second measure. The bass clef staff contains a continuous eighth-note accompaniment. The word *Red.* is written below the first three measures of the bass staff. A *p* (piano) dynamic marking is placed above the second measure of the bass staff.



Second system of musical notation. The treble clef staff continues with chords. The bass clef staff features a continuous eighth-note accompaniment. A *mf* (mezzo-forte) dynamic marking is placed above the first measure of the bass staff.



Third system of musical notation. The treble clef staff includes a *broaden* marking above the first measure. The bass clef staff continues with a continuous eighth-note accompaniment. A *f* (forte) dynamic marking is placed above the first measure of the bass staff. The word *Red.* appears below the first and second measures of the bass staff.



Fourth system of musical notation. The treble clef staff features a series of chords, with a *rit.* (ritardando) marking above the first measure and an *8va* (octave) marking above the second measure. The bass clef staff contains a continuous eighth-note accompaniment. The word *Red.* is written below the first measure of the bass staff. The system concludes with a double bar line and a key signature change to one sharp (F#).

(8va) -----

pp *mf* *p*

A little faster

First system of music, measures 1-4. Treble clef has a dashed line for an octave higher part. Bass clef has a piano accompaniment. Dynamics: *pp*, *mf*, *p*. Tempo: *A little faster*.

p *mf*

rit. *a tempo*

Second system of music, measures 5-8. Treble clef has a piano accompaniment. Bass clef has a piano accompaniment. Dynamics: *p*, *mf*. Tempo: *rit.*, *a tempo*.

rall.

Third system of music, measures 9-12. Treble clef has a piano accompaniment. Bass clef has a piano accompaniment. Tempo: *rall.*

Broadly *f* *mp*

Red. *

Fourth system of music, measures 13-16. Treble clef has a piano accompaniment. Bass clef has a piano accompaniment. Dynamics: *f*, *mp*. Tempo: *Broadly*. Markings: *Red.*, *.

*molto rit.*Tempo I°
Simply*mp*

First system of a musical score. It consists of two staves, treble and bass. The tempo is marked 'molto rit.' and 'Tempo I° Simply'. The dynamics include 'mp'. The key signature has one flat (B-flat). The time signature is 4/4. The music features a series of chords and moving lines in both hands.

*rit.**a tempo**p*

Second system of the musical score. It consists of two staves, treble and bass. The tempo is marked 'rit.' and 'a tempo'. The dynamics include 'p'. The key signature has one flat. The time signature is 4/4. The music continues with various musical notations, including slurs and ties.

*mf**Red.*

Third system of the musical score. It consists of two staves, treble and bass. The dynamics include 'mf'. The key signature has one flat. The time signature is 4/4. The music features a variety of musical notations, including slurs and ties.

8va-----

*molto rit.**p**Red.**Red.*

Fourth system of the musical score. It consists of two staves, treble and bass. The tempo is marked 'molto rit.'. The dynamics include 'p'. The key signature has one flat. The time signature is 4/4. The music features a variety of musical notations, including slurs and ties. The system ends with a double bar line and a small asterisk.

First Reading

Isaiah 58:9b-14

^{9b}If you remove the yoke from among you, the pointing of the finger, the speaking of evil, ¹⁰if you offer your food to the hungry and satisfy the needs of the afflicted, then your light shall rise in the darkness and your gloom be like the noonday.

¹¹The Lord will guide you continually, and satisfy your needs in parched places, and make your bones strong; and you shall be like a watered garden, like a spring of water, whose waters never fail. ¹²Your ancient ruins shall be rebuilt; you shall raise up the foundations of many generations; you shall be called the repairer of the breach, the restorer of streets to live in.

¹³If you refrain from trampling the sabbath, from pursuing your own interests on my holy day; if you call the sabbath a delight and the holy day of the Lord honorable; if you honor it, not going your own ways, serving your own interests, or pursuing your own affairs; ¹⁴then you shall take delight in the Lord, and I will make you ride upon the heights of the earth; I will feed you with the heritage of your ancestor Jacob, for the mouth of the Lord has spoken.

Sunday, August 21-27 | Lectionary 21

Refrain

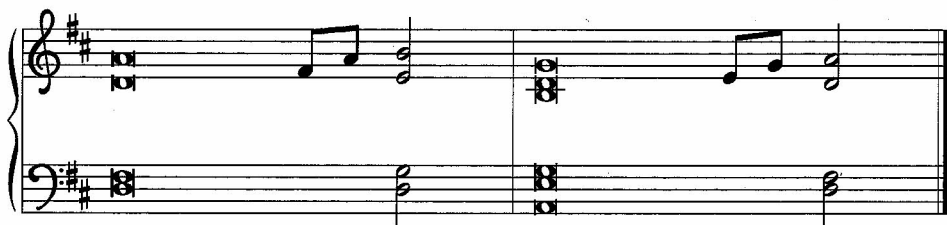
John Paradowski

Descant

The LORD crowns you with mer-cy and stead - fast love.

The LORD crowns you with mer-cy and stead - fast love.

The musical score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 4/4. The first two staves are for the voice, with the lyrics 'The LORD crowns you with mer-cy and stead - fast love.' written below each staff. The third staff is for the piano, with a treble and bass clef. The piano part includes a descant in the first staff, indicated by the word 'Descant' above it. The piano part consists of chords and single notes in both hands, providing a harmonic accompaniment for the voice.



¹Bless the LORD, ¹O my soul,
and all that is within me, bless God's ¹holy name.

²Bless the LORD, ¹O my soul,
and forget not ¹all God's benefits—

³who forgives ¹all your sins
and heals all ¹your diseases;

⁴who redeems your life ¹from the grave
and crowns you with steadfast ¹love and mercy; **R**

⁵who satisfies your desires ¹with good things
so that your youth is renewed ¹like an eagle's.

⁶O LORD, you provide ¹vindication
and justice for all who ¹are oppressed.

⁷You made known your ¹ways to Moses
and your works to the chil- ¹dren of Israel.

⁸LORD, you are full of compas- ¹sion and mercy,
slow to anger and abounding in ¹steadfast love. **R**

Second Reading

Hebrews 12:18-29

¹⁸You have not come to something that can be touched, a blazing fire, and darkness, and gloom, and a tempest, ¹⁹and the sound of a trumpet, and a voice whose words made the hearers beg that not another word be spoken to them.

²⁰(For they could not endure the order that was given, “If even an animal touches the mountain, it shall be stoned to death.” ²¹Indeed, so terrifying was the sight that Moses said, “I tremble with fear.”) ²²But you have come to Mount Zion and to the city of the living God, the heavenly Jerusalem, and to innumerable angels in festal gathering,

²³and to the assembly of the firstborn who are enrolled in heaven, and to God the judge of all, and to the spirits of the righteous made perfect, ²⁴and to Jesus, the mediator of a new covenant, and to the sprinkled blood that speaks a better word than the blood of Abel. ²⁵See that you do not refuse the one who is speaking; for if they did not escape when they refused the one who warned them on earth,

how much less will we escape if we reject the one who warns from heaven! ²⁶At that time his voice shook the earth; but now he has promised, “Yet once more I will shake not only the earth but also the heaven.” ²⁷This phrase, “Yet once more,” indicates the removal of what is shaken—that is, created things—so that what cannot be shaken may remain.

²⁸Therefore, since we are receiving a kingdom that cannot be shaken, let us give thanks, by which we offer to God an acceptable worship with reverence and awe; ²⁹for indeed our God is a consuming fire.

Word

First Reading

The reading may be announced: A reading from _____.

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

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

Psalm

The psalm for the day is sung.

Second Reading

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

Gospel Acclamation

The assembly stands to welcome the gospel.

S 205a

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

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

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

The musical score is written for two voices (Soprano and Bass) in 4/4 time, with a key signature of one flat (B-flat). It consists of three systems of staves. Each system has a vocal line with lyrics and a corresponding bass line. The first system is for the 'Al - le - lu - ia! Lord and Sav - ior: o - pen now your sav - ing word.' The second system is for 'Let it burn like fire with - in us; speak un - til our hearts are stirred.' The third system is for 'Al - le - lu - ia! Lord, we sing for the good news that you bring.' The score ends with a double bar line.

The Gospel of the Lord according to

Luke 13:10-17

“Glory to you, O Lord”

¹⁰Now [Jesus] was teaching in one of the synagogues on the sabbath. ¹¹And just then there appeared a woman with a spirit that had crippled her for eighteen years. She was bent over and was quite unable to stand up straight.

¹²When Jesus saw her, he called her over and said, “Woman, you are set free from your ailment.”

¹³When he laid his hands on her, immediately she stood up straight and began praising God. ¹⁴But the leader of the synagogue, indignant because Jesus had cured on the sabbath, kept saying to the crowd, “There are six days on which work ought to be done; come on those days and be cured, and not on the sabbath day.”

¹⁵But the Lord answered him and said, “You hypocrites! Does not each of you on the sabbath untie his ox or his donkey from the manger, and lead it away to give it water? ¹⁶And ought not this woman, a daughter of Abraham whom Satan bound for eighteen long years, be set free from this bondage on the sabbath day?”

¹⁷When he said this, all his opponents were put to shame; and the entire crowd was rejoicing at all the wonderful things that he was doing.

The Gospel of the Lord.

“Praise to you, O Christ”

SERMON

Introduction



Tune: Robert Lowry, 1826–1899

Arrangement: Michael Hassell; copyright © 2007 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Piano, vol. 6, ISBN 978-0-8006-2364-7

Published by Augsburg Fortress. Printed in Canada.

Duplication in any form prohibited without publisher's written permission.

Introduction

The musical score is written for organ and consists of two systems. The first system has a grand staff (treble and bass clefs) and a single bass line below it. The grand staff is in 6/8 time and B-flat major. The first measure of the grand staff is marked *f detached*. The second system also has a grand staff and a single bass line. The grand staff continues the melody and accompaniment from the first system. The bass line provides a steady accompaniment. The score is written in a clear, professional style with standard musical notation.

Tune: Robert Lowry, 1826–1899

Arrangement: J. Bert Carlson; copyright © 2001 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Organ, vol. 6, ISBN 978-0-8006-3919-8

Published by Augsburg Fortress. Printed in Canada.

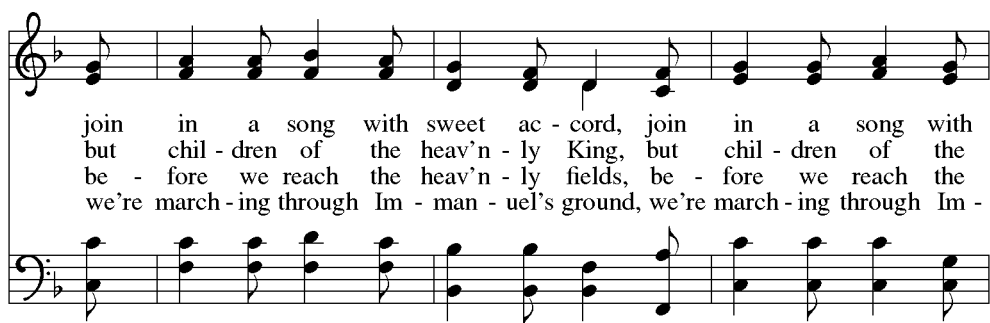
Duplication in any form prohibited without publisher's written permission.

Come, We That Love the Lord

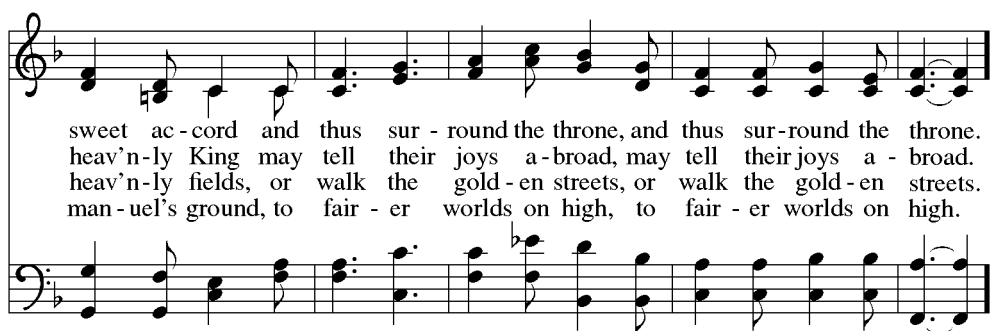
We're Marching to Zion



1 Come, we that love the Lord, and let our joys be known;
2 Let those re - fuse to sing who nev - er knew our God;
3 The hill of Zi - on yields a thou - sand sa - cred sweets
4 Then let our songs a - bound, and ev - 'ry tear be dry;



join in a song with sweet ac - cord, join in a song with
but chil - dren of the heav'n - ly King, but chil - dren of the
be - fore we reach the heav'n - ly fields, be - fore we reach the
we're march - ing through Im - man - uel's ground, we're march - ing through Im -

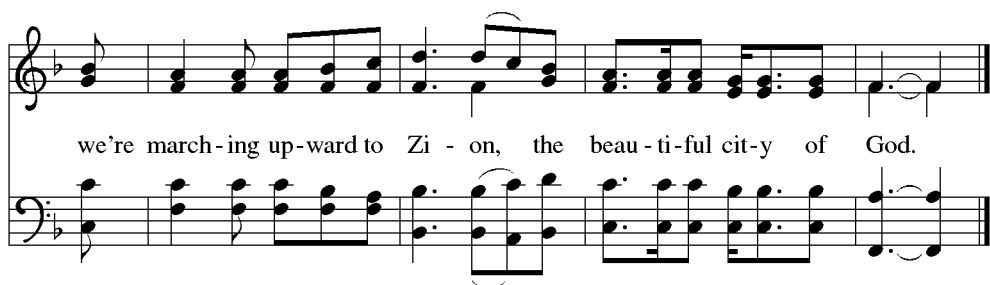


sweet ac - cord and thus sur - round the throne, and thus sur - round the throne.
heav'n - ly King may tell their joys a - broad, may tell their joys a - broad.
heav'n - ly fields, or walk the gold - en streets, or walk the gold - en streets.
man - uel's ground, to fair - er worlds on high, to fair - er worlds on high.

Refrain



We're march - ing to Zi - on, beau - ti - ful, beau - ti - ful Zi - on:



we're march - ing up - ward to Zi - on, the beau - ti - ful cit - y of God.

Accompaniment

The piano accompaniment is written for a grand piano, featuring a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The music is divided into three systems. The first system consists of five measures, the second of four measures, and the third of three measures. The melody in the treble staff is characterized by a mix of eighth and sixteenth notes, often beamed together, with some measures containing triplets. The bass staff provides a steady accompaniment with a mix of eighth and sixteenth notes, including some triplet patterns. The overall texture is light and rhythmic, typical of a piano accompaniment for a hymn.

Tune: Robert Lowry, 1826–1899

Arrangement: Michael Hassell; copyright © 2007 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Piano, vol. 6, ISBN 978-0-8006-2364-7

Published by Augsburg Fortress. Printed in Canada.

Duplication in any form prohibited without publisher's written permission.

Refrain

The first system of musical notation for the Refrain. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The melody in the treble clef starts with a quarter note chord (F4, A4), followed by an eighth note (G4), and then a beamed eighth-note triplet (F4, E4, D4). The bass line starts with a quarter note chord (F3, A2), followed by an eighth note (G2), and then a beamed eighth-note triplet (F3, E3, D3). The system ends with a quarter rest in the treble and a quarter note (F3) in the bass.

The second system of musical notation for the Refrain. The treble clef melody continues with a quarter note chord (F4, A4), followed by an eighth note (G4), and then a beamed eighth-note triplet (F4, E4, D4). The bass line continues with a quarter note chord (F3, A2), followed by an eighth note (G2), and then a beamed eighth-note triplet (F3, E3, D3). The system ends with a quarter rest in the treble and a quarter note (F3) in the bass.

The third system of musical notation for the Refrain. The treble clef melody continues with a quarter note chord (F4, A4), followed by an eighth note (G4), and then a beamed eighth-note triplet (F4, E4, D4). The bass line continues with a quarter note chord (F3, A2), followed by an eighth note (G2), and then a beamed eighth-note triplet (F3, E3, D3). The system ends with a quarter rest in the treble and a quarter note (F3) in the bass.

Accompaniment

The musical score for the accompaniment is written for piano on three staves. The top two staves are joined by a brace on the left, indicating the right and left hands. The bottom staff is a single line. The key signature has one flat (B-flat), and the time signature is 4/4. The music consists of six measures. The right hand (top staff) plays chords and moving lines, while the left hand (bottom staff) plays a steady bass line with eighth and quarter notes.

Tune: Robert Lowry, 1826–1899

Arrangement: J. Bert Carlson; copyright © 2001 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Organ, vol. 6, ISBN 978-0-8006-3919-8

Published by Augsburg Fortress. Printed in Canada.

Duplication in any form prohibited without publisher's written permission.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains five measures of music, primarily using chords and eighth notes. The middle staff is in bass clef and contains five measures of music, including dotted notes and eighth-note patterns. The bottom staff is also in bass clef and contains five measures, featuring a long, low note in the final measure.

Refrain

The second system of musical notation, labeled 'Refrain', consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains five measures of music, including a measure with a fermata. The middle staff is in bass clef and contains five measures of music, including a measure with a fermata. The bottom staff is in bass clef and contains five measures of music, including a measure with a fermata.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat. It contains five measures of music, including a measure with a sharp sign. The middle staff is in bass clef and contains five measures of music, including a measure with a flat sign. The bottom staff is in bass clef and contains five measures of music, including a measure with a sharp sign.

Holy Baptism – Page 227

Presentation of Baptism

Profession of Faith

I ask you to profess your faith in Christ Jesus, reject sin, and confess the faith of the church.

Do you renounce the devil
and all the forces that defy God?

(Response): I renounce them

Do you renounce the powers of
This world that rebel against God?

(Response): I renounce them

Do you renounce the ways
of sin that draw you from God?

(Response): I renounce them

Do you believe in God the Father?

(Response): I believe in God, the Father

Almighty, creator of heaven and earth.

Do you believe in Jesus Christ,
the Son of God?

I believe in Jesus Christ, God's only Son, our Lord, who was conceived by the Holy Spirit, born of the virgin Mary, suffered under Pontius Pilate, was crucified, died, and was buried; he descended to the dead. On the third day he rose again; he ascended into heaven, he is seated at the right hand of the Father, and he will come to judge the living and the dead.

Do you believe in God, the Holy Spirit?

**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.**

THANKSGIVING AT THE FONT

BAPTISM

**Blessed be God, the source of all life,
The word of salvation,
The spirit of mercy.**

PRAYER

WELCOME

We welcome you into the body of Christ and into the mission we share: join us in giving thanks and praise to God and bearing God's creative and redeeming word to all the world.

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.

Deep River

(from *American Rhapsody*)

Sw. String 8, String Celeste 8

Gt. Flutes 8, 4, Sw. to Gt.

Ped. Soft 16, 8 Sw. to Ped.

Pietro A. Yon

Tune: DEEP RIVER

Arranged by Michael Ryan

Slowly, with expression ♩ = ca. 58

Measures 1-3 of the musical score. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo/mood is 'Slowly, with expression' with a quarter note equal to approximately 58 beats per minute. The first system shows a piano introduction with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with sustained notes and some movement. A 'Sw.' (Swell) marking is present in the first measure, and a 'Ped.' (Pedal) marking is in the second measure.

Measures 4-6 of the musical score. The right hand continues the melodic development with various note values and rests. The left hand maintains a steady accompaniment. Measure 4 begins with a measure rest in the right hand.

Measures 7-9 of the musical score. The right hand introduces a mezzo-forte (*mf*) dynamic and features a guitar-like texture indicated by the 'Gt.' marking. The left hand continues its accompaniment. Measure 7 begins with a measure rest in the right hand.

Measures 10-12 of the musical score. The right hand features a more active melodic line with eighth notes. The left hand continues with a harmonic accompaniment. Measure 10 begins with a measure rest in the right hand.

Duration: 2:15

13

Sw. Light Reed 8

No Ped.

16

Sw. Light Reed 8

No Ped.

20

{ Gt. -Sw. to Gt.

24

Sw.

29

Gt.

Ped.

rit.

Hymn # 186

Create in Me a Clean Heart

Richard W. Hillert

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

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

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

The second system of music continues the melody. The treble staff has a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a half note G. The bass staff has a half note G, a half note B, a half note D, a half note F, and a half note G. The lyrics are written below the treble staff.

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

The third system of music continues the melody. The treble staff has a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a half note G. The bass staff has a half note G, a half note B, a half note D, a half note F, and a half note G. The lyrics are written below the treble staff.

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

The fourth system of music continues the melody. The treble staff has a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a half note G. The bass staff has a half note G, a half note B, a half note D, a half note F, and a half note G. The lyrics are written below the treble staff.

Create in Me a Clean Heart

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

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

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

The second system continues the musical score in the same key and time signature. The vocal melody resumes with a quarter rest, followed by notes corresponding to the lyrics. The piano accompaniment continues with its eighth-note bass line and chords. The system ends with a double bar line.

OFFERTORY PRAYER

THE GREAT THANKSGIVING

The Lord be with you.

And also with you.

Lift up your hearts.

We lift them to the Lord.

Let us give thanks
to the Lord our God.

**It is right to give
our thanks and praise.**

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

The presiding minister continues:

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

S 207

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

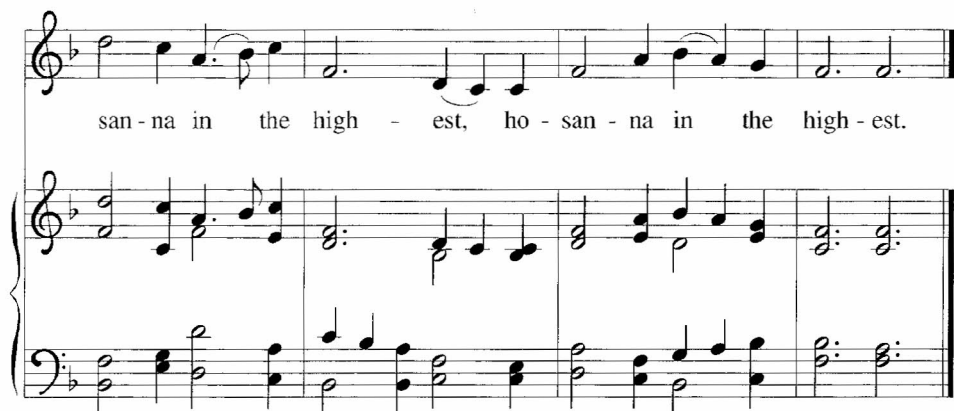
The first system of the musical score is in 6/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "Ho - ly, ho - ly, ho - ly Lord, God of pow-er and might,"

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

The second system of the musical score continues the melody and accompaniment. The lyrics are: "heav'n and earth are full of your glo-ry. Ho-san-na in the high-est."

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

The third system of the musical score concludes the hymn. The lyrics are: "Bless-ed is he who comes in the name of the Lord. Ho -"



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

OR

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

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

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

Continue on the following page.

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

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

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

THE LORD'S PRAYER

Our Father, who art in heaven, hallowed be thy name, thy Kingdom come, thy will be done, on earth as it is in heaven. Give us this day our daily bread; and forgive us our trespasses, as we forgive those who trespass against us; And lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, forever and ever.

Amen.

Invitation to Communion

"Lamb of God" may be sung.

S 208

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

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

Assembly song and other music may accompany the communion.

After all have returned to their places, the assembly stands. "Now, Lord, you let your servant go in peace" or another suitable song may be sung. (The songs at #313 and 440 are well suited to this setting.)

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

1 F to D

2

Two systems of musical notation in C major, 4/4 time. System 1 (labeled '1 F to D') consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff provides a harmonic accompaniment with chords and single notes. System 2 (labeled '2') continues the piece with similar melodic and harmonic patterns. Both systems conclude with a double bar line.

Piano accompaniment for the first system, shown in grand staff notation (treble and bass clefs). The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and a fermata over the final chord. Below the bass staff, there is a handwritten annotation: (P.)

Take My Life, That I May Be

1 Take my life, that I may be con - se - crat - ed, Lord, to thee;
 2 Take my hands and let them move at the im - pulse of thy love;
 3 Take my voice and let me sing al - ways, on - ly, for my King;
 4 Take my sil - ver and my gold, not a mite would I with - hold;

take my mo - ments and my days; let them flow in cease - less praise.
 take my feet and let them be swift and beau - ti - ful for thee.
 take my lips and let them be filled with mes - sag - es from thee.
 take my in - tel - lect, and use ev - 'ry pow'r as thou shalt choose.

5 Take my will and make it thine;
 it shall be no longer mine.
 Take my heart, it is thine own;
 it shall be thy royal throne.

6 Take my love; my Lord, I pour
 at thy feet its treasure store;
 take myself, and I will be
 ever, only, all for thee.

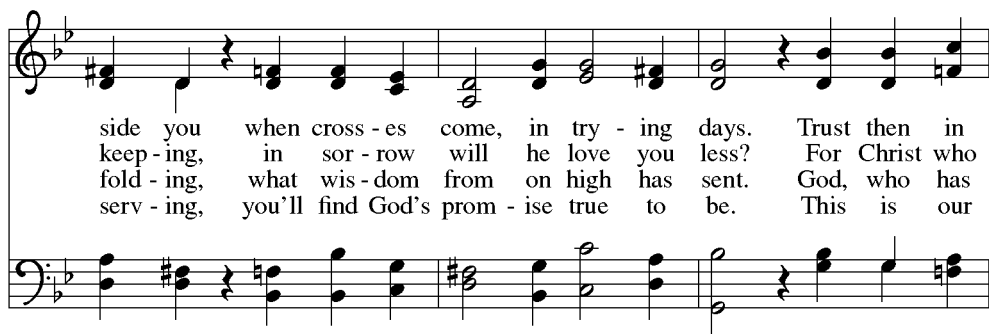
If You But Trust in God to Guide You



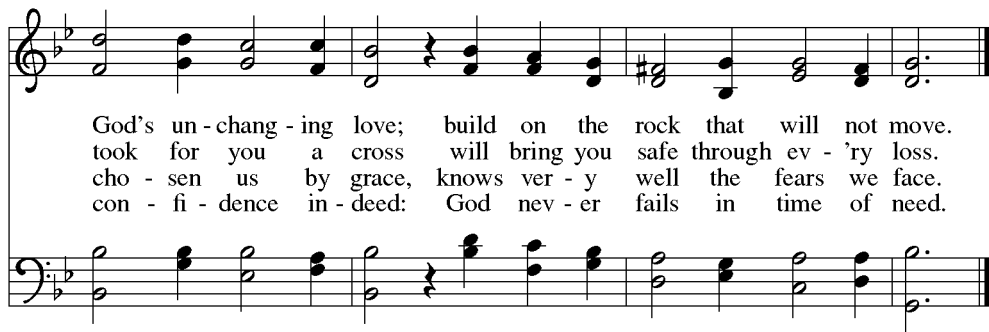
1 If you but trust in God to guide you with gen - tle
 2 What gain is there in anx - ious weep - ing, in help - less
 3 The Lord our rest - less hearts is hold - ing, in peace and
 4 Sing, pray, and keep God's ways un - swerv - ing, of - fer your



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



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



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

1 G to E \flat

Musical score for exercise 1, G to E \flat . The score is written for two staves in G major (one sharp). The key signature is G major (one sharp). The time signature is common time (C). The exercise consists of four measures. The first measure shows a G4 quarter note in the treble and a G3 quarter note in the bass. The second measure shows a G4 quarter note in the treble and a G3 quarter note in the bass. The third measure shows a G4 quarter note in the treble and a G3 quarter note in the bass. The fourth measure shows a G4 quarter note in the treble and a G3 quarter note in the bass. The exercise is marked with a '1' and a bracket indicating the range from G to E \flat .

2

Musical score for exercise 2. The score is written for two staves in G major (one sharp). The key signature is G major (one sharp). The time signature is common time (C). The exercise consists of four measures. The first measure shows a G4 quarter note in the treble and a G3 quarter note in the bass. The second measure shows a G4 quarter note in the treble and a G3 quarter note in the bass. The third measure shows a G4 quarter note in the treble and a G3 quarter note in the bass. The fourth measure shows a G4 quarter note in the treble and a G3 quarter note in the bass. The exercise is marked with a '2'.

Let Us Break Bread Together

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

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

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

This system contains the second line of the musical score, continuing the melody and accompaniment from the first system. The lyrics are written below the treble staff.

Refrain

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

This system contains the first line of the Refrain. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

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

This system contains the second line of the Refrain. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

Introduction

The musical score is written for organ and consists of four systems of three staves each. The key signature is two flats (B-flat major), and the time signature is 4/4. The first system includes a first ending bracket labeled 'I' and a second ending bracket labeled 'II'. The music features a mix of eighth, quarter, and half notes, with some sixteenth-note passages in the right hand of the first system.

Tune: William B. Bradbury, 1816–1868

Arrangement: J. Bert Carlson; copyright © 2009 Augsburg Fortress. All rights reserved.

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

Published by Augsburg Fortress.

Duplication in any form prohibited without publisher's written permission.

Introduction



BRADBURY

(Savior, Like a Shepherd Lead Us)

William B. Bradbury
Arranged by Richard Unfreid

Intro.

Stanza 1

Ped.

Interlude

Stanza 2

Savior, like A Shepherd Lead Us



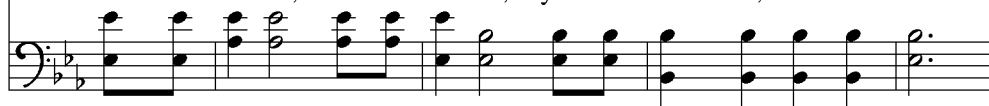
1 Sav - ior like a shep - herd lead us; much we need your ten - der care.
 2 We are yours; in love be - friend us, be the guard - ian of our way;
 3 You have prom - ised to re - ceive us, poor and sin - ful though we be;
 4 Ear - ly let us seek your fa - vor, ear - ly let us do your will;



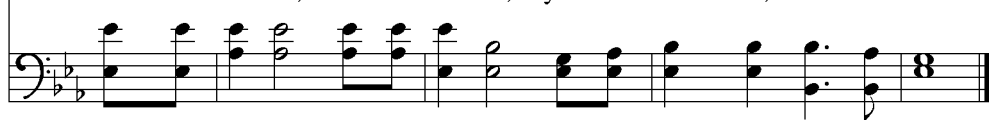
In your pleas - ant pas - tures feed us, for our use your fold pre - pare.
 keep your flock, from sin de - fend us, seek us when we go a - stray.
 you have mer - cy to re - lieve us, grace to cleanse, and pow'r to free.
 bless - ed Lord and on - ly Sav - ior, with your love our spir - its fill.



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



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



This RE-HARMONIZED VERSE sounds *different* because:

- It begins with a major 7 chord going to a minor 9, which instantly tells you that the harmonic structure is more contemporary in nature. Notice that the first verse is based for the most part on D, G and A (or A7) . . . or the *tonic*, *subdominant* and *dominant* (or *dominant seventh*).
- The melody is sometimes “embellished” without being confusing or distracting to the singers.

21 optional TRANSITION (to last verse)

D D7 G $\frac{D}{F\#}$ Bm $\frac{E7}{G\#}$ Gm $\frac{D}{F\#}$ Em7 A7 D $\frac{G}{A}$ A7(b9)

LAST VERSE

26 Dmaj7 Em9 $\frac{D2}{F\#}$ $\frac{D}{F\#}$ $\frac{D2}{B}$ Bm7 Em $\frac{A7}{C\#}$ Bm7 $\frac{A7}{C\#}$ D $\frac{G}{A}$ A7(b9)

4. Ear - ly let us seek Thy fa - vor; Ear - ly let us do Thy will;

30 Dmaj7 $\frac{Gmaj7}{A}$ $\frac{D2}{F\#}$ $\frac{D}{F\#}$ $\frac{D2}{B}$ B7 C2 C $\frac{Em}{C\#}$ F#7(#9) F#7(b9) Bsus4 Bm Am7 $\frac{D7}{A}$ D7

Bless - ed Lord and on - ly Sav - ior, With Thy love our be - ings fill: Bless - ed

34 Gmaj7 G#° C# C#7 F#m7 B7sus4 B7 Em $\frac{Em}{D}$ $\frac{A}{C\#}$ $\frac{G}{B}$ $\frac{A7}{C\#}$ D2 D Em7 $\frac{D2}{F\#}$ $\frac{D}{F\#}$

Je - sus, bless - ed Je - sus, Thou hast loved us, love us still; Bless - ed

38 Gmaj7 Em7 $\frac{C\#}{E\#}$ $\frac{D}{F\#}$ Bm7 Bb7 $\frac{D}{A}$ $\frac{F\#m}{A}$ $\frac{G}{A}$ A7 Bb Ebmaj7 D *rit.*

Je - sus, bless - ed Je - sus, Thou hast loved us, love us still.

BRADBURY

William B. Bradbury

Tune

Man.

Ped.

The first system of the musical score for 'Bradbury' by William B. Bradbury. It consists of three staves: 'Tune' (treble clef), 'Man.' (piano, grand staff), and 'Ped.' (pedal, bass clef). The key signature is one sharp (F#). The 'Tune' staff begins with a treble clef, a key signature of one sharp, and a common time signature. The 'Man.' staff is a grand staff with treble and bass clefs, and the 'Ped.' staff is a single bass clef staff. The music is written in a simple, folk-like style with eighth and sixteenth notes.

The second system of the musical score for 'Bradbury'. It continues the melody and accompaniment from the first system. The 'Tune' staff continues with eighth and sixteenth notes. The 'Man.' staff continues with chords and moving lines in both hands. The 'Ped.' staff continues with a simple bass line. The key signature remains one sharp.

The third system of the musical score for 'Bradbury'. It concludes the piece. The 'Tune' staff ends with a final note. The 'Man.' staff ends with a final chord. The 'Ped.' staff ends with a final note. The key signature remains one sharp.

Accompaniment

The first system of the piano accompaniment consists of three staves. The top staff is a grand staff with a treble and bass clef, containing a melody of eighth and sixteenth notes. The middle staff is a grand staff with a treble and bass clef, containing a melody of eighth and sixteenth notes. The bottom staff is a single bass clef staff, containing a melody of eighth and sixteenth notes. The key signature is two flats (B-flat major), and the time signature is 4/4.

The second system of the piano accompaniment consists of three staves. The top staff is a grand staff with a treble and bass clef, containing a melody of eighth and sixteenth notes. The middle staff is a grand staff with a treble and bass clef, containing a melody of eighth and sixteenth notes. The bottom staff is a single bass clef staff, containing a melody of eighth and sixteenth notes. The key signature is two flats (B-flat major), and the time signature is 4/4.

The third system of the piano accompaniment consists of three staves. The top staff is a grand staff with a treble and bass clef, containing a melody of eighth and sixteenth notes. The middle staff is a grand staff with a treble and bass clef, containing a melody of eighth and sixteenth notes. The bottom staff is a single bass clef staff, containing a melody of eighth and sixteenth notes. The key signature is two flats (B-flat major), and the time signature is 4/4.

The fourth system of the piano accompaniment consists of three staves. The top staff is a grand staff with a treble and bass clef, containing a melody of eighth and sixteenth notes. The middle staff is a grand staff with a treble and bass clef, containing a melody of eighth and sixteenth notes. The bottom staff is a single bass clef staff, containing a melody of eighth and sixteenth notes. The key signature is two flats (B-flat major), and the time signature is 4/4.

Accompaniment

The piano accompaniment is written for a grand piano in B-flat major (two flats) and 4/4 time. It consists of four systems of music, each with a treble and bass staff. The first system begins with a treble staff featuring a series of chords and a bass staff with a simple eighth-note accompaniment. The second system continues the chordal texture in the treble and the eighth-note pattern in the bass. The third system introduces a more active treble line with eighth-note runs and maintains the eighth-note bass. The fourth system concludes the piece with a final chordal cadence in the treble and a sustained bass line. A 'Ced.' (Crescendo) marking is placed below the first measure of the third system, and an asterisk (*) is placed below the second measure of the same system.

Tune: William B. Bradbury, 1816–1868

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

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

Published by Augsburg Fortress.

Duplication in any form prohibited without publisher's written permission.

Go Your Way with Rejoicing!

Sw. Bright Reed 8

Gt. Full 8, 4, 2

Ped. 16, 8, Gt. to Ped.

Douglas E. Wagner

Steadily ♩ = ca. 88

The musical score is written for a piano and guitar. It consists of four systems of music, each with a grand staff (treble and bass clef) and a guitar part. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Steadily' with a quarter note equal to approximately 88 beats per minute. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The guitar part is marked with 'f' (forte) and 'Gt.' (Guitar). The piano part includes a 'Ped.' (Pedal) marking. The score is divided into measures, with measure numbers 4, 7, and 10 indicated at the start of their respective systems. The final system ends with a double bar line.

Duration: 1:15

13

Gt.

16

+ Sw. to Gt.

rit.

a tempo

+ Sw. to Ped.

19

22

25

rit.

Detailed description: This is a musical score for guitar and piano. It consists of five systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The first system (measures 13-15) features a guitar melody in the treble and piano accompaniment in the bass. A bracket labeled 'Gt.' is placed over the first measure. The second system (measures 16-18) includes a 'rit.' (ritardando) marking in measure 17 and a '+ Sw. to Gt.' (switch to guitar) marking above measure 18. The third system (measures 19-21) continues the piano accompaniment. The fourth system (measures 22-24) features a 'a tempo' marking above measure 23. The fifth system (measures 25-26) includes a 'rit.' marking above measure 25. The score ends with a double bar line and a fermata over the final note.