

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

Voluntary on “Let Us Break Bread Together”

Sw. Flute 8, Nazard 2 $\frac{2}{3}$, Tierce 1 $\frac{3}{5}$, Trem.

Gt. Soft Foundations 8 to balance

Ped. Soft 16, 8, Gt. to Ped.

Franklin D. Ashdown

Tune: LET US BREAK BREAD

African-American Spiritual

Cantabile ♩ = ca. 63

mp {Gt.

Sw.

mf

8

Duration: 2:45 or 3:45

12

Gt.

13

14

15

16

17

19

Sw.

20

21

22

Gt.

23

24

25

29

33

37

poco a poco rit.

*1.

*For a short version of the piece, use ending 1. For longer version, use ending 2.

41 2. Sw. *a tempo*

Sw. *a tempo*

44

47

50 *poco a poco 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

Welcome and Announcements

3rd Grade Bible Presentation

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.

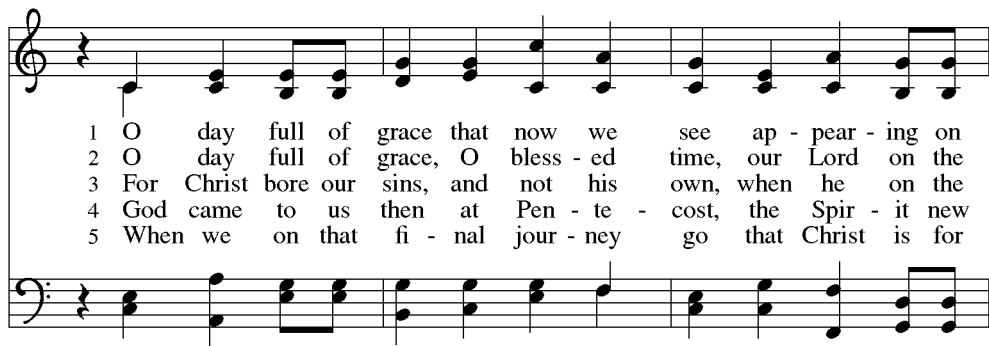
In the mercy of almighty God,
Jesus Christ was given to die for us, and for his sake God forgives us all our sins. As a called and ordained minister of the church of Christ, and by his authority, I therefore declare to you the entire forgiveness of all your sins, in the name of the Father, and of the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

Amen.

Introduction

The musical score is written for piano in 4/4 time. It consists of two systems of music, each with a treble and bass staff. The first system contains five measures, and the second system contains four measures. The melody in the treble staff is characterized by eighth-note runs and quarter notes, while the bass staff provides a harmonic accompaniment with dotted half notes and quarter notes. The piece concludes with a final chord in the fourth measure of the second system.

O Day Full of Grace



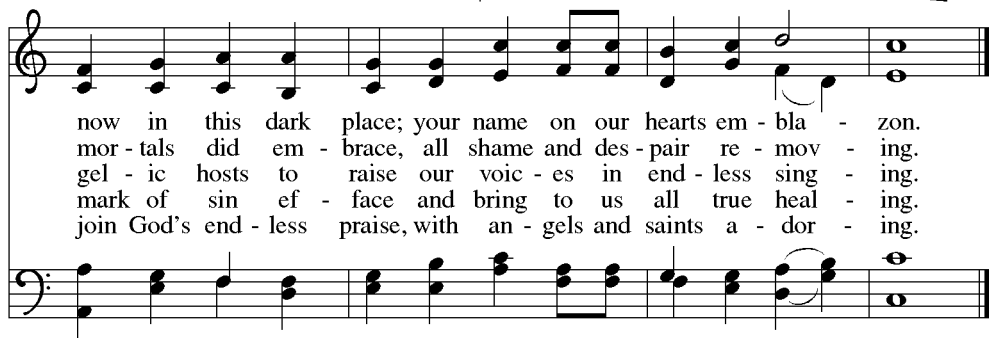
1 O day full of grace that now we see ap - pear - ing on
 2 O day full of grace, O bless - ed time, our Lord on the
 3 For Christ bore our sins, and not his own, when he on the
 4 God came to us then at Pen - te - cost, the Spir - it new
 5 When we on that fi - nal jour - ney go that Christ is for



earth's ho - ri - zon, bring light from our God that we may
 earth ar - riv - ing; then came to the world that light sub -
 cross was hang - ing; and then he a - rose and moved the
 life re - veal - ing; that we might no more in death be
 us pre - par - ing, we'll gath - er in song, our hearts a -



be a - bun - dant in joy this sea - son. God, shine for us
 lime, great joy for us all re - triev - ing; for Je - sus all
 stone, that we, un - to him be - long - ing, might join with an -
 lost, its pow'r o - ver us dis - pel - ling. This flame will the
 glow, all joy of the heav - ens shar - ing, and there we will



now in this dark place; your name on our hearts em - bla - zon.
 mor - tals did em - brace, all shame and des - pair re - mov - ing.
 gel - ic hosts to raise our voic - es in end - less sing - ing.
 mark of sin ef - face and bring to us all true heal - ing.
 join God's end - less praise, with an - gels and saints a - dor - ing.

Accompagniment 2

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff begins with a half note G4, followed by a quarter rest, then eighth notes A4 and B4, and a quarter note C5. The bass staff begins with a half note G2, followed by a quarter rest, then eighth notes A2 and B2, and a quarter note C3. The system concludes with a double bar line.

The second system of musical notation continues the piece. The treble staff features a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110, A-110, G-110, F#-110, E-110, D-110, C-110, B-111, A-111, G-111, F#-111, E-111, D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, 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D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-

Gathering Song

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

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

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

And also with you.

A Kyrie may be sung.

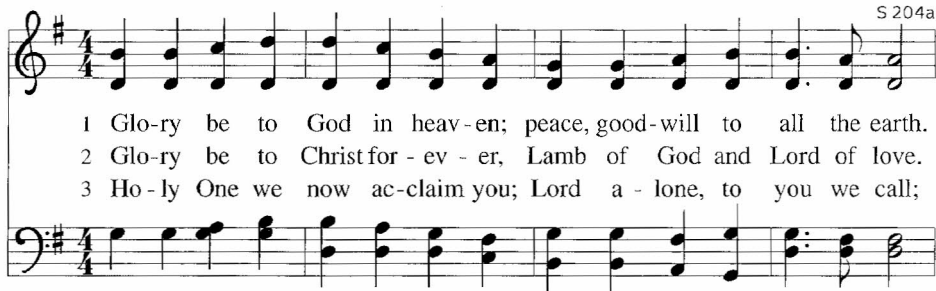
S 203

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

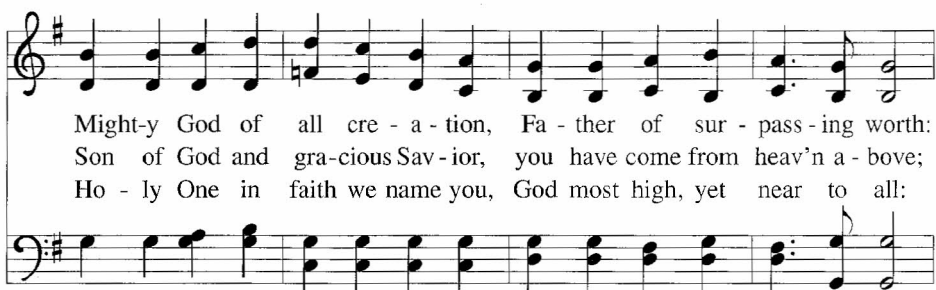
We come to hear your liv - ing word; it saves us from de - spair.
Pour out your grace and make us whole that new life may be - gin.
Re - new us with your sav - ing pow'r; cre - ate in us new hearts!

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

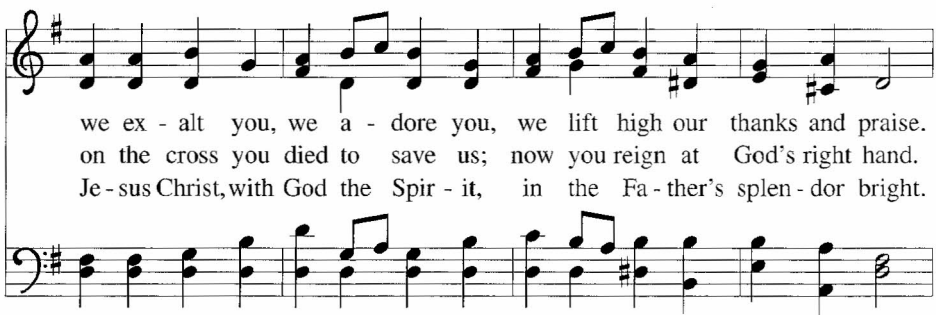
S 204a



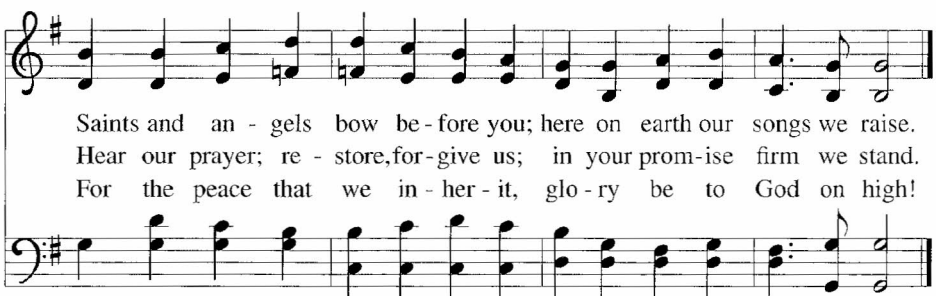
1 Glo-ry be to God in heav-en; peace, good-will to all the earth.
2 Glo-ry be to Christ for - ev - er, Lamb of God and Lord of love.
3 Ho - ly One we now ac-claim you; Lord a - lone, to you we call;



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



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



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

PRAYER OF THE DAY

O Lord God, tireless guardian of your people, you are always ready to hear our cries. Teach us to rely day and night on your care. Inspire us to seek your enduring justice for all this suffering world, through Jesus Christ, our Savior and Lord. Amen.

First Lutheran Church Choir

First Reading

Genesis 32:22-31

²²The same night [Jacob] got up and took his two wives, his two maids, and his eleven children, and crossed the ford of the Jabbok. ²³He took them and sent them across the stream, and likewise everything that he had. ²⁴Jacob was left alone; and a man wrestled with him until daybreak.

²⁵When the man saw that he did not prevail against Jacob, he struck him on the hip socket; and Jacob's hip was put out of joint as he wrestled with him. ²⁶Then he said, "Let me go, for the day is breaking." But Jacob said, "I will not let you go, unless you bless me." ²⁷So he said to him, "What is your name?" And he said, "Jacob." ²⁸Then the man said, "You shall no longer be called Jacob, but Israel, for you have striven with God and with humans, and have prevailed."

²⁹Then Jacob asked him, "Please tell me your name." But he said, "Why is it that you ask my name?" And there he blessed him. ³⁰So Jacob called the place Peniel, saying, "For I have seen God face to face, and yet my life is preserved." ³¹The sun rose upon him as he passed Penuel, limping because of his hip.

Sunday, October 16-22 | Lectionary 29

Refrain

Dorothy Christopherson

Descant

My help comes from the LORD,

My help comes from the LORD, the

mak - er of heav - en and earth.

mak - er of heav - en and earth.



- ¹I lift up my eyes ¹to the hills;
from where is my ¹help to come?
- ²My help comes ¹from the LORD,
the maker of heav- ¹en and earth.
- ³The LORD will not let your ¹foot be moved
nor will the one who watches over you ¹fall asleep.
- ⁴Behold, the keep- ¹er of Israel
will neither slum- ¹ber nor sleep; **R**
- ⁵the LORD watches ¹over you;
the LORD is your shade at ¹your right hand;
- ⁶the sun will not strike ¹you by day,
nor the ¹moon by night.
- ⁷The LORD will preserve you ¹from all evil
and will ¹keep your life.
- ⁸The LORD will watch over your going out and your ¹coming in,
from this time forth for- ¹evermore. **R**

Second Reading

2 Timothy 3:14--4:5

¹⁴But as for you, continue in what you have learned and firmly believed, knowing from whom you learned it, ¹⁵and how from childhood you have known the sacred writings that are able to instruct you for salvation through faith in Christ Jesus. ¹⁶All scripture is inspired by God and is useful for teaching, for reproof, for correction, and for training in righteousness,

¹⁷so that everyone who belongs to God may be proficient, equipped for every good work. ^{4:1}In the presence of God and of Christ Jesus, who is to judge the living and the dead, and in view of his appearing and his kingdom, I solemnly urge you: ²proclaim the message; be persistent whether the time is favorable or unfavorable; convince, rebuke, and encourage, with the utmost patience in teaching.

³For the time is coming when people will not put up with sound doctrine, but having itching ears, they will accumulate for themselves teachers to suit their own desires, ⁴and will turn away from listening to the truth and wander away to myths. ⁵As for you, always be sober, endure suffering, do the work of an evangelist, carry out your ministry fully.

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 18:1-8

“Glory to you, O Lord”

¹Then Jesus told them a parable about their need to pray always and not to lose heart. ²He said, “In a certain city there was a judge who neither feared God nor had respect for people.

³In that city there was a widow who kept coming to him and saying, ‘Grant me justice against my opponent.’ ⁴For a while he refused; but later he said to himself, ‘Though I have no fear of God and no respect for anyone, ⁵yet because this widow keeps bothering me, I will grant her justice, so that she may not wear me out by continually coming.’” ⁶And the Lord said, “Listen to what the unjust judge says.

⁷And will not God grant justice to his chosen ones who cry to him day and night? Will he delay long in helping them? ⁸I tell you, he will quickly grant justice to them. And yet, when the Son of Man comes, will he find faith on earth?”

The Gospel of the Lord.

“Praise to you, O Christ”

SERMON

Day by Day



1 Day by day, your mer - cies, Lord, at - tend me, bring - ing com - fort
2 Day by day, I know you will pro - vide me strength to serve and
3 Oh, what joy to know that you are near me when my bur - dens



to my anx - ious soul. Day by day, the bless - ings, Lord, you send me
wis - dom to o - bey; I will seek your lov - ing will to guide me
grow too great to bear; oh, what joy to know that you will hear me



draw me near - er to my heav'n - ly goal. Love di - vine, be - yond all
o'er the paths I strug - gle day by day. I will fear no e - vil
when I come, O Lord, to you in prayer. Day by day, no mat - ter

mor - tal mea - sure, brings to naught the bur - dens of my quest; Sav - ior,
of the mor - row, I will trust in your en - dur - ing grace. Sav - ior,
what be - tide me, you will hold me ev - er in your hand. Sav - ior,

lead me to the home I trea - sure, where at last I'll find e - ter - nal rest.
help me bear life's pain and sor - row till in glo - ry I be - hold your face.
with your pres - ence here to guide me, I will reach at last the prom - ised land.

Text: Carolina Sandell Berg, 1832–1903; tr. Robert Leaf, 1936–2005
Music: BLOTT EN DAG, Oskar Ahnfelt, 1813–1882
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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

Sarabande

Sw. Foundations 8

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

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

George Frederic Handel

Arranged by George Blake

Largo ♩ = ca. 66

7

13

19

1.

2.

mf {Gt.

mp {Sw.

Duration: 3:20

25 (Sw.) *mf* Gt.

31 *p* {Sw.} *tr*

37 *f* {Gt. + Princ. 8} *p* {Sw.} *tr*

43 {Gt.} *rit.*

Detailed description: This musical score is for measures 25 through 43. It is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has one sharp (F#). Measure 25 starts with a treble staff melodic line and a bass staff accompaniment. A guitar part enters in measure 26 with a melodic line. Measure 31 features a piano (p) dynamic and a string (Sw.) part. Measure 37 has a forte (f) dynamic and a guitar/principal 8 part. Measure 43 includes a guitar (Gt.) part and a ritardando (rit.) marking. Trills (tr) are indicated in measures 31, 37, and 43. The score concludes with a double bar line in measure 43.

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 4/4 time. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. It contains a melody starting on a quarter rest, followed by eighth and quarter notes. The bass staff has a bass clef and contains a bass line with a half note and quarter notes. A slur connects the first two measures of the bass line. The system ends with a double bar line and a repeat sign.

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

The second system continues in 4/4 time. The treble staff melody continues with eighth and quarter notes, ending on a half note with a sharp sign (F#). The bass staff continues with quarter and half notes, also ending on a half note with a sharp sign (F#). The system ends with a double bar line and a repeat sign.

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

The third system continues in 4/4 time. The treble staff melody consists of quarter and half notes. The bass staff continues with quarter and half notes. The system ends with a double bar line and a repeat sign.

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

The fourth system continues in 4/4 time. The treble staff melody starts with a quarter rest, followed by eighth and quarter notes. The bass staff continues with a half note and quarter notes, ending with a slur. The system ends with a double bar line and a repeat sign.

Create in Me a Clean Heart

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

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

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 Eb

2

3

The first system of the musical score consists of six measures. Measures 1-4 are in 3/4 time, and measures 5-6 are in 3/4 time. The key signature is one flat (Bb). The melody is written in the treble clef, and the bass line is in the bass clef. The melody features a descending line from F4 to Eb3, with various rhythmic patterns including eighth and sixteenth notes. The bass line provides harmonic support with chords and single notes.

The second system of the musical score consists of three measures. The key signature remains one flat (Bb). The melody continues in the treble clef, and the bass line continues in the bass clef. The measures conclude the piece with a final cadence.

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

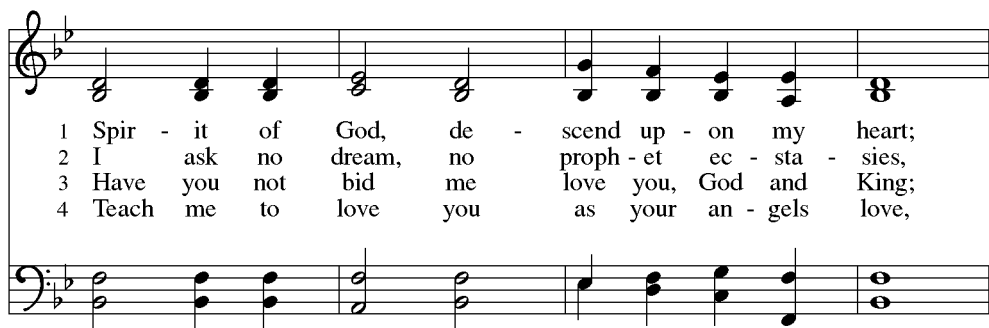
When I fall on my knees, with my face to the ris - ing

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.

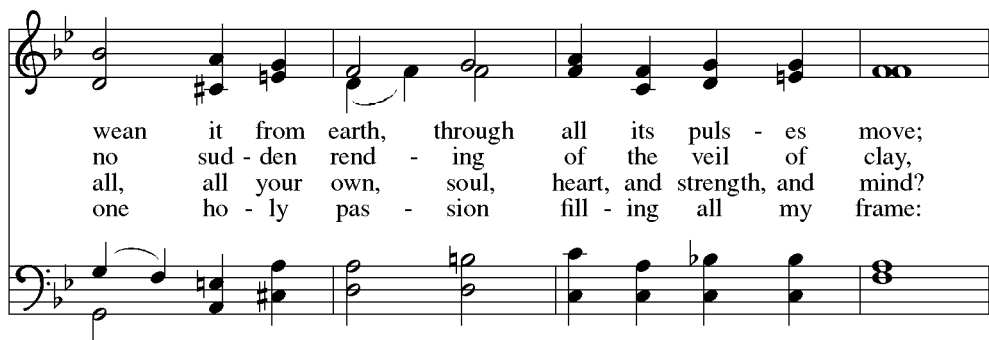
sun, O Lord, have mer - cy on me.

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.

Spirit of God, Descend upon My Heart




1 Spir - it of God, de - scend up - on my heart;
 2 I ask no dream, no proph - et ec - sta - sies,
 3 Have you not bid me love you, God and King;
 4 Teach me to love you as your an - gels love,



wean it from earth, through all its puls - es move;
 no sud - den rend - ing of the veil of clay,
 all, all your own, soul, heart, and strength, and mind?
 one ho - ly pas - sion fill - ing all my frame:



stoop to my weak - ness, strength to me im - part,
 no an - gel vis - i - tant, no op - 'ning skies;
 I see your cross; there teach my heart to cling.
 the bap - tism of the heav'n - de - scend - ed dove,



and make me love you as I ought to love.
 but take the dim - ness of my soul a - way.
 Oh, let me seek you and, oh, let me find!
 my heart an al - tar, and your love the flame.

1 B \flat to D

2

The image shows two systems of musical notation for piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The key signature has two flats (B \flat and E \flat). The first system is marked with a '1' and the instruction 'B \flat to D'. It contains two measures. The first measure has a half note in the treble and a whole note in the bass. The second measure has a half note in the treble and a whole note in the bass. The second system is marked with a '2' and contains two measures. The first measure has a half note in the treble and a whole note in the bass. The second measure has a half note in the treble and a whole note in the bass.

The image shows a single system of musical notation for piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B \flat and E \flat). The first measure has a half note in the treble and a whole note in the bass. The second measure has a half note in the treble and a whole note in the bass. The third measure has a half note in the treble and a whole note in the bass. The fourth measure has a half note in the treble and a whole note in the bass.

Children of the Heavenly Father

Tryggare kan ingen vara

Tryg - ga - re kan ing - en va - ra än Guds lil - la bar - na - ska - ra,
1 Chil - dren of the heav'n-ly Fa-ther safe-ly in his bo - som gath - er;
2 God his own doth tend and nour-ish, in his ho - ly courts they flour-ish.
3 Nei - ther life nor death shall ev - er from the Lord his chil - dren sev - er;
4 Though he giv - eth or he tak - eth, God his chil - dren ne'er for - sak - eth;

stjär - nan ej på him - la - fäs - tet, fä - geln ej i kån - da näs - tet.
nest - ling bird nor star in heav - en such a ref - uge e'er was giv - en.
From all e - vil things he spares them, in his might - y arms he bears them.
un - to them his grace he show - eth, and their sor - rows all he know - eth.
his the lov - ing pur - pose sole - ly to pre - serve them pure and ho - ly.

Text: Carolina Sandell Berg, 1832–1903; tr. Ernst W. Olson, 1870–1958
Music: TRYGGARE KAN INGEN VARA, Swedish folk tune
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Introduction

With soul (♩. = 76)

The musical score is written for organ and consists of three systems of staves. Each system has a grand staff (treble and bass clef) and a single bass staff below it. The key signature is one sharp (F#) and the time signature is 6/8. The first system begins with a forte (*f*) dynamic. The melody in the treble staff is characterized by eighth and sixteenth notes, often beamed together. The bass staff provides a steady accompaniment with eighth notes. The second system continues the melodic development with some chords and rests. The third system concludes the introduction with a *rit.* (ritardando) marking and a final cadence.

Tune: J. Rosamond Johnson, 1873–1954

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Lift Every Voice and Sing



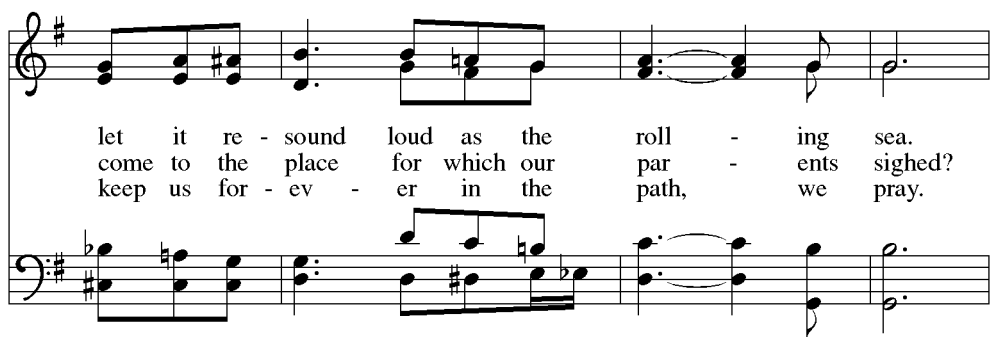
1 Lift ev - 'ry voice and sing till earth and heav - en ring,
 2 Ston - y the road we trod, bit - ter the chas - t'ning rod,
 3 God of our wea - ry years, God of our si - lent tears,



ring with the har - mo - nies of lib - er - ty.
 felt in the days when hope un - born had dyed;
 thou who hast brought us thus far on the way;



Let our re - joic - ing rise high as the lis - t'ning skies,
 yet with a stead - y beat, have not our wea - ry feet
 thou who hast by thy might led us in - to the light,



let it re - sound loud as the roll - ing sea.
 come to the place for which our par - ents sighed?
 keep us for - ev - er in the path, we pray.

Sing a song full of the faith that the dark past has taught us;
 We have come o - ver a way that with tears has been wa - tered;
 Lest our feet stray from the plac - es, our God, where we met thee;

sing a song full of the hope that the pres - ent has brought us;
 we have come, tread - ing our path through the blood of the slaugh - tered,
 lest, our hearts drunk with the wine of the world, we for - get thee;

fac - ing the ris - ing sun of our new day be - gun,
 out from the gloom - y past, till now we stand at
 shad - owed be - neath thy hand, may we for - ev - er last stand,

let us march on till vic - to - ry is won.
 where the white gleam of our bright star is cast.
 true to our God, true to our na - tive land.

Accompaniment (*Stanza 3*)

The first system of the piano accompaniment is written for piano. It begins with a treble clef and a key signature of one sharp (F#). The melody in the treble staff starts with a quarter note F#4, followed by eighth notes G4, A4, and B4. The bass staff provides a harmonic accompaniment with chords. The dynamic marking *mp* (mezzo-piano) is placed below the first measure.

The second system of the piano accompaniment continues the piece. It features a treble clef and a key signature of one sharp. The melody in the treble staff includes a half note G4 and a quarter note F#4. The bass staff continues with harmonic support. The dynamic marking *f* (forte) is placed below the fourth measure.

Tune: J. Rosamond Johnson, 1873–1954

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First system of musical notation. The treble clef staff features a series of chords and eighth-note patterns, while the bass clef staff provides a steady accompaniment with eighth notes. The key signature has one sharp (F#).

Second system of musical notation. The treble clef staff includes a fermata over a chord in the second measure. The bass clef staff continues with eighth-note accompaniment. A dynamic marking of *mp* (mezzo-piano) is present in the third measure of the bass staff.

Third system of musical notation. The treble clef staff shows a progression of chords and eighth-note figures. The bass clef staff maintains the eighth-note accompaniment. The key signature changes to two flats (Bb and Eb) in the fourth measure.

Fourth system of musical notation. The treble clef staff features a half note with a fermata in the second measure. The bass clef staff has a dynamic marking of *f* (forte) in the first measure, which transitions to *ff* (fortissimo) in the second measure. The system concludes with a double bar line.

Fifth system of musical notation. The treble clef staff includes a half note with a fermata in the fourth measure. The bass clef staff continues with eighth-note accompaniment. The system concludes with a double bar line.

Ready

Sw. Foundations 8

Gt. Foundations 8, 4

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

James Pethel

Tune: TILLMAN

by Charles Davis Tillman

Flowing ♩ = ca. 56

mf {Gt.

5

2

2

9

Duration: 2:10

13

13

17

mp {Sw.

17

21

poco rit. *a tempo* *mp* *f* Gt.

21

25

25

29

Add

f { Gt.

+ Gt. to Ped.

33

37

Reduce

{ Sw. Soft Flutes, Strings

- Gt. to Ped.

41

dim.

rit.

p very slow