

4th Sunday of Advent - December 18, 2016

PRELUDE "Savior of the Nations, Come"

Franklin D. Ashdown

WELCOME & ANNOUNCEMENTS

Page 94 CONFESSION AND FORGIVENESS OF SINS

OPENING HYMN "Lord of All Hopefulness"

#765

Page 203 GREETING AND KYRIE

Page 204 HYMN OF PRAISE "Glory Be To God"

PRAYER OF THE DAY: Stir up your power, Lord Christ, and come. With your abundant grace and might, free us from the sin that hinders our faith, that eagerly we may receive your promises, for you live and reign with the Father and the Holy Spirit, one God, now and forever. Amen.

SPECIAL MUSIC First Lutheran Church Choir

1ST READING Isa 7:10-16

PSALM Ps 80:1-7, 17-19

2ND READING Rom 1:1-7

Page 205 GOSPEL ACCLAMATION

"Glory to you, O Lord"

GOSPEL Matt 1:18-25

"Praise to you, O Christ"

SERMON

SERMON HYMN "O Come, O Come Emmanuel"

#257

Page 227 Holy Baptism

Baptized today are Brooklyn, Cayson, and Carter, children of Michelle Stanton and Tory McDowell.

Sponsors: Chay and Ashley Larsen

PRAYERS OF THE PEOPLE

SHARING OF THE PEACE

OFFERING "Voluntary on an Old English Carol"

John S. Dixon

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

"Amazing Grace"

#779

"Praise and Thanksgiving"

#689

"Let Us Break Bread Together"

#471

POST COMMUNION PRAYER/BLESSING

CLOSING HYMN "Prepare the Royal Highway"

#264

PASTOR: Go in peace! Serve the Lord!

PEOPLE: Thanks be to God!

POSTLUDE "Fanfare Laudation"

Fenton Groden

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

Prelude on “Savior of the Nations, Come”

Sw. Quiet Reed 8 (Trem.)

Gt. Light Foundations 8 to balance

Ped. Light 16, 8, Gt. to Ped.

Franklin D. Ashdown

Tune: NUN KOMM, DER HEIDEN HEILAND
from *Erfurt Enchiridia*, 1524

Cantabile ♩ = ca. 76

mp {Gt.

Sw. *mf*

5

9

Duration: 3:00

© 2016 Lorenz Publishing Co., a division of The Lorenz Corporation. All rights reserved. Printed in U.S.A.

UNAUTHORIZED REPRODUCTION OF THIS PUBLICATION IS A CRIMINAL OFFENSE SUBJECT TO PROSECUTION

13

Measures 13-16 of a musical score in B-flat major. The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line is primarily composed of quarter notes. The key signature has two flats (B-flat and E-flat).

17

Gt.

Measures 17-20 of a musical score in B-flat major. The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line is primarily composed of quarter notes. The key signature has two flats (B-flat and E-flat). The measure numbers 17, 18, 19, and 20 are indicated above the staff.

21

Measures 21-24 of a musical score in B-flat major. The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line is primarily composed of quarter notes. The key signature has two flats (B-flat and E-flat). The measure numbers 21, 22, 23, and 24 are indicated above the staff.

25

Sw.

Measures 25-28 of a musical score in B-flat major. The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The melody consists of eighth and quarter notes, while the bass line is primarily composed of quarter notes. The key signature has two flats (B-flat and E-flat). The measure numbers 25, 26, 27, and 28 are indicated above the staff.

28

28

31

31

34

34

37

Gt.

37

40 Sw.

Measure 40: Treble clef, piano (p), 4/4 time. Bass clef, piano (p), 4/4 time. Measure 41: Treble clef, piano (p), 6/4 time. Bass clef, piano (p), 6/4 time.

42

Measure 42: Treble clef, piano (p), 4/4 time. Bass clef, piano (p), 4/4 time. Measure 43: Treble clef, piano (p), 6/4 time. Bass clef, piano (p), 6/4 time.

45

Measure 45: Treble clef, piano (p), 6/4 time. Bass clef, piano (p), 6/4 time. Measure 46: Treble clef, piano (p), 4/4 time. Bass clef, piano (p), 4/4 time.

47 Gt. rit.

Measure 47: Treble clef, guitar (Gt.), 4/4 time. Bass clef, guitar (Gt.), 4/4 time. Measure 48: Treble clef, guitar (Gt.), 4/4 time. Bass clef, guitar (Gt.), 4/4 time.

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

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

Stately and graceful (♩ = 78–84)

The musical score is written for organ in 3/4 time, featuring three systems of staves. The key signature has two flats (B-flat and E-flat). The first system consists of two staves. The second system consists of two staves, with the word *sim.* (simile) appearing above the right staff. The third system consists of two staves. The fourth system consists of two staves, with the words *poco rit.* and *a tempo* appearing above the right staff. The fifth system consists of two staves. The score includes various musical notations such as eighth notes, quarter notes, half notes, and chords, along with dynamic markings and tempo instructions.

Tune: Irish traditional

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

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

Published by Augsburg Fortress.

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

This musical score is for a piano piece in B-flat major (two flats) and 4/4 time. It consists of three staves. The first two staves are grouped by a brace on the left, indicating they are the right and left hands of the piano. The third staff is a separate line of music. The piece begins with a treble clef on the first staff and a bass clef on the second staff. The key signature is B-flat major. The first staff contains a melody with a half note G4, a quarter note A4, a quarter note Bb4, a half note C5, and a half note Bb4. The second staff contains a bass line with a half note F3, a quarter note G3, a quarter note A3, a half note Bb3, and a half note A3. The third staff contains a melody with a half note G3, a quarter note A3, a quarter note Bb3, a half note C4, and a half note Bb3. The piece concludes with a double bar line and repeat dots on the first staff, and a final half note Bb4 on the third staff.

rit.

Lord of All Hopefulness

765

SLANE

Introduction/Interlude



Tune: Irish traditional

Arrangement: Marshall S. Barnhouse III; copyright © 2009 Augsburg Fortress. All rights reserved.

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

Published by Augsburg Fortress.

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

To Mary Elizabeth Caldwell

SLANE

Irish Melody

Arranged by Richard Unfreid

Introduction

Man.

Pedal

The introduction is written for piano in 3/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The melody begins with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The bass line consists of a series of chords and single notes, including B-flat3, E-flat3, and G3. A bracket labeled 'Man.' is placed over the first two measures of the right hand. A 'Pedal' instruction is written below the first measure of the left hand.

Stanzas

The stanzas are written for piano in 3/4 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has two flats (B-flat and E-flat). The melody begins with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The bass line consists of a series of chords and single notes, including B-flat3, E-flat3, and G3. A repeat sign is placed at the beginning of the second measure of the right hand.

First system of musical notation, featuring a treble and bass staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with dotted half notes and eighth notes.

Second system of musical notation, continuing the piece. It includes a first ending bracket labeled "1." at the end of the system, indicating a repeat or a specific ending.

Third system of musical notation, labeled "Interlude" above the staff. It features a second ending bracket labeled "2." at the beginning. The music is more complex, with many accidentals (sharps and naturals) and a more active bass line.

Fourth system of musical notation, labeled "Final stanza" above the staff. It includes the instruction "Solo Reed (Opt.)" in the left margin. The melody is simple, consisting of quarter and half notes.

Fifth system of musical notation, continuing the "Final stanza". It features a treble staff with a melody and a bass staff with a simple accompaniment. There are some accidentals in the bass staff.

Sixth system of musical notation, the final system on the page. It includes the instruction "(A men.)" in the left margin. The system concludes with a double bar line and a final cadence.

Lord of All Hopefulness



1 Lord of all hope-ful-ness, Lord of all joy, whose trust, ev - er
 2 Lord of all ea - ger-ness, Lord of all faith, whose strong hands were
 3 Lord of all kind - li - ness, Lord of all grace, your hands swift to
 4 Lord of all gen - tle-ness, Lord of all calm, whose voice is con -



child - like, no cares could de - stroy: be there at our wak - ing, and
 skilled at the plane and the lathe: be there at our la - bors, and
 wel - come, your arms to em - brace: be there at our hom - ing, and
 tent - ment, whose pres - ence is balm: be there at our sleep - ing, and



give us, we pray, your bliss in our hearts, Lord, at the break of the day.
 give us, we pray, your strength in our hearts, Lord, at the noon of the day.
 give us, we pray, your love in our hearts, Lord, at the eve of the day.
 give us, we pray, your peace in our hearts, Lord, at the end of the day.



Accompaniment

The first system of the piano accompaniment consists of three staves. The top staff is in treble clef and contains a melody of eighth and quarter notes, with some chords. The middle staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The bottom staff is also in bass clef and features a steady eighth-note bass line. The key signature has two flats (B-flat major), and the time signature is 4/4.

The second system continues the accompaniment. The top staff features a series of chords and some eighth-note patterns. The middle staff has a more active line with some slurs. The bottom staff continues the eighth-note bass line. The musical notation remains consistent with the first system.

The third system concludes the accompaniment. The top staff ends with a final chord. The middle staff has a more active line with some slurs. The bottom staff continues the eighth-note bass line. The system ends with a double bar line. The musical notation remains consistent with the previous systems.

Lord of All Hopefulness

765

SLANE

Accompaniment

The first system of the piano accompaniment consists of two staves. The treble staff begins with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains three measures of music, primarily using quarter and eighth notes. The bass staff also begins with two flats and contains three measures, primarily using quarter and eighth notes, often in a harmonic relationship with the treble staff.

The second system continues the piano accompaniment with two staves. The treble staff features a mix of quarter, eighth, and sixteenth notes. The bass staff continues with a steady accompaniment of quarter and eighth notes.

The third system of the piano accompaniment consists of two staves. It includes a repeat sign (double bar line with two dots) followed by a section labeled "Last time only". This section features a final melodic flourish in the treble staff and a concluding bass line, ending with a double bar line.

Tune: Irish traditional

Arrangement: Marshall S. Barnhouse III; copyright © 2009 Augsburg Fortress. All rights reserved.

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

Published by Augsburg Fortress.

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

SLANE

83

Trad. Irish melody
Setting by Gordon Young

Tune

Manuals

Pedal

This musical score is for the piece 'SLANE', a traditional Irish melody arranged by Gordon Young. The score is written for three parts: Tune, Manuals, and Pedal. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is organized into four systems, each containing a single staff for the Tune, a grand staff (treble and bass clefs) for the Manuals, and a single staff for the Pedal. The Tune part is a simple melody. The Manuals part provides harmonic support with chords and some melodic lines. The Pedal part consists of sustained chords. The piece concludes with a double bar line at the end of the fourth system.

SLANE

Traditional Irish Melody

Tune

Man.

Ped. opt.

The musical score for 'SLANE' is presented in a traditional format. The top staff, labeled 'Tune', contains the melody in a single line. The bottom two staves, labeled 'Man.', provide piano accompaniment. The right-hand part of the piano accompaniment features chords and single notes, while the left-hand part provides a steady bass line. A 'Ped. opt.' instruction is located at the bottom left of the piano part.

This musical score is for page 9 of a piece, featuring a piano accompaniment and a vocal line. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piano part is written on a grand staff (treble and bass clefs). The vocal line is on a single staff with a treble clef. The score consists of two systems of music. The first system has five measures, and the second system has six measures. The piano accompaniment includes various chordal textures and melodic lines, while the vocal line features a melody with some rests and a final cadence. The notation includes notes, rests, and bar lines.

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.

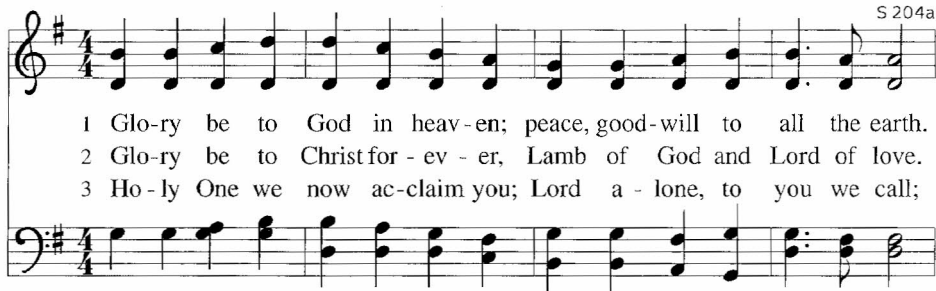
S 203

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.

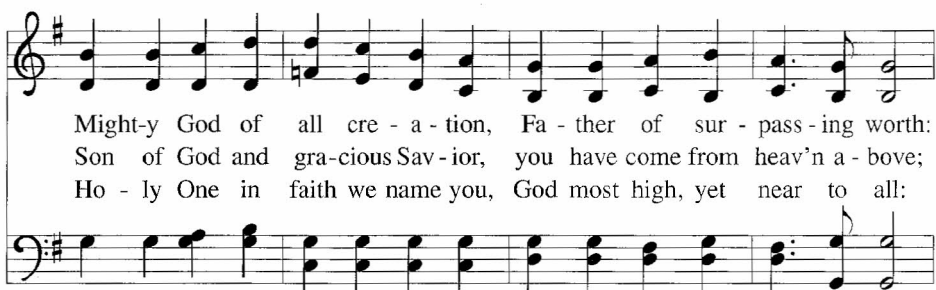
We come to hear your liv - ing word; it saves us from de - spair.
Pour out your grace and make us whole that new life may be - gin.
Re - new us with your sav - ing pow'r; cre - ate in us new hearts!

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

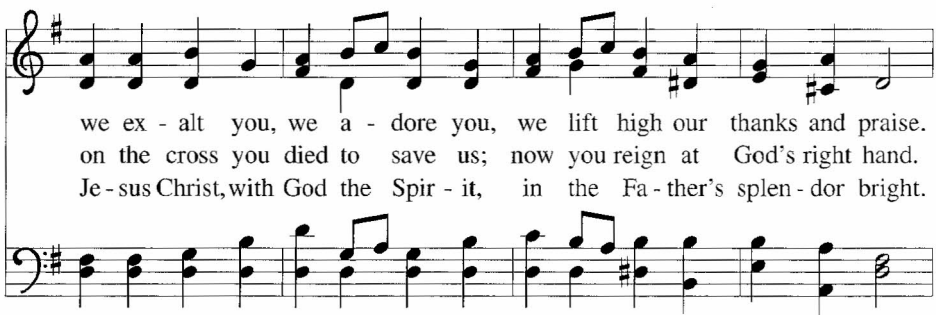
S 204a



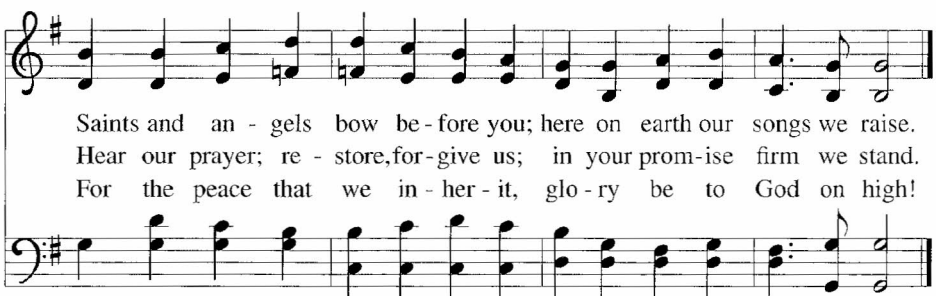
1 Glo-ry be to God in heav-en; peace, good-will to all the earth.
2 Glo-ry be to Christ for - ev - er, Lamb of God and Lord of love.
3 Ho - ly One we now ac-claim you; Lord a - lone, to you we call;



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

Stir up your power, Lord Christ, and come. With your abundant grace and might, free us from the sin that hinders our faith, that eagerly we may receive your promises, for you live and reign with the Father and the Holy Spirit, one God, now and forever. Amen.

SPECIAL MUSIC – FIRST LUTHERAN CHURCH CHOIR

First Reading

Isaiah 7:10-16

¹⁰The Lord spoke to Ahaz, saying, ¹¹Ask a sign of the Lord your God; let it be deep as Sheol or high as heaven. ¹²But Ahaz said, I will not ask, and I will not put the Lord to the test. ¹³Then Isaiah said: “Hear then, O house of David! Is it too little for you to weary mortals, that you weary my God also?

¹⁴Therefore the Lord himself will give you a sign. Look, the young woman is with child and shall bear a son, and shall name him Immanuel. ¹⁵He shall eat curds and honey by the time he knows how to refuse the evil and choose the good. ¹⁶For before the child knows how to refuse the evil and choose the good, the land before whose two kings you are in dread will be deserted.”

Fourth Sunday of Advent

Refrain

Robert A. Hobby

Let your face shine up - on us, and we shall be saved.



- ¹ Hear, O Shepherd of Israel, leading Joseph ¹ like a flock;
shine forth, you that are enthroned up- ¹ on the cherubim.
- ² **In the presence of Ephraim, Benjamin, ¹ and Manasseh,**
stir up your strength and ¹ come to help us.
- ³ Restore ¹ us, O God;
let your face shine upon us, and we ¹ shall be saved.
- ⁴ **O LORD ¹ God of hosts,**
how long will your anger fume when your ¹ people pray? R
- ⁵ You have fed them with the ¹ bread of tears;
you have given them bowls of ¹ tears to drink.
- ⁶ **You have made us the derision ¹ of our neighbors,**
and our enemies laugh ¹ us to scorn.
- ⁷ Restore us, O ¹ God of hosts;
let your face shine upon us, and we ¹ shall be saved.
- ¹⁷ **Let your hand be upon the one at ¹ your right hand,**
the one you have made so strong ¹ for yourself.
- ¹⁸ And so will we never turn a- ¹ way from you;
give us life, that we may call up- ¹ on your name.
- ¹⁹ **Restore us, O LORD ¹ God of hosts;**
let your face shine upon us, and we ¹ shall be saved. R

Second Reading

Romans 1:1-7

¹Paul, a servant of Jesus Christ, called to be an apostle, set apart for the gospel of God, ²which he promised beforehand through his prophets in the holy scriptures, ³the gospel concerning his Son, who was descended from David according to the flesh ⁴and was declared to be Son of God with power according to the spirit of holiness by resurrection from the dead, Jesus Christ our Lord, ⁵through whom we have received grace and apostleship to bring about the obedience of faith among all the Gentiles for the sake of his name, ⁶including yourselves who are called to belong to Jesus Christ, ⁷To all God's beloved in Rome, who are called to be saints: Grace to you and peace from God our Father and the Lord Jesus Christ.

Word

First Reading

The reading may be announced: A reading from _____.

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

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

Psalm

The psalm for the day is sung.

Second Reading

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

Gospel Acclamation

The assembly stands to welcome the gospel.

S 205a

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

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

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

The musical score is written for two voices (Soprano and Bass) in 4/4 time, with a key signature of one flat (B-flat). It consists of three systems of staves. Each system has a vocal line with lyrics and a corresponding bass line. The first system ends with a double bar line. The second system also ends with a double bar line. The third system ends with a double bar line.

The Gospel of the Lord according to

Matthew 1:18-25

“Glory to you, O Lord”

¹⁸Now the birth of Jesus the Messiah took place in this way. When his mother Mary had been engaged to Joseph, but before they lived together, she was found to be with child from the Holy Spirit.

¹⁹Her husband Joseph, being a righteous man and unwilling to expose her to public disgrace, planned to dismiss her quietly. . ²⁰But just when he had resolved to do this, an angel of the Lord appeared to him in a dream and said, “Joseph, son of David, do not be afraid to take Mary as your wife, for the child conceived in her is from the Holy Spirit.

²¹She will bear a son, and you are to name him Jesus, for he will save his people from their sins.” ²²All this took place to fulfill what had been spoken by the Lord through the prophet: ²³“Look, the virgin shall conceive and bear a son, and they shall name him Emmanuel,” which means, “God is with us.”

²⁴When Joseph awoke from sleep, he did as the angel of the Lord commanded him; he took her as his wife, ²⁵but had no marital relations with her until she had borne a son; and he named him Jesus.

The Gospel of the Lord.

“Praise to you, O Christ”

SERMON

Introduction

The musical score is for a piano introduction in G major, 4/4 time. It consists of two systems of staves. The first system has five measures. The second system has five measures, with the first measure marked *8va* (octave up) and a dashed line indicating the continuation of the melody. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, along with dynamic markings like *sim.* (sostenuto) and *8va*.

Tune: French processional, 15th cent.

Arrangement: J. Bert Carlson, copyright © 2000 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Piano, vol. 1, ISBN 978-0-8006-2359-3

Published by Augsburg Fortress. Printed in Canada.

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

Introduction

The musical score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is one sharp (F#). The introduction begins with a *pp* (pianissimo) dynamic in the Treble staff, which then transitions to a *mp* (mezzo-piano) dynamic. The Bass staff features a continuous eighth-note accompaniment. The lower Bass staff provides a steady eighth-note bass line. The Treble staff includes a *Solo* section marked with a *Sw.* (Swell) and a *ff* (fortissimo) dynamic. The score is divided into three systems, each with a Treble, Bass, and lower Bass staff.

Tune: French processional, 15th cent.

Arrangement: Marilyn Biery; copyright © 2001 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Organ, vol. 1, ISBN 978-0-8006-3914-3

Published by Augsburg Fortress. Printed in Canada.

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

This musical score is for a piano piece in G major, consisting of three staves. The top staff is in treble clef and contains a melody marked "Solo". The middle staff is in bass clef and contains a supporting accompaniment marked "Sw.". The bottom staff is also in bass clef and contains a single melodic line. The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the note values. The piece concludes with a double bar line.

Solo

Sw.

Adapted from Plainsong
by THOMAS HELMORE

This ancient tune is probably the most widely used Advent carol. (Some hymnals include as many as 8 verses, so some re-harmonization is definitely a welcome change!) Notice that while the verse is in a minor key (E minor), the chorus sounds as though it is in the *relative major* key of G major (same key signature 3 half steps higher). This “major” sound fits the lyrics: “*Rejoice! Rejoice!*”

$$\text{Em} \quad \text{Em}^7 \quad \frac{\text{A}}{\text{E}} \quad \frac{\text{C}}{\text{E}} \quad \text{Em} \quad \text{Bm}^7 \quad \text{Em}$$

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in 4/4 time with a key signature of one sharp (F#). The melody is written in the treble staff, and the bass line is in the bass staff. The score includes a '1. O' marking at the end of the first line.

VERSE

5

come, O come, Em - man - u - el And ran - som cap - tive

9 Am Am6 $\frac{Em}{B}$ Bm Em $\frac{Am}{C}$ Am $\frac{Em}{G}$ $\frac{D}{F\#}$ Em Bm C D Em

Is - ra - el, That - mourns in lone - ly ex - ile here, Un -

14

D Bm G Am C Am G B D G D Em Bm G

til the Son of God ap - pear. Re - joice! Re - joice! Em -

19 Am C Am G B D Em D $\text{F}\sharp$ G G B C G B Am Am^6 Em B Bm Em REPEAT (as needed) to bar 5.

man - u - el Shall come to thee, O Is - ra - el!

REPEAT (as needed) to bar 5.
Em

This RE-HARMONIZED VERSE sounds *different* because:

- The first chord is Cmaj7 *rather than the tonic* (Em).
- More contemporary harmonies have been added (e.g. Am7, Am9, C2, Cmaj7 and Cmaj9).
- The L.H. part is much more interesting, especially in the chorus.
- The final chord is *major* rather than *minor*... since the chorus says: "*Rejoice*"!

optional TRANSITION (to last verse)

24 Em Em7 $\overset{A}{E}$ $\overset{C}{D}$ D⁹ C² C B7

4. O

LAST VERSE

29 Cmaj7 Am7 B+7 B7 C² C Am9 Am7 Bm7

come, De - sire of na - tions, bind All peo ples in one heart and

34 Esus Em A Am7 $\overset{Em}{B}$ Csus $\frac{\#}{2}$ C D7sus D7 Em $\overset{D}{F\#}$ G G^o

mind. Bid en - vy, strife, and quar - rels cease; Fill the whole world with

39 Am7 $\overset{Cmaj7}{D}$ D7 Em D $\overset{B}{D\#}$ Em E7 $\overset{G\#}{G}$ Am $\overset{Am}{G}$ $\overset{Am2}{F\#}$ D^o

heav - en's peace. Re - joice! Re - joice! Em - man - u -

44 Em $\overset{Bm}{D}$ Cmaj9 Am7 $\overset{Am}{F\#}$ Bm7 Cmaj7 $\overset{Am}{F\#}$ E²

el Shall come to thee, O Is - ra - el! rit.

1 O come, O come, Em - man - u - el, and ran - som cap - tive
 2 O come, O Wis - dom from on high, em - brac - ing all things
 3 O come, O come, O Lord of might, as to your tribes on
 4 O come, O Branch of Jes - se, free your own from Sa - tan's

Is - ra - el, that mourns in lone - ly ex - ile here
 far and nigh: in strength and beau - ty come and stay;
 Si - nai's height in an - cient times you gave the law
 tyr - an - ny; from depths of hell your peo - ple save,

Refrain

un - til the Son of God ap - pear.
 teach us your will and guide our way.
 in cloud, and maj - es - ty, and awe. Re-joyce! Re-joyce!
 and give them vic - t'ry o'er the grave.

Em-man - u - el shall come to you, O Is - ra - el.

- 5 O Come, O Key of David, come,
and open wide our heav'nly home;
make safe the way that leads on high,
and close the path to misery. *Refrain*
- 6 O come, O Dayspring, come and cheer;
O Sun of Justice, now draw near.
Disperse the gloomy clouds of night,
and death's dark shadow put to flight. *Refrain*

Accompaniment 1

First system of musical notation for Accompaniment 1, measures 1-4. The key signature is one sharp (F#). The time signature changes from 4/4 to 2/4, then back to 4/4, and finally to 2/4. The notation includes treble and bass staves with various rhythmic values and rests.

Second system of musical notation for Accompaniment 1, measures 5-8. The key signature remains one sharp (F#). The time signature changes from 4/4 to 2/4, then back to 4/4, and finally to 2/4. The notation includes treble and bass staves with various rhythmic values and rests. The word "Refrain" is written above the final measure.

Tune: French processional, 15th cent.

Arrangement: J. Bert Carlson, copyright © 2000 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Piano, vol. 1, ISBN 978-0-8006-2359-3

Published by Augsburg Fortress. Printed in Canada.

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



Accompagnement 2

First system of musical notation for Accompaniment 2. The system consists of two staves, Treble and Bass, in the key of D major (one sharp). The time signature changes from 4/4 to 2/4 and back to 4/4. The Treble staff features a melody of eighth notes and chords, while the Bass staff provides a harmonic foundation with sustained notes and moving lines.

Second system of musical notation for Accompaniment 2. The system continues the piece with the same key signature and time signature changes. The Treble staff has a more active melody with frequent chord changes. The Bass staff continues with a steady accompaniment. The word "Refrain" is written above the final measure of the Treble staff.

Third system of musical notation for Accompaniment 2. The system concludes the piece with a final cadence. The Treble staff features a melodic line that resolves to a whole note. The Bass staff provides a final harmonic support with sustained chords and moving lines. The piece ends with a double bar line.

Accompaniment

The first system of the piano accompaniment consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. All staves have a key signature of one sharp (F#) and a common time signature. The music features a mix of eighth and sixteenth notes, often beamed together in groups, and some chords. The melody in the top staff is active, while the bass staves provide a steady accompaniment.

The second system continues the piano accompaniment with the same three-staff layout. The musical notation follows a similar pattern to the first system, with eighth and sixteenth notes and chords. The piece concludes this system with a double bar line.

Refrain

The Refrain section is presented in three staves. It begins with a double bar line, indicating a new section. The notation continues with eighth and sixteenth notes and chords. The top staff has a more melodic line, while the bass staves continue the accompaniment. The section ends with a final double bar line.

VENI EMMANUEL

13th Century Plainsong

Tune

Man.

The first system of musical notation consists of two staves. The top staff, labeled 'Tune', is in G major (one sharp) and contains a single melodic line. The bottom staff, labeled 'Man.', is in G major and contains a piano accompaniment with chords and moving lines in both the treble and bass clefs. The system spans 8 measures.

The second system of musical notation continues the piece. It features the same two-staff format. The 'Tune' staff continues the melody, and the 'Man.' staff provides accompaniment. The system spans 8 measures.

The third system of musical notation concludes the piece. It features the same two-staff format. The 'Tune' staff continues the melody, and the 'Man.' staff provides accompaniment. The system spans 8 measures. A 'Ped.' (pedal) marking is present at the end of the system.

1 VENI EMMANUEL 88. 88.88.

1

O COME, O COME EMMANUEL

Melody adapted from Plainsong, Mode I
by Thomas Helmore, 1854*Expressivo*

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The middle and bottom staves are a piano accompaniment in treble and bass clefs, respectively, also with a key signature of one sharp. The tempo/mood is marked 'Expressivo'. The music features a steady eighth-note melody in the voice part and a more complex, syncopated accompaniment in the piano.

Refrain

The second system of the musical score continues the piece. It begins with the word 'Refrain' above the vocal staff. The vocal staff shows a change in the melodic pattern. The piano accompaniment continues with its characteristic syncopated rhythm. The system concludes with the word 'A-men.' written below the vocal staff.

Holy Baptism – Page 227

Presentation of Baptism

Profession of Faith

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

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

(Response): I renounce them

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

(Response): I renounce them

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

(Response): I renounce them

Do you believe in God the Father?

(Response): I believe in God, the Father

Almighty, creator of heaven and earth.

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

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

Do you believe in God, the Holy Spirit?

**I believe in the Holy Spirit,
The holy catholic church,
The communion of saints,
The forgiveness of sins,
The resurrection of the body,
And the life everlasting.**

THANKSGIVING AT THE FONT

BAPTISM

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

PRAYER

WELCOME

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

Prayers of The People

Response after each prayer

P: Lord, in your mercy,

C: Hear our prayer.

SHARING of THE Peace

The peace of Christ
be with you always.

And also with you.

Voluntary on an Old English Carol

Sw. Oboe 8
Gt. Flutes 8, 4, 2
Ped. Flutes 16, 8

John S. Dixon

Tune: NOEL

English Carol

Adapted by **Arthur S. Sullivan**, 1874

Moderato ♩ = ca. 100

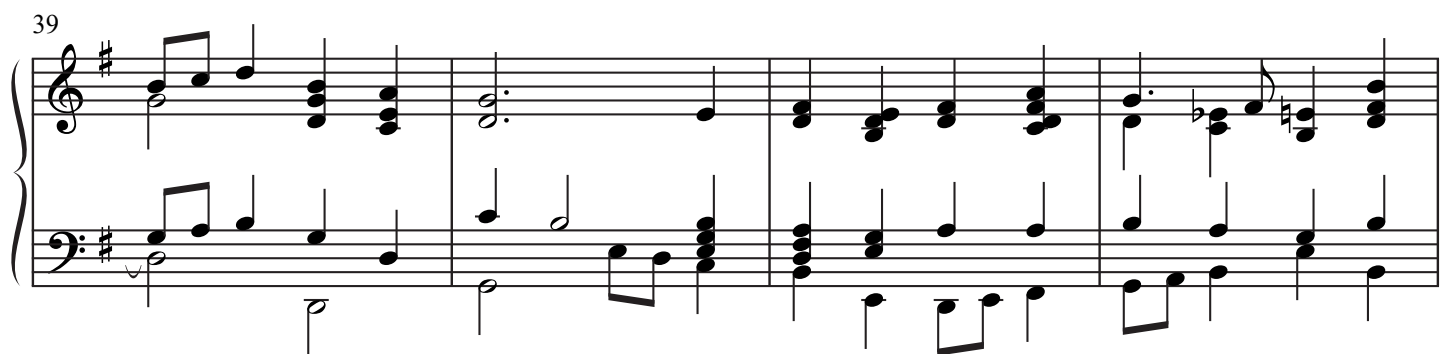
No Ped.

Duration: 2:15

35



39



43



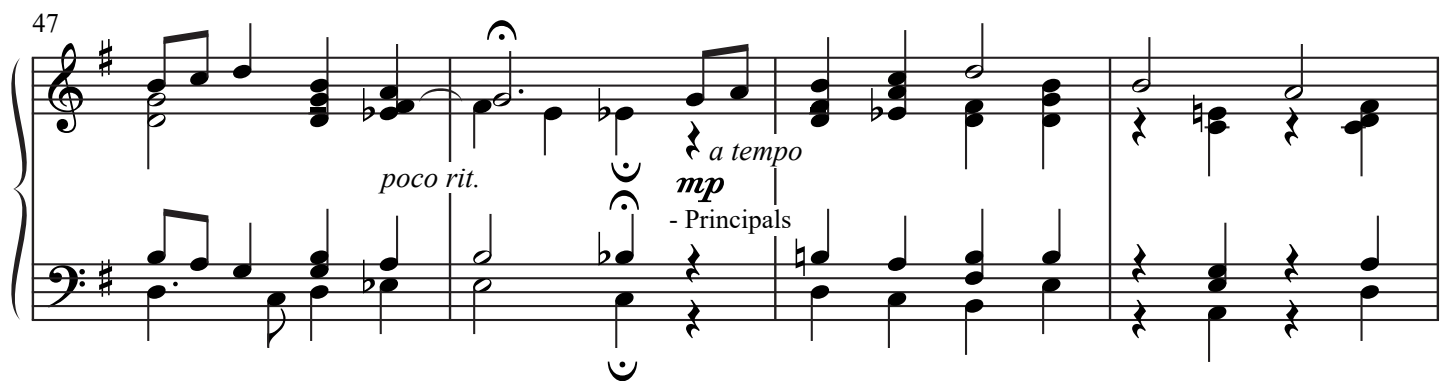
47

poco rit.

a tempo

mp

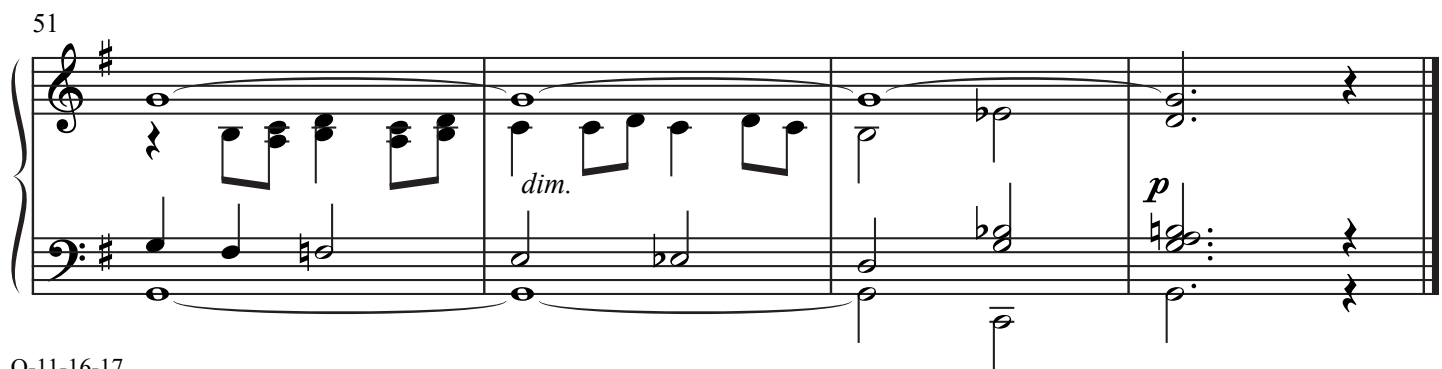
- Principals



51

dim.

p



Hymn # 186

Create in Me a Clean Heart

Richard W. Hillert

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

The first system of music is in G major (one flat) and 4/4 time. It consists of a treble and bass staff. The treble staff begins with a quarter rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The bass staff begins with a half note G, followed by a half note B, a half note D, a half note F, and a half note G. A slur connects the first two notes of the bass staff. 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 of music continues in G major and 4/4 time. The treble staff begins with a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The bass staff begins with a half note G, followed by a half note B, a half note D, a half note F, and a half note G. A slur connects the first two notes of the bass staff. The system ends with a double bar line and a repeat sign.

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

The third system of music continues in G major and 4/4 time. The treble staff begins with a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The bass staff begins with a half note G, followed by a half note B, a half note D, a half note F, and a half note G. A slur connects the first two notes of the bass staff. 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 of music continues in G major and 4/4 time. The treble staff begins with a quarter rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The bass staff begins with a half note G, followed by a half note B, a half note D, a half note F, and a half note G. A slur connects the first two notes of the bass staff. 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,

The first system of the musical score is written in 7/4 time, featuring a key signature of one flat (B-flat). The melody in the treble clef begins with a quarter rest, followed by a series of eighth and quarter notes. The lyrics 'Re - store to me the joy of your sal - va - tion,' are aligned with the notes. The bass line provides a harmonic accompaniment with chords and single notes.

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

The second system continues the melody in 7/4 time. The lyrics 'and up - hold me with your free spir - it.' are aligned with the notes. The melody concludes with a quarter rest, and the system ends with a double bar line. The bass line continues with harmonic support.

OFFERTORY PRAYER

THE GREAT THANKSGIVING

The Lord be with you.

And also with you.

Lift up your hearts.

We lift them to the Lord.

Let us give thanks
to the Lord our God.

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

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

The presiding minister continues:

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

S 207

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

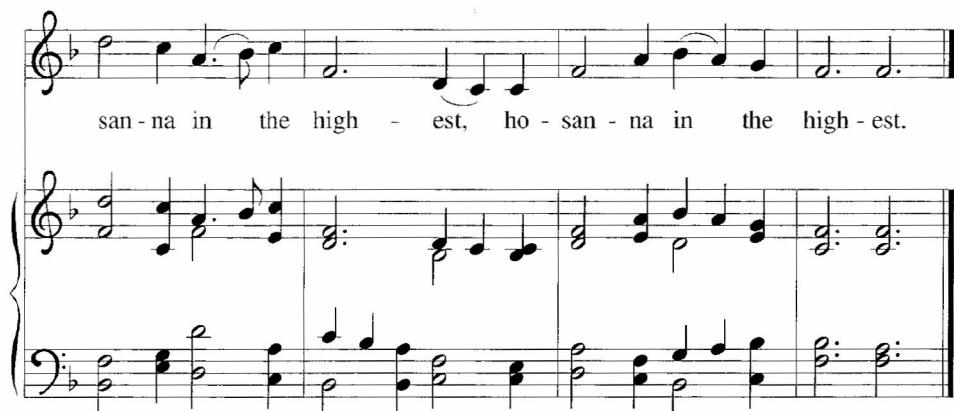
The first system of the musical score is in 6/4 time, featuring a treble and bass staff. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, quarter notes A4 and G4, and finally a half note F#4. The piano accompaniment in the bass staff consists of chords: G2-B2-D3, A2-C3-E3, B2-D3-F#3, and G2-B2-D3. The system concludes with a half note G4 in the treble and a half note G2 in the bass.

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

The second system continues the melody and accompaniment. The treble staff melody includes half notes G4 and A4, quarter notes B4 and C5, half notes B4 and A4, quarter notes G4 and F#4, and a final half note G4. The piano accompaniment continues with chords: G2-B2-D3, A2-C3-E3, B2-D3-F#3, and G2-B2-D3. The system ends with a half note G4 in the treble and a half note G2 in the bass.

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

The third system continues the melody and accompaniment. The treble staff melody includes half notes G4 and A4, quarter notes B4 and C5, half notes B4 and A4, quarter notes G4 and F#4, and a final half note G4. The piano accompaniment continues with chords: G2-B2-D3, A2-C3-E3, B2-D3-F#3, and G2-B2-D3. The system ends with a half note G4 in the treble and a half note G2 in the bass.



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.

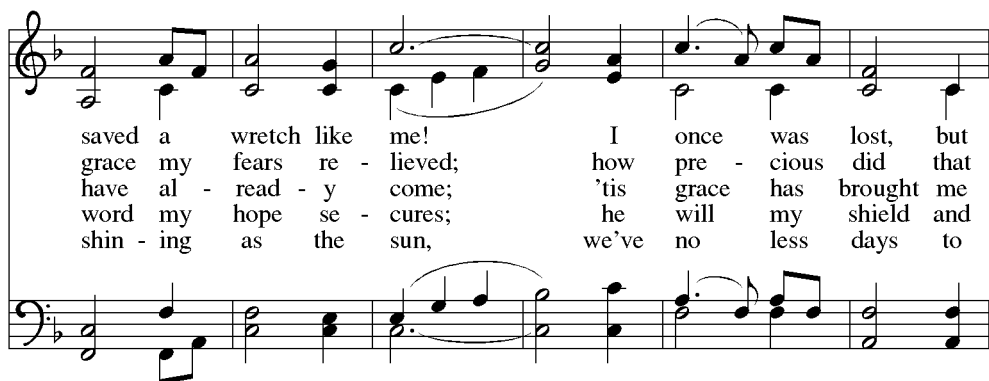
After all have returned to their places, the assembly stands. "Now, Lord, you let your servant go in peace" or another suitable song may be sung. (The songs at #313 and 440 are well suited to this setting.)

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

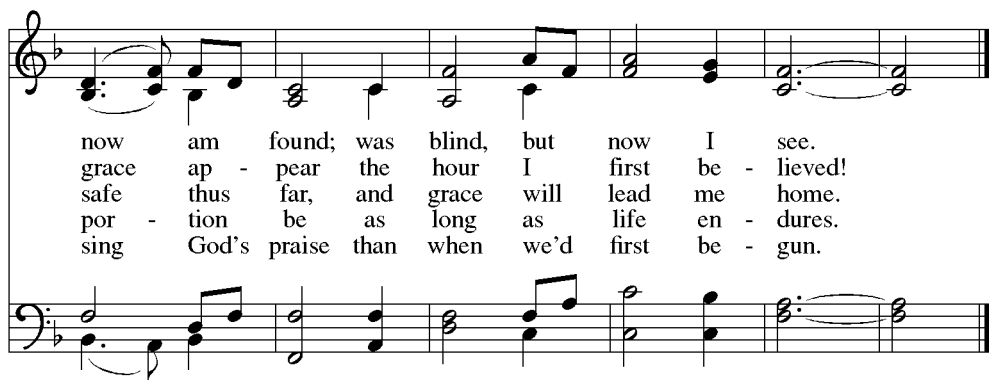
Amazing Grace, How Sweet the Sound



1 A - maz - ing grace!— how sweet the sound— that
 2 'Twas grace that taught my heart to fear, and
 3 Through man - y dan - gers, toils, and snares I
 4 The Lord has prom - ised good to me; his
 5 When we've been there ten thou - sand years, bright

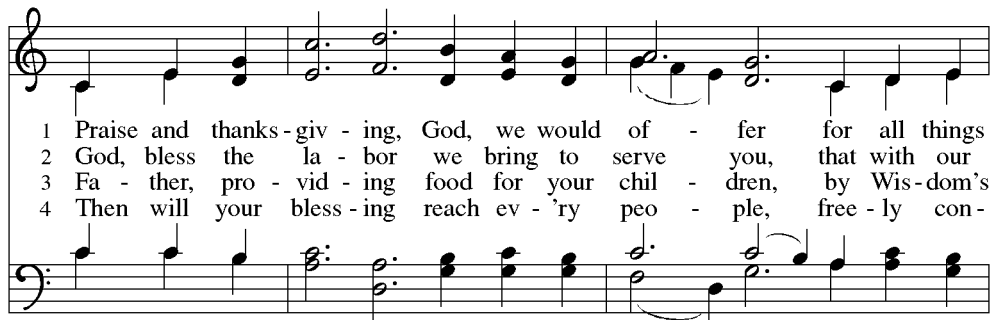


saved a wretch like me! I once was lost, but
 grace my fears re - lieved; how pre - cious did that
 have al - read - y come; 'tis grace has brought me
 word my hope se - cures; he will my shield and
 shin - ing as the sun, we've no less days to

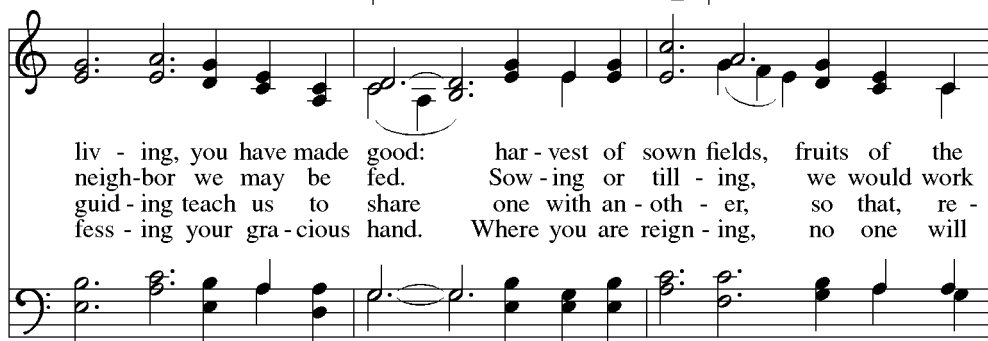


now am found; was blind, but now I see.
 grace ap - pear the hour I first be - lieved!
 safe thus far, and grace will lead me home.
 por - tion be as long as life en - dures.
 sing God's praise than when we'd first be - gun.

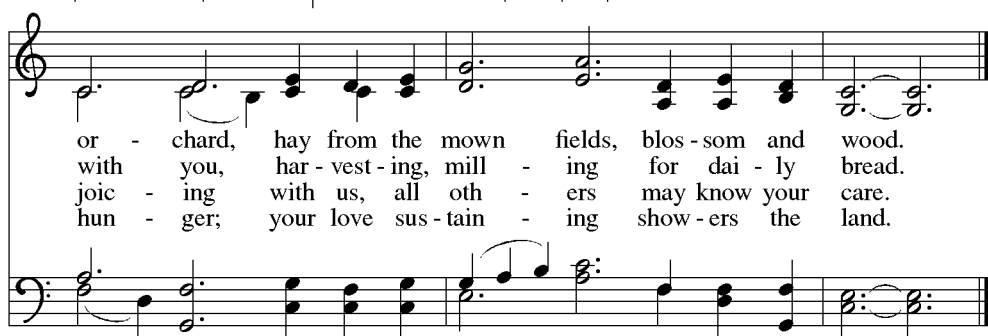
Praise and Thanksgiving



1 Praise and thanks-giv - ing, God, we would of - fer for all things
 2 God, bless the la - bor we bring to serve you, that with our
 3 Fa - ther, pro - vid - ing food for your chil - dren, by Wis-dom's
 4 Then will your bless - ing reach ev - 'ry peo - ple, free - ly con -



liv - ing, you have made good: har - vest of sown fields, fruits of the
 neigh - bor we may be fed. Sow - ing or till - ing, we would work
 guid - ing teach us to share one with an - oth - er, so that, re -
 fess - ing your gra - cious hand. Where you are reign - ing, no one will



or - chard, hay from the mown fields, blos - som and wood.
 with you, har - vest - ing, mill - ing for dai - ly bread.
 joic - ing with us, all oth - ers may know your care.
 hun - ger; your love sus - tain - ing show - ers the land.

Text: Albert F. Bayly, 1901–1984, alt.
 Music: BUNESSAN, Gaelic tune; arr. hymnal version
 Text © Oxford University Press. All rights reserved.
 Arr. © 2006 Augsburg Fortress.

1 C to E^b

The musical score for exercise 1, titled "C to E^b", is presented in two systems. Each system consists of a treble staff and a bass staff, both in common time (C). The first system spans two measures. The treble staff begins with a half note C4, followed by a quarter note D4, and then a half note E4. The bass staff begins with a half note C3, followed by a quarter note D3, and then a half note E3. The second system also spans two measures. The treble staff begins with a half note F4, followed by a quarter note G4, and then a half note A4. The bass staff begins with a half note F3, followed by a quarter note G3, and then a half note A3. The key signature is one flat (Bb), and the time signature is common time (C).

2

The musical score for exercise 2 is presented in two systems. Each system consists of a treble staff and a bass staff, both in common time (C). The first system spans two measures. The treble staff begins with a half note C4, followed by a quarter note D4, and then a half note E4. The bass staff begins with a half note C3, followed by a quarter note D3, and then a half note E3. The second system also spans two measures. The treble staff begins with a half note F4, followed by a quarter note G4, and then a half note A4. The bass staff begins with a half note F3, followed by a quarter note G3, and then a half note A3. The key signature is one flat (Bb), and the time signature is common time (C).

Let Us Break Bread Together

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

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

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

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

Refrain

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

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

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

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

Introduction

Spiritedly

Man. Flutes 8', 4'

rit.

$\text{♩} = \text{♩}$

Tune: Swedish folk tune, 17th cent.

Arrangement: Mark Sedio; copyright © 2001 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Organ, vol. 1, ISBN 978-0-8006-3914-3

Published by Augsburg Fortress. Printed in Canada.

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

Introduction

Regal

The musical score is written for piano in G major (one sharp) and 6/4 time. It consists of two systems of staves. The first system has a treble and bass staff. The treble staff begins with a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. The bass staff begins with a half note G2, followed by a quarter note F2, a half note E2, and a quarter note D2. The second system continues the melody in the treble staff with a half note D5, a quarter note C5, a half note B4, and a quarter note A4. The bass staff continues with a half note C2, a quarter note B1, a half note A1, and a quarter note G1. The piece concludes with a final chord in the treble staff (G4, B4, D5) and a final note in the bass staff (G1).

Prepare the Royal Highway

1 Pre - pare the roy - al high - way; the King of kings is near!
 2 God's peo - ple, see him com - ing; your own e - ter - nal king!
 3 Then fling the gates wide o - pen to greet your prom - ised king!
 4 His is no earth - ly king - dom; it comes from heav'n a - bove.

Let ev - 'ry hill and val - ley a lev - el road ap - pear!
 Palm branch-es strew be - fore him! Spread gar - ments! Shout and sing!
 Your king, yet ev - 'ry na - tion its trib - ute too may bring.
 His rule is peace and free - dom and jus - tice, truth, and love.

Then greet the King of glo - ry, fore - told in sa - cred sto - ry:
 God's prom - ise will not fail you! No more shall doubt as - sail you!
 All lands will bow be - fore him; their voic - es join your sing - ing:
 So let your praise be sound - ing for kind - ness so a - bound - ing:

Refrain

Ho - san - na to the Lord, for he ful - fills God's word!

Accompaniment 1

The musical score for Accompaniment 1 consists of three systems of piano accompaniment. Each system is written for piano (piano) and features a treble and bass staff. The key signature is G major (one sharp). The first system has five measures, the second system has four measures, and the third system, labeled 'Refrain', has four measures. The music is characterized by block chords in the treble and a simple bass line in the bass. The third system ends with a double bar line and a repeat sign.

Tune: Swedish folk tune, 17th cent.

Arrangement: Anne Krentz Organ; copyright © 2003 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Piano, vol. 1, ISBN 978-0-8006-2359-3

Published by Augsburg Fortress. Printed in Canada.

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

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece concludes with a double bar line.

Accompaniment 2

The first system of musical notation for Accompaniment 2. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody in the treble clef starts with a half note chord, followed by a quarter note, and then a series of eighth notes. The bass clef provides a steady accompaniment with quarter notes and eighth notes. The system ends with a double bar line.

The second system of musical notation for Accompaniment 2. It continues the melody and accompaniment from the first system. The treble clef features a series of eighth notes and a half note. The bass clef continues with quarter notes and eighth notes. The system ends with a double bar line.

The third system of musical notation for Accompaniment 2, labeled "Refrain". It begins with a key signature change to two sharps (F# and C#). The melody in the treble clef features a series of eighth notes and a half note. The bass clef continues with quarter notes and eighth notes. The system ends with a double bar line.

The fourth system of musical notation for Accompaniment 2. It continues the melody and accompaniment from the third system. The treble clef features a series of eighth notes and a half note. The bass clef continues with quarter notes and eighth notes. The system ends with a double bar line.

Accompaniment

The first system of the piano accompaniment consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/4. It contains a series of chords and moving lines. The middle staff is in bass clef with the same key signature and time signature, featuring a steady bass line. The bottom staff is also in bass clef with the same key signature and time signature, providing a lower bass line.

The second system of the piano accompaniment consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/4. It contains a series of chords and moving lines. The middle staff is in bass clef with the same key signature and time signature, featuring a steady bass line. The bottom staff is also in bass clef with the same key signature and time signature, providing a lower bass line.

The third system of the piano accompaniment consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/4. It contains a series of chords and moving lines. The middle staff is in bass clef with the same key signature and time signature, featuring a steady bass line. The bottom staff is also in bass clef with the same key signature and time signature, providing a lower bass line. The word "Refrain" is written above the top staff.

The fourth system of the piano accompaniment consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/4. It contains a series of chords and moving lines. The middle staff is in bass clef with the same key signature and time signature, featuring a steady bass line. The bottom staff is also in bass clef with the same key signature and time signature, providing a lower bass line.

Fanfare Laudation

Sw. Full 8, 4, 2, Reeds

Gt. Full 8, 4, 2, Mixture, Reeds, Sw. to Gt.

Ped. Full 16, 8, 4, Sw. and Gt. to Ped.

Fenton Groden**Boldly, with fire** ♩ = ca. 66

The musical score is written for three staves: Treble, Bass, and Pedal. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into four systems of three staves each. Measure numbers 1, 4, 8, and 12 are indicated at the start of their respective systems. The notation includes various musical symbols such as notes, rests, beams, and slurs. There are several triplet markings (indicated by a '3' over a group of notes) throughout the piece. The Pedal staff (bottom) has a lower register than the other two staves. The overall style is a fanfare, characterized by bold, rhythmic patterns.

Duration: 1:50

16

Measures 16-19: This system contains measures 16 through 19. The top staff features complex chordal textures with triplets and changing time signatures (4/4, 3/4, 4/4). The middle staff continues the harmonic texture. The bottom staff has a single note in measure 16, rests in 17 and 18, and a half note in measure 19.

20

Measures 20-23: This system contains measures 20 through 23. The top staff features complex chordal textures with triplets and changing time signatures (4/4, 3/4, 4/4). The middle staff continues the harmonic texture. The bottom staff has a single note in measure 20, rests in 21 and 22, and a half note in measure 23.

24

Measures 24-27: This system contains measures 24 through 27. The top staff features complex chordal textures with triplets and changing time signatures (4/4, 3/4, 4/4). The middle staff continues the harmonic texture. The bottom staff has a single note in measure 24, rests in 25 and 26, and a half note in measure 27.

28

Measures 28-31: This system contains measures 28 through 31. The top staff features complex chordal textures with triplets and changing time signatures (4/4, 3/4, 4/4). The middle staff continues the harmonic texture. The bottom staff has a single note in measure 28, rests in 29 and 30, and a half note in measure 31.