

September 18, 2016

PRELUDE “An Irish Blessing” James Mansfield

## WELCOME & ANNOUNCEMENTS

Page 94 CONFESSION AND FORGIVENESS OF SINS

OPENING HYMN      “My Shepherd You Supply My Need”      #782

Page 203 GREETING AND KYRIE

Page 204 HYMN OF PRAISE      “Glory Be To God”

PRAYER OF THE DAY: God among us, we gather in the name of your Son to learn love for one another.

Keep our feet from evil paths. Turn our minds to your wisdom and our hearts to the grace revealed in your Son, Jesus Christ, our Savior and Lord. Amen.

## SPECIAL MUSIC

“Built On A Rock” Anthony Giamanco; Tune: KIRKEN, Ludwig M. Lindeman

1ST READING      Amos 8:4-7

PSALM Ps 113

2ND READING 1 Tim 2:1-7

Page 205 GOSPEL ACCLAMATION

“Glory to you, O Lord”

GOSPEL Luke 16:1-13

“Praise to you, O Christ”

SERMON

SERMON HYMN "There's A Wideness in God's Mercy" #588

Page 104 NICENE CREED

## PRAYERS OF THE PEOPLE

## SHARING OF THE PEACE

OFFERING "There's A Wideness in God's Mercy" Ovid YoungTune: WELLESLEY, Lizzie S. Tourjee

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

"My Faith" #759

"O God, Our Help in Ages Past" #632

"Jesus the Very Thought of You" #754

## POST COMMUNION PRAYER

## BLESSING

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

PASTOR: Go in peace! Serve the Lord!

PEOPLE: Thanks be to God!

POSTLUDE      "A Paeon of Praise"      Lani Smith

Date:

Pedal

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

II Great

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

I Positif

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

III Swell

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

Zimblesturn

# An Irish Blessing

9

Sw. Foundations 8, 4

Gt. Foundations 8, 4, 2

Ped. 16, 8 to balance, Sw. to Ped.

James Mansfield

With good cheer, but not too fast ♩ = ca. 50

The musical score is written for guitar and piano. It consists of three systems of staves. The first system has a treble staff for guitar (Gt.) and a grand staff for piano (Sw.). The piano part includes a mezzo-forte (mf) dynamic marking. The second system continues the melody and accompaniment. The third system concludes the piece. The key signature is one sharp (F#) and the time signature is 6/8. The score includes various musical notations such as eighth notes, quarter notes, and rests, along with performance instructions like 'mf' and 'Sw.'.

Duration: 2:10

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13

16

17

Gt.

20

21

24

25

28



29

33

- Sw. to Gt.

*mf*

37 (Gt.)

Sw.

42

Slow

+ Sw. to Gt.

*rit.*

*ten.*

*f* {Gt.

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.**

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a grand staff (treble and bass clefs) and a single bass staff. The second system continues the grand staff. The third system shows the grand staff with the bass staff containing a whole rest, indicating the song ends there. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody includes a repeat sign at the beginning and a final cadence. The accompaniment features a steady bass line with some harmonic support in the right hand.

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Gt. *mp*

The first system of musical notation consists of three staves. The top staff is for guitar, marked *mp* (mezzo-piano). It begins with a half note G4, followed by a half note A4, then a quarter note B4, and a quarter note C5. The second staff is for piano, starting with a half note G3, followed by a half note A3, then a quarter note B3, and a quarter note C4. The third staff is for bass, starting with a half note G2, followed by a half note A2, then a quarter note B2, and a quarter note C3. A dynamic marking *mp* is present at the beginning of the guitar staff. A piano dynamic marking *p* is present at the beginning of the piano staff. A *Sw.* (Swell) marking is placed over the piano staff, indicating a crescendo. A *mp* (mezzo-piano) marking is present at the beginning of the guitar staff.

The second system of musical notation consists of three staves. The top staff is for guitar, starting with a half note G4, followed by a half note A4, then a quarter note B4, and a quarter note C5. The second staff is for piano, starting with a half note G3, followed by a half note A3, then a quarter note B3, and a quarter note C4. The third staff is for bass, starting with a half note G2, followed by a half note A2, then a quarter note B2, and a quarter note C3. A dynamic marking *mp* is present at the beginning of the guitar staff. A piano dynamic marking *p* is present at the beginning of the piano staff. A *Sw.* (Swell) marking is placed over the piano staff, indicating a crescendo. A *mp* (mezzo-piano) marking is present at the beginning of the guitar staff. A *Soft 16' 8'* marking is present at the end of the system.

## Introduction

♩ = 92

The introduction is written for piano in 3/4 time, marked with a tempo of quarter note = 92. It consists of three systems of music. The first system begins with a treble clef staff containing a half note G4 and a quarter note A4, followed by a half note B4 and a quarter note C5. The bass clef staff starts with a half note G2 and a quarter note A2, followed by a half note B2 and a quarter note C3. The second system continues with similar patterns, including a half note D4 and a quarter note E4 in the treble, and a half note D2 and a quarter note E2 in the bass. The third system concludes with a half note F4 and a quarter note G4 in the treble, and a half note F2 and a quarter note G2 in the bass. The piece ends with a final chord of G4 and G2, marked with an 8va symbol.

Tune: North American traditional

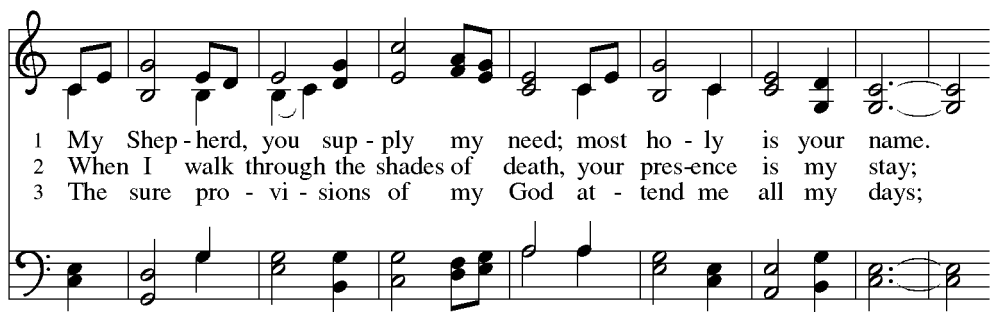
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Introductions and Alternate Accompaniments for Piano, vol. 9, ISBN 978-0-8006-2367-8

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# My Shepherd, You Supply My Need



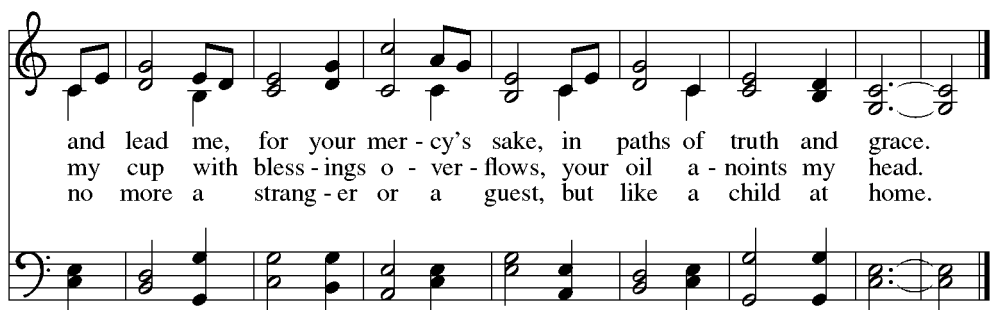
1 My Shep-herd, you sup-ply my need; most ho-ly is your name.  
2 When I walk through the shades of death, your pres-ence is my stay;  
3 The sure pro-vi-sions of my God at-tend me all my days;



In pas-tures fresh you make me feed, be-side the liv-ing stream.  
one word of your sup-port-ing breath drives all my fears a-way.  
oh, may your house be my a-bode and all my work be praise.



You bring my wan-d'ring spir-it back when I for-sake your ways,  
Your hand, in sight of all my foes, does still my ta-ble spread;  
Here would I find a set-tled rest, while oth-ers go and come;



and lead me, for your mer-cy's sake, in paths of truth and grace.  
my cup with bless-ings o-ver-flows, your oil a-noints my head.  
no more a strang-er or a guest, but like a child at home.

Accompagniment

*mf legato*

The musical score is written for piano accompaniment and consists of two systems, each with a grand staff (treble and bass clefs).  
The first system begins with a treble staff containing a melodic line of eighth and sixteenth notes, marked *mf legato*. The bass staff provides a harmonic accompaniment with chords and single notes. A long slur spans the first five measures of the treble staff.  
The second system continues the melodic and harmonic development. The treble staff features a series of chords and moving lines, while the bass staff continues with a steady accompaniment. A slur is present over the first four measures of the treble staff in this system.



The first system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clef) with a melody in the treble and a bass line in the bass. The middle staff is a single bass clef staff. The bottom staff is a single bass clef staff. The music is in 4/4 time and features a key signature of one flat (B-flat).

The second system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clef) with a melody in the treble and a bass line in the bass. The middle staff is a single bass clef staff. The bottom staff is a single bass clef staff. The music continues in 4/4 time with the same key signature.

The third system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clef) with a melody in the treble and a bass line in the bass. The middle staff is a single bass clef staff. The bottom staff is a single bass clef staff. The music continues in 4/4 time with the same key signature.

The fourth system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clef) with a melody in the treble and a bass line in the bass. The middle staff is a single bass clef staff. The bottom staff is a single bass clef staff. The music concludes in 4/4 time with the same key signature.

**Accompaniment**

Tune: North American traditional

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The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of notes: a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note B4, a quarter note A4, a half note G4, a quarter note F#4, a half note E4, a quarter note D4, a half note C4, and a quarter note B3. The lower staff is in bass clef and contains a sequence of notes: a half note G3, a quarter note F#3, a half note E3, a quarter note D3, a half note C3, a quarter note B2, a half note A2, a quarter note G2, a half note F#2, a quarter note E2, a half note D2, and a quarter note C2. The system concludes with a double bar line.

The second system of musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of notes: a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note B4, a quarter note A4, a half note G4, a quarter note F#4, a half note E4, a quarter note D4, a half note C4, and a quarter note B3. The lower staff is in bass clef and contains a sequence of notes: a half note G3, a quarter note F#3, a half note E3, a quarter note D3, a half note C3, a quarter note B2, a half note A2, a quarter note G2, a half note F#2, a quarter note E2, a half note D2, and a quarter note C2. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of notes: a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note B4, a quarter note A4, a half note G4, a quarter note F#4, a half note E4, a quarter note D4, a half note C4, and a quarter note B3. The lower staff is in bass clef and contains a sequence of notes: a half note G3, a quarter note F#3, a half note E3, a quarter note D3, a half note C3, a quarter note B2, a half note A2, a quarter note G2, a half note F#2, a quarter note E2, a half note D2, and a quarter note C2. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of notes: a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note B4, a quarter note A4, a half note G4, a quarter note F#4, a half note E4, a quarter note D4, a half note C4, and a quarter note B3. The lower staff is in bass clef and contains a sequence of notes: a half note G3, a quarter note F#3, a half note E3, a quarter note D3, a half note C3, a quarter note B2, a half note A2, a quarter note G2, a half note F#2, a quarter note E2, a half note D2, and a quarter note C2. The system concludes with a double bar line.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of notes: a half note G4, a quarter note A4, a half note B4, a quarter note C5, a half note B4, a quarter note A4, a half note G4, a quarter note F#4, a half note E4, a quarter note D4, a half note C4, and a quarter note B3. The lower staff is in bass clef and contains a sequence of notes: a half note G3, a quarter note F#3, a half note E3, a quarter note D3, a half note C3, a quarter note B2, a half note A2, a quarter note G2, a half note F#2, a quarter note E2, a half note D2, and a quarter note C2. The system concludes with a double bar line.

## Gathering Song

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

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

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

**And also with you.**

A Kyrie may be sung.

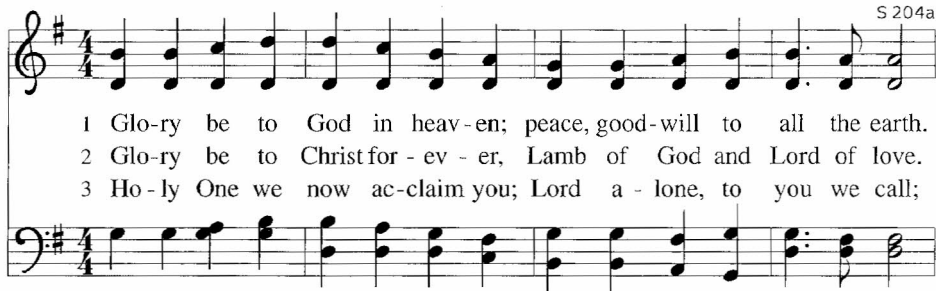
S 203

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

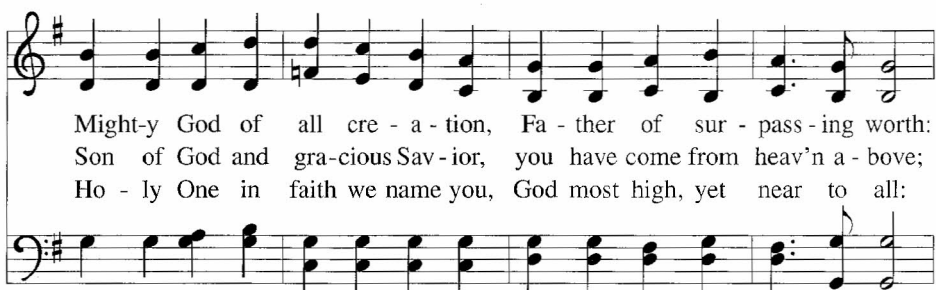
We come to hear your liv - ing word; it saves us from de - spair.  
Pour out your grace and make us whole that new life may be - gin.  
Re - new us with your sav - ing pow'r; cre - ate in us new hearts!

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

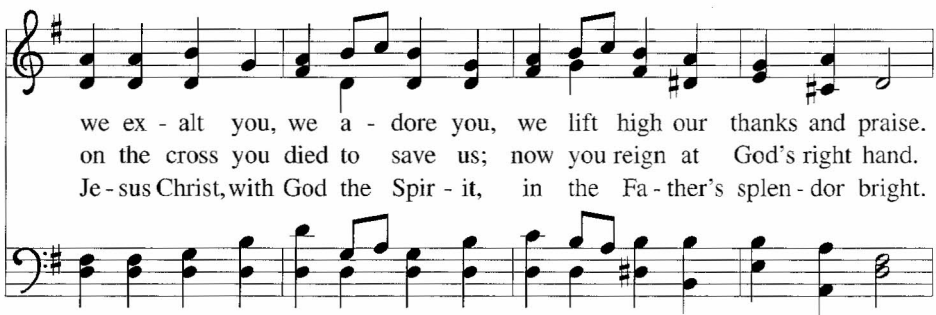
S 204a



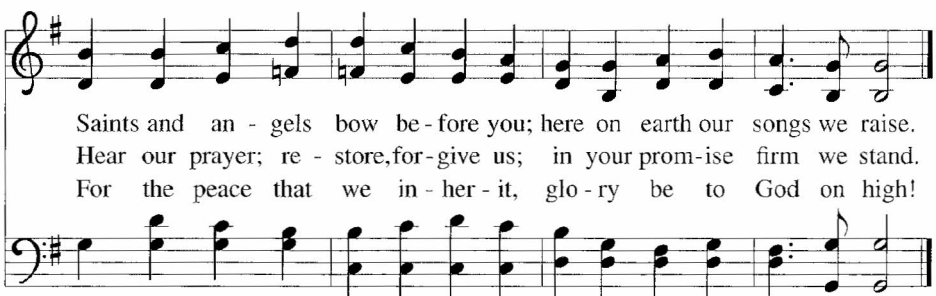
1 Glo-ry be to God in heav-en; peace, good-will to all the earth.  
2 Glo-ry be to Christ for - ev - er, Lamb of God and Lord of love.  
3 Ho - ly One we now ac-claim you; Lord a - lone, to you we call;



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



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



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

#### **PRAYER OF THE DAY**

**God among us, we gather in the name of your Son to learn love for one another. Keep our feet from evil paths. Turn our minds to your wisdom and our hearts to the grace revealed in your Son, Jesus Christ, our Savior and Lord.**

**Amen.**

**Special Music**

# Built on a Rock

Anthony Giamanco  
Tune: KIRKEN  
by Ludwig M. Lindeman

Calmly ♩ = ca. 100

*p*

(mel.)

(mel.)

Duration: 3:15

31

*poco rall.*

*pp*

*a tempo*

**Expressively; with conviction**

36

*mp*

41

*mf*

*mp*

46

*mf*

51

*mp*

3

3



56

3 3 3

3 3

3 3 3

60

*cresc. poco a poco*

*poco rall.*

64

**Boldly** ♩ = ca. 92

*f*

68

72

76

*dim.*

*mp*

3

81

*mf*

87

Calmly

*dim.*

*pp*

93

8<sup>vb</sup>

99

*rit.*

8<sup>vb</sup>

## **First Reading**

### **Amos 8:4-7**

<sup>4</sup>Hear this, you that trample on the needy, and bring to ruin the poor of the land, <sup>5</sup>saying, “When will the new moon be over so that we may sell grain; and the sabbath, so that we may offer wheat for sale?

We will make the ephah small and the shekel great, and practice deceit with false balances, <sup>6</sup>buying the poor for silver and the needy for a pair of sandals, and selling the sweepings of the wheat.” <sup>7</sup>The Lord has sworn by the pride of Jacob: Surely I will never forget any of their deeds.

Sunday, September 18-24 | Lectionary 25

Refrain

Dorothy Christopherson

*C Instrument*

The LORD lifts up the poor from the ash - es.



- <sup>1</sup>Hallelujah! Give praise, you servants <sup>1</sup> of the LORD;  
praise the name <sup>1</sup> of the LORD.
- <sup>2</sup>**Let the name of the <sup>1</sup> LORD be blessed,**  
**from this time forth for- <sup>1</sup> evermore.**
- <sup>3</sup>From the rising of the sun to its <sup>1</sup> going down  
let the name of the <sup>1</sup> LORD be praised.
- <sup>4</sup>**The LORD is high a- <sup>1</sup> bove all nations,**  
**God's glory a- <sup>1</sup> bove the heavens. R**
- <sup>5</sup>Who is like the <sup>1</sup> LORD our God,  
who sits en- <sup>1</sup> throned on high,
- <sup>6</sup>**but stoops <sup>1</sup> to behold**  
**the heavens <sup>1</sup> and the earth?**
- <sup>7</sup>The LORD takes up the weak out <sup>1</sup> of the dust  
and lifts up the poor <sup>1</sup> from the ashes,
- <sup>8</sup>**enthroning them <sup>1</sup> with the rulers,**  
**with the rulers <sup>1</sup> of the people.**
- <sup>9</sup>The LORD makes the woman of a <sup>1</sup> childless house  
to be a joyful mother of children. <sup>1</sup> Hallelujah! **R**

## **Second Reading**

### **1 Timothy 2:1-7**

<sup>1</sup>First of all, then, I urge that supplications, prayers, intercessions, and thanksgivings be made for everyone, <sup>2</sup>for kings and all who are in high positions, so that we may lead a quiet and peaceable life in all godliness and dignity. <sup>3</sup>This is right and is acceptable in the sight of God our Savior, <sup>4</sup>who desires everyone to be saved and to come to the knowledge of the truth.

<sup>5</sup>For there is one God; there is also one mediator between God and humankind, Christ Jesus, himself human, <sup>6</sup>who gave himself a ransom for all—this was attested at the right time.<sup>7</sup>For this I was appointed a herald and an apostle (I am telling the truth, I am not lying), a teacher of the Gentiles in faith and truth.

# Word

## First Reading

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

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

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

## Psalm

*The psalm for the day is sung.*

## Second Reading

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

## Gospel Acclamation

*The assembly stands to welcome the gospel.*

S 205a

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

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

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

The Gospel of the Lord according to

**Luke 16:1-13**

**“Glory to you, O Lord”**

<sup>1</sup>Then Jesus said to the disciples, “There was a rich man who had a manager, and charges were brought to him that this man was squandering his property. <sup>2</sup>So he summoned him and said to him, ‘What is this that I hear about you? Give me an accounting of your management, because you cannot be my manager any longer.’

<sup>3</sup>Then the manager said to himself, ‘What will I do, now that my master is taking the position away from me? I am not strong enough to dig, and I am ashamed to beg. <sup>4</sup>I have decided what to do so that, when I am dismissed as manager, people may welcome me into their homes.’ <sup>5</sup>So, summoning his master’s debtors one by one, he asked the first, ‘How much do you owe my master?’

<sup>6</sup>He answered, ‘A hundred jugs of olive oil.’ He said to him, ‘Take your bill, sit down quickly, and make it fifty.’ <sup>7</sup>Then he asked another, ‘And how much do you owe?’ He replied, ‘A hundred containers of wheat.’ He said to him, ‘Take your bill and make it eighty.’ <sup>8</sup>And his master commended the dishonest manager because he had acted shrewdly; for the children of this age are more shrewd in dealing with their own generation than are the children of light.

<sup>9</sup>And I tell you, make friends for yourselves by means of dishonest wealth so that when it is gone, they may welcome you into the eternal homes. <sup>10</sup>“Whoever is faithful in a very little is faithful also in much; and whoever is dishonest in a very little is dishonest also in much. <sup>11</sup>If then you have not been faithful with the dishonest wealth, who will entrust to you the true riches?

<sup>12</sup>And if you have not been faithful with what belongs to another, who will give you what is your own?

<sup>13</sup>No slave can serve two masters; for a slave will either hate the one and love the other, or be devoted to the one and despise the other. You cannot serve God and wealth.”

The Gospel of the Lord.

**“Praise to you, O Christ”**

**SERMON**



## Introduction

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat). It consists of four systems of staves. The first system includes a dynamic marking of *mf* (mezzo-forte) and a first ending bracket labeled 'I'. The melody in the right hand is characterized by eighth-note patterns, while the left hand provides a steady accompaniment of quarter notes. The second system continues the melodic development with some chords in the right hand. The third system introduces a new melodic line in the right hand, with the left hand continuing its accompaniment. The fourth system concludes the introduction with a final melodic phrase in the right hand and a sustained bass note in the left hand.

Tune: North American, 19th cent.

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## Introduction

The introduction is written for piano in 2/2 time, featuring a key signature of one flat (B-flat). It consists of four systems of two staves each. The first system begins with a treble clef and a key signature change to B-flat. The melody in the right hand is composed of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The second system continues the melodic line with some triplet markings. The third system features a repeat sign in the right hand. The fourth system concludes the introduction with a final chord in the right hand and a sustained note in the left hand.

Tune: North American, 19th cent.

Arrangement: Anne Krentz Organ; copyright © 2007 Augsburg Fortress. All rights reserved.

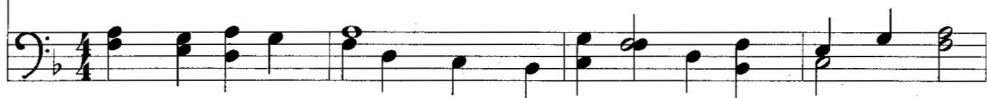
*Introductions and Alternate Accompaniments for Piano, vol. 6, ISBN 978-0-8006-2364-7*

Published by Augsburg Fortress. Printed in Canada.

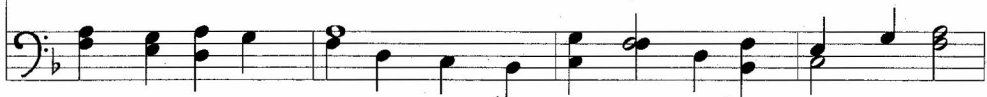
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1 There's a wide-ness in God's mer - cy, like the wide-ness of the sea;  
 2 There is wel - come for the sin - ner, and a prom - ised grace made good;  
 3 For the love of God is broad - er than the mea - sures of our mind;  
 4 'Tis not all we owe to Je - sus; it is some - thing more than all:



there's a kind - ness in God's jus - tice which is more than lib - er - ty.  
 there is mer - cy with the Sav - ior; there is heal - ing in his blood.  
 and the heart of the E - ter - nal is most won - der - ful - ly kind.  
 great - er good be - cause of e - vil, larg - er mer - cy through the fall.



There is no place where earth's sor - rows are more felt than up in heav'n.  
 There is grace e - nough for thou - sands of new worlds as great as this;  
 But we make this love too nar - row by false lim - its of our own;  
 Make our love, O God, more faith - ful; let us take you at your word,



There is no place where earth's fail - ings have such kind - ly judg - ment giv'n.  
 there is room for fresh cre - a - tions in that up - per home of bliss.  
 and we mag - ni - fy its strict - ness with a zeal God will not own.  
 and our lives will be thanks - giv - ing for the good - ness of the Lord.



# Accompaniment

This musical score is for a piano accompaniment in B-flat major (two flats) and 4/4 time. It consists of five systems of staves. The first system includes a grand staff (treble and bass clef) with a piano (*ff*) marking and a repeat sign at the end. The second system continues the melody in the treble clef and the bass line in the bass clef. The third system features a more complex bass line with a long note in the first measure. The fourth system shows a continuation of the melody and bass line. The fifth system concludes the piece with a repeat sign and a final cadence in the bass line.

The score is written for piano (*ff*) and includes a repeat sign at the end of the first system. The key signature is B-flat major (two flats) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

# Accompaniment



## **Nicene Creed**

**We believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is, seen and unseen.**

**We believe in one Lord, Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, Light from Light, true God from true God, begotten, not made, of one Being with the Father; through him all things were made.**

**For us and for our salvation he came down from heaven, By the power of the Holy Spirit He became incarnate from the virgin Mary and was made man. For our sake he was crucified under Pontius Pilate; he suffered death and was buried. On the third day he rose again in accordance with the scriptures; he ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end.**

**We believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son, who with the Father and the Son is worshiped and glorified, He has spoken through the prophets.**

**We believe in one holy catholic and apostolic church. We acknowledge one baptism for the forgiveness of sins. We look for the resurrection of the dead, and the life of the world to come. Amen.**

## **Prayers of The People**

Response after each prayer:

**P:** Lord, in your mercy,

**C:** hear our prayer.

## **SHARING of THE Peace**

The peace of Christ  
be with you always.

**And also with you.**

## **Offering**

# There's a Wideness in God's Mercy

5

Sw. Flute 8, String

Gt. (or Ch.) String and Celeste 8

Ped. Flute 16, Gt. to Ped

(or reverse Sw. and Gt.)

Ovid Young

Tune: WELLESLEY

by Lizzie S. Tourjee

With assurance ♩ = ca. 96

The musical score is written for three staves. The first system (measures 1-4) is in 4/4 time and features a melody in the treble clef with a *mp* dynamic and a guitar part in the bass clef. The second system (measures 5-8) is in 8/8 time and includes a *poco a poco accel.* marking followed by a *rall.* section. The third system (measures 9-12) is in 8/8 time and features a *mf a tempo* marking. The score includes various musical notations such as notes, rests, and dynamic markings.

Duration: 2:45

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13

Measures 13-16. Treble clef: Melodic line with a slur. Bass clef: Rhythmic accompaniment with eighth notes and a low register line below.

17

Measures 17-20. Treble clef: Melodic line with a slur. Bass clef: Rhythmic accompaniment with eighth notes and a low register line below.

21

Measures 21-24. Treble clef: Melodic line with a slur. Bass clef: Rhythmic accompaniment with eighth notes and a low register line below. Measure 24: *poco rall.*

25

Measures 25-28. Treble clef: Melodic line with a slur. Bass clef: Rhythmic accompaniment with eighth notes and a low register line below. Measure 25: *mp {Gt. a tempo*. Measure 27: *poco a poco accel.*. Measure 28: *rall.*



**In the same tempo**

30

Sw.

*mf*

Gt.

Sw.

*mf*

Gt.

34

Sw.

38

*mp* { Gt.

*mp* { Gt.

42

*mp*

*mp*

46

47 48 49

50

*poco a poco accel.*

*rall.*

51 52 53

54

Sw.

*mf*

Gt.

55 56 57

58

*rit.*

r. thumb on Gt.

59 60 61

# Hymn # 186

## Create in Me a Clean Heart

Richard W. Hillert

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

The first line of the hymn is written in G major (one flat) and 4/4 time. It consists of two staves. The melody is in the treble clef, starting with a quarter rest followed by a quarter note G, then an eighth note A, a quarter note B, an eighth note C, a quarter note D, an eighth note E, a quarter note F, and ending with a half note G. The bass line is in the bass clef, starting with a half note G, then a half note B, and ending with a half note D. A slur covers the first two measures of the bass line.

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

The second line continues the melody in the treble clef with a quarter note G, an eighth note A, a quarter note B, an eighth note C, a quarter note D, an eighth note E, a quarter note F, and ending with a half note G. The bass line continues with a half note G, then a half note B, and ending with a half note D. A slur covers the first two measures of the bass line.

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

The third line continues the melody in the treble clef with a quarter note G, an eighth note A, a quarter note B, an eighth note C, a quarter note D, an eighth note E, a quarter note F, and ending with a half note G. The bass line continues with a half note G, then a half note B, and ending with a half note D. A slur covers the first two measures of the bass line.

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

The fourth line continues the melody in the treble clef with a quarter note G, an eighth note A, a quarter note B, an eighth note C, a quarter note D, an eighth note E, a quarter note F, and ending with a half note G. The bass line continues with a half note G, then a half note B, and ending with a half note D. A slur covers the first two measures of the bass line.

## 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 note, followed by eighth and quarter notes. 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 is marked '1' and System 2 is marked '2'. Both systems feature a treble and bass staff. System 1 has a melodic line in the treble staff and a supporting line in the bass staff. System 2 continues the melody and accompaniment.

Piano accompaniment for the first system, showing the left and right hands. The right hand plays a melodic line, and the left hand provides harmonic support. The notation includes a repeat sign at the end of the system.

# My Faith Looks Up to Thee

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

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

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

Text: Ray Palmer, 1808–1887

Music: OLIVET, Lowell Mason, 1792–1872

1 D to C

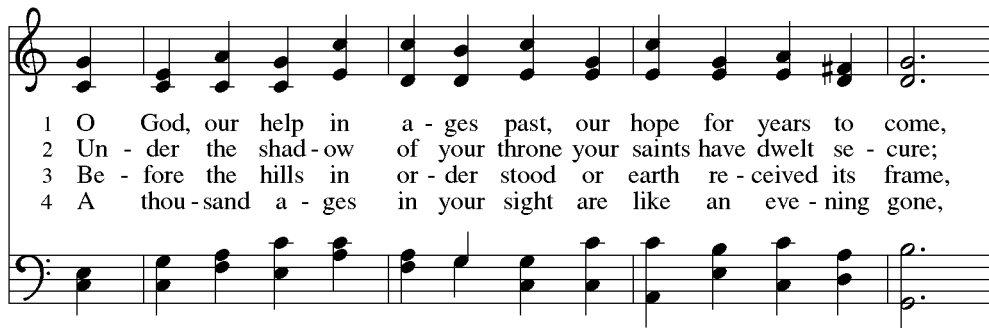
2

First system of musical notation, measures 1 and 2. The key signature is D major (two sharps). The time signature is common time (C). Measure 1 contains a half note D4 in the treble and a half note D3 in the bass, both with a fermata. Measure 2 contains a half note E4 in the treble and a half note E3 in the bass, both with a fermata. A slur connects the two measures. The system ends with a double bar line and a final chord of D4 and D3 in parentheses.

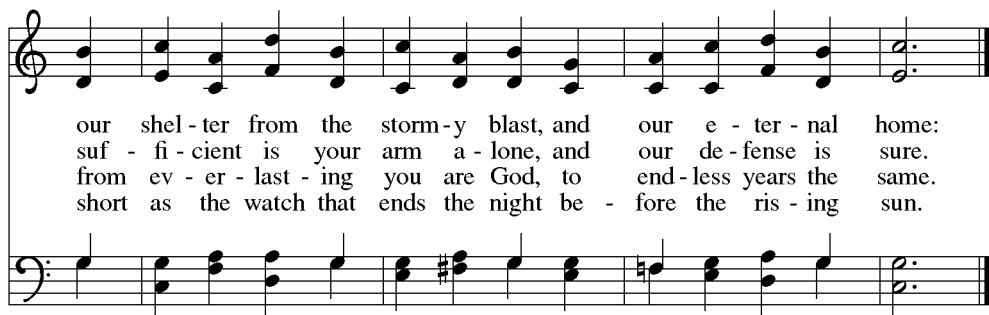
3

Second system of musical notation, measure 3. The key signature is D major (two sharps). The time signature is common time (C). The measure contains a half note D4 in the treble and a half note D3 in the bass, both with a fermata. A slur connects the two staves.

# O God, Our Help in Ages Past



1 O God, our help in a - ges past, our hope for years to come,  
2 Un - der the shad - ow of your throne your saints have dwelt se - cure;  
3 Be - fore the hills in or - der stood or earth re - ceived its frame,  
4 A thou - sand a - ges in your sight are like an eve - ning gone,



our shel - ter from the storm - y blast, and our e - ter - nal home:  
suf - fi - cient is your arm a - lone, and our de - fense is sure.  
from ev - er - last - ing you are God, to end - less years the same.  
short as the watch that ends the night be - fore the ris - ing sun.

5 Time, like an ever-rolling stream,  
bears all our years away;  
we fly forgotten, as a dream  
dies at the op'ning day.

6 O God, our help in ages past,  
our hope for years to come,  
still be our guard while troubles last  
and our eternal home!

C to G

1

2

This block contains the first two measures of a musical score. The title 'C to G' is written above the first measure. Measure 1 is marked with a '1' and measure 2 with a '2'. Both measures are in common time (C) and feature a grand staff with treble and bass clefs. In measure 1, the treble staff has a half note C4 with a dotted quarter note G4, and the bass staff has a half note C3 with a dotted quarter note G3. In measure 2, the treble staff has a half note C4 with a dotted quarter note G4, and the bass staff has a half note C3 with a dotted quarter note G3. Both measures end with a double bar line.

3

This block contains the third measure of the musical score, marked with a '3'. It is in common time (C) and features a grand staff with treble and bass clefs. The treble staff has a half note C4 with a dotted quarter note G4, and the bass staff has a half note C3 with a dotted quarter note G3. The measure ends with a double bar line.

# Jesus, the Very Thought of You

The image displays a musical score for the hymn "Jesus, the Very Thought of You". It consists of two systems of music, each with a vocal melody line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal line. The first system contains four lines of lyrics, and the second system contains three lines. The piano accompaniment features chords and single notes, with some measures containing triplets or beamed eighth notes.

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

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

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

## Introduction

♩ = 126

The first system of the piano introduction consists of two staves. The treble staff is in 6/4 time with a key signature of one flat (Bb). It begins with a half note chord of Bb and F, followed by a half note G, and then a half note chord of Bb and F. The bass staff begins with a half note chord of Bb and F, followed by a half note G, and then a half note chord of Bb and F. The dynamic marking *mp* is placed below the first measure of the treble staff.

The second system of the piano introduction consists of two staves. The treble staff begins with a half note chord of Bb and F, followed by a half note G, and then a half note chord of Bb and F. The bass staff begins with a half note chord of Bb and F, followed by a half note G, and then a half note chord of Bb and F. The dynamic marking *mp* is placed below the first measure of the treble staff. The system concludes with a triplet of eighth notes in the treble staff and a crescendo hairpin.



## Introduction 1

II: Plenum

I: Trumpet 8', Octave 4'

I Plenum

Ped: Foundations 16', 8', 4'

Tune: Georg Neumark, 1621–1681

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

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## Introduction 2


A musical score for the song 'The Rose Tree'. It consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The middle staff is a bass clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The melody is written in the treble staff, and the accompaniment is written in the two bass staves. The music is in 3/4 time and features a key signature of one flat (Bb). The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The accompaniment in the middle staff starts with a whole rest, followed by a half note G3 and a quarter note A3. The bottom staff starts with a whole rest, followed by a half note G3 and a quarter note A3. The music continues for several measures, ending with a final chord in the treble staff.

A musical score for the song 'The Rose Tree'. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a bass clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The music is written in 4/4 time. The melody is in the treble staff, and the accompaniment is in the two bass staves. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note G4. The accompaniment in the middle staff starts with a half note G2, followed by a half note A2, a half note B-flat2, and a half note G2. The accompaniment in the bottom staff starts with a half note G2, followed by a half note A2, a half note B-flat2, and a half note G2. The melody continues with a quarter note F#4, a quarter note E4, a quarter note D4, and a quarter note C4. The accompaniment in the middle staff continues with a half note F#2, a half note E2, a half note D2, and a half note C2. The accompaniment in the bottom staff continues with a half note F#2, a half note E2, a half note D2, and a half note C2. The melody ends with a quarter note B-flat4, a quarter note A4, a quarter note G4, and a quarter note F#4. The accompaniment in the middle staff ends with a half note B-flat2, a half note A2, a half note G2, and a half note F#2. The accompaniment in the bottom staff ends with a half note B-flat2, a half note A2, a half note G2, and a half note F#2.

A musical score for the song 'The Rose Tree'. It consists of three staves. The top staff is a grand staff with a treble and bass clef, containing a melody with various intervals and a final cadence. The middle staff is a bass clef staff with a bass line that includes some chords and a final cadence. The bottom staff is a bass clef staff with a simple bass line, mostly consisting of quarter and half notes, and ending with a final cadence. The key signature is one flat (B-flat), and the time signature is common time (C).

A musical score for the song 'The Rose Tree'. It consists of three staves. The top staff is for the Treble Clef, and the bottom two staves are for the Bass Clef. The key signature is one flat (B-flat), and the time signature is 6/4. The music is written in a simple, folk-like style with a mix of single notes and chords. The first staff has a treble clef and a key signature of one flat. The second and third staves have bass clefs and a key signature of one flat. The time signature is 6/4. The music is written in a simple, folk-like style with a mix of single notes and chords. The first staff has a treble clef and a key signature of one flat. The second and third staves have bass clefs and a key signature of one flat. The time signature is 6/4. The music is written in a simple, folk-like style with a mix of single notes and chords.

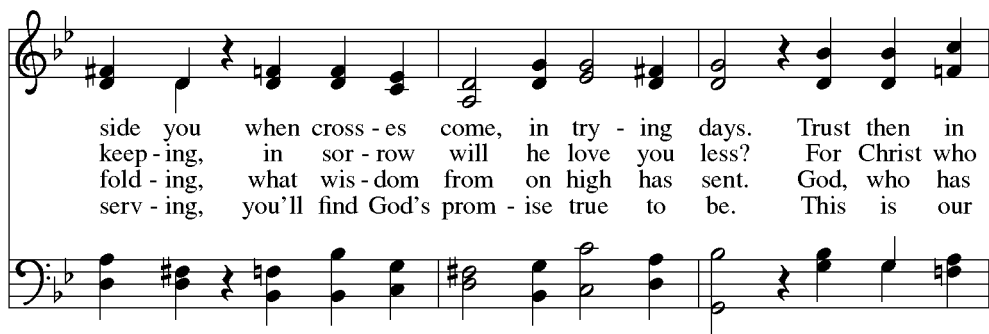
# If You But Trust in God to Guide You



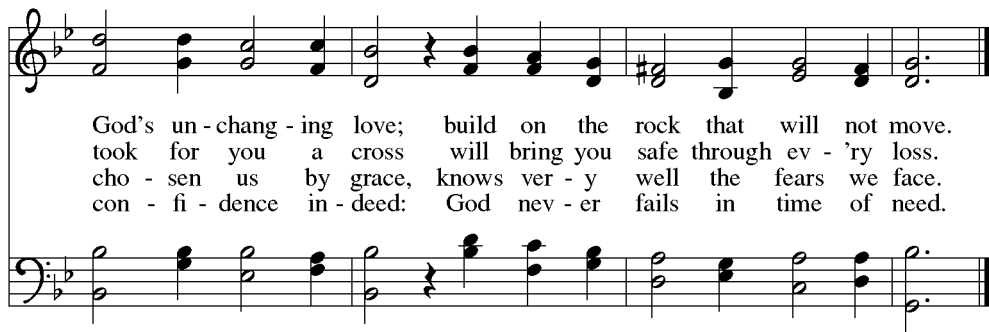
1 If you but trust in God to guide you with gen - tle  
 2 What gain is there in anx - ious weep - ing, in help - less  
 3 The Lord our rest - less hearts is hold - ing, in peace and  
 4 Sing, pray, and keep God's ways un - swerv - ing, of - fer your



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



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



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

## Accompaniment

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

Tune: Georg Neumark, 1621–1681

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

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The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by two measures of eighth-note triplets (F4, G4, A4), and then a half note (B-flat4). The lower staff is in bass clef and contains a continuous eighth-note accompaniment pattern: F3, G3, A3, B-flat3, C4, D4, E-flat4, F4.

The second system of musical notation consists of two staves. The upper staff features a series of chords and melodic fragments, including a half note (F#4), a whole note (G4), and a half note (A4). The lower staff continues the eighth-note accompaniment pattern. A dynamic marking of *f* (forte) is placed above the lower staff, with a wedge-shaped hairpin indicating a crescendo.

The third system of musical notation consists of two staves. The upper staff contains a sequence of chords and a triplet of eighth notes (F4, G4, A4). The lower staff continues the eighth-note accompaniment pattern. A dynamic marking of *f* (forte) is placed above the lower staff, with a wedge-shaped hairpin indicating a crescendo. The system concludes with a double bar line and repeat signs (two dots) on both staves.

# Accompaniment

First system of musical notation. The top staff is in treble clef with a key signature of two flats and a 6/4 time signature. It contains a melodic line with eighth and quarter notes. A bracket under the first measure of the top staff is labeled "Full to Trumpet 8'". The bottom staff is in bass clef with the same key signature and time signature, containing a bass line with quarter and eighth notes. The system concludes with a double bar line.

Full to Trumpet 8'

Ped: Full to Reed 16'

Second system of musical notation. The top staff continues the melodic line with chords and rests. The bottom staff continues the bass line with sustained notes and some grace notes. The system concludes with a double bar line.

Third system of musical notation. The top staff features more complex chordal textures. The bottom staff continues the bass line with a steady eighth-note pattern. The system concludes with a double bar line.

Fourth system of musical notation. The top staff has a melodic line with some accidentals. The bottom staff continues the bass line. The system concludes with a double bar line.

# A Paean of Praise

Sw. Principals 8, 4  
Gt. Principals 8, 4, 2  
Ped. Principals 16, 8

Lani Smith

Moderately fast ♩ = ca. 92

The musical score is written for three parts: Sw. Principals 8, 4; Gt. Principals 8, 4, 2; and Ped. Principals 16, 8. The tempo is moderately fast, with a quarter note equal to approximately 92 beats per minute. The score is in 4/4 time and consists of three systems of staves. The first system (measures 1-3) features a guitar (Gt.) and a swell (Sw.) part. The second system (measures 4-7) continues the guitar and swell parts. The third system (measures 8-11) features a swell (Sw.) part. The score is written for Sw. Principals 8, 4; Gt. Principals 8, 4, 2; and Ped. Principals 16, 8. The tempo is moderately fast, with a quarter note equal to approximately 92 beats per minute.

Duration: 1:50

12

Musical score for measures 12-15. The system has three staves. The top staff is in treble clef, the middle in treble clef with a sharp sign, and the bottom in bass clef. Measure 12 has a sharp sign on the middle staff. Measure 15 has a crescendo hairpin.

16

Musical score for measures 16-19. The system has three staves. Measure 16 has a forte (*f*) dynamic marking and a bracketed "Gt." annotation. Measure 19 has a sharp sign on the middle staff.

20

Musical score for measures 20-23. The system has three staves. Measure 20 has a sharp sign on the middle staff. Measure 23 has a sharp sign on the middle staff.

24

Musical score for measures 24-27. The system has three staves. Measure 24 has a mezzo-forte (*mf*) dynamic marking and a bracketed "Sw." annotation. Measure 27 has a sharp sign on the middle staff.



28

*f*

32

*ff* {Gt.

36

*cresc.* *rit.* *ff*

39

*cresc.* *rit.* *ff*