

5th Sunday After Epiphany - February 5, 2017

PRELUDE "Baroque Suite" Gordon Young

WELCOME & ANNOUNCEMENTS

Page 94 CONFESSION AND FORGIVENESS

OPENING HYMN "Lord, Speak To Us, That We May Speak" #676

Page 147 GREETING AND KYRIE

PRAYER OF THE DAY

Lord God, with endless mercy you receive the prayers of all who call upon you. By your Spirit show us the things we ought to do, and give us the grace and power to do them, through Jesus Christ, our Savior and Lord. Amen.

SPECIAL MUSIC First Lutheran Church Choir

1ST READING Isa 58:1-9a [9b-12]

PSALM Ps 112:1-9[10]

2ND READING 1Cor 2:1-12[13-16]

Page 151 GOSPEL ACCLAMATION

"Glory to you, O Lord."

GOSPEL Matt 5:13-20

"Praise to you, O Christ."

SERMON

HYMN OF THE DAY "O, Zion, Haste" #668

Page 105 APOSTLE'S CREED

PRAYERS OF THE PEOPLE

SHARING OF THE PEACE

OFFERING "Andante" Samuel P. Jackson

OFFERTORY "Let the Vineyards be Fruitful" #184

OFFERTORY PRAYER

Page 152 GREAT THANKSGIVING

WORDS OF INSTITUTION

Page 154 LORD'S PRAYER

DISTRIBUTION OF ELEMENTS

Page 154 "Lamb of God"

#714 "O God of Mercy, God of Light"

#471 "Let Us Break Bread Together"

#515 "Break Now the Bread of Life"

POST COMMUNION PRAYER

BLESSING

CLOSING HYMN "Brightest and Best of the Stars" #303

Leader: Go in peace! Serve the Lord!

People: Thanks be to God!

POSTLUDE "Christ, Whose Glory Fills the Skies"

James Mansfield

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

IV ①

## Plein Jeu a la Couperin

Solo Trumpets  
All manuals  
and pedal: full

M2 ①

Gordon Young

Allegro maestoso

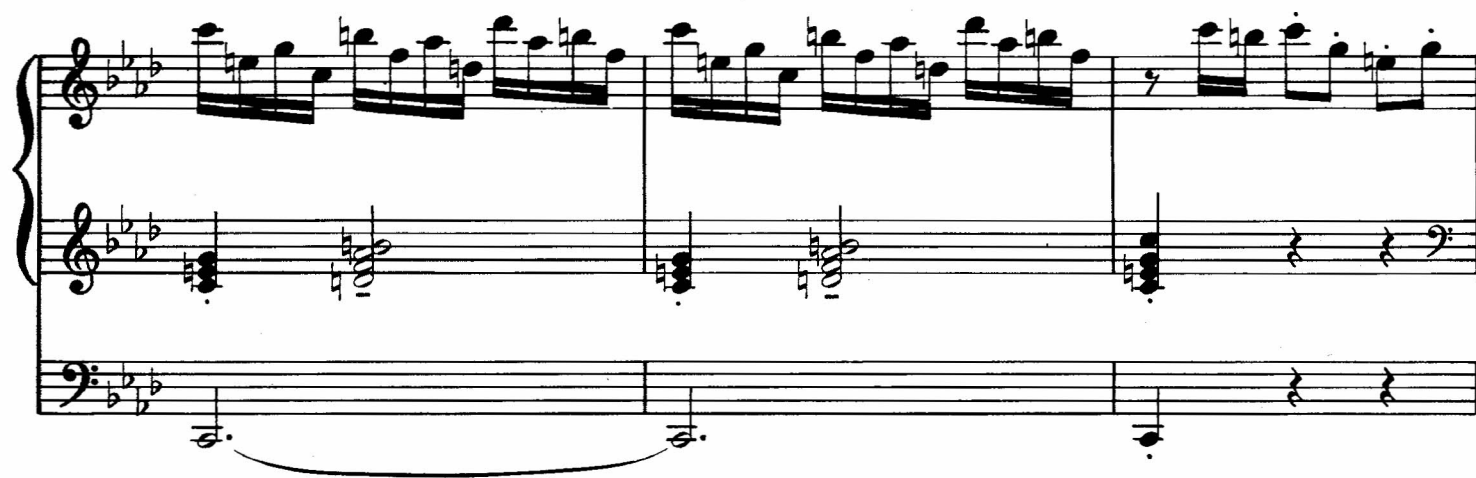
Manuals

Gt.

*ff*

Pedal

*simile*



First system of musical notation. The top staff (treble clef) contains a complex melodic line with many beamed sixteenth and thirty-second notes. The middle staff (treble clef) contains a series of chords and some moving lines. The bottom staff (bass clef) contains a simple bass line with a few notes and rests.



Second system of musical notation. The top staff (treble clef) has a melodic line with a long slur. The middle staff (treble clef) has a series of chords and some moving lines. The bottom staff (bass clef) has a simple bass line. The text *rit.* and *a tempo* appears in the middle staff.



Third system of musical notation. The top staff (treble clef) contains a melodic line with many beamed sixteenth and thirty-second notes. The middle staff (treble clef) contains a series of chords and some moving lines. The bottom staff (bass clef) contains a simple bass line. The text *simile* appears in the middle staff.



Fourth system of musical notation. The top staff (treble clef) contains a melodic line with many beamed sixteenth and thirty-second notes. The middle staff (treble clef) contains a series of chords and some moving lines. The bottom staff (bass clef) contains a simple bass line. The text *simile* appears in the middle staff.





First system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The middle staff (treble clef) contains a melodic line with eighth notes. The bottom staff (bass clef) contains a melodic line with eighth notes. A fermata is placed over the final note of the bottom staff.



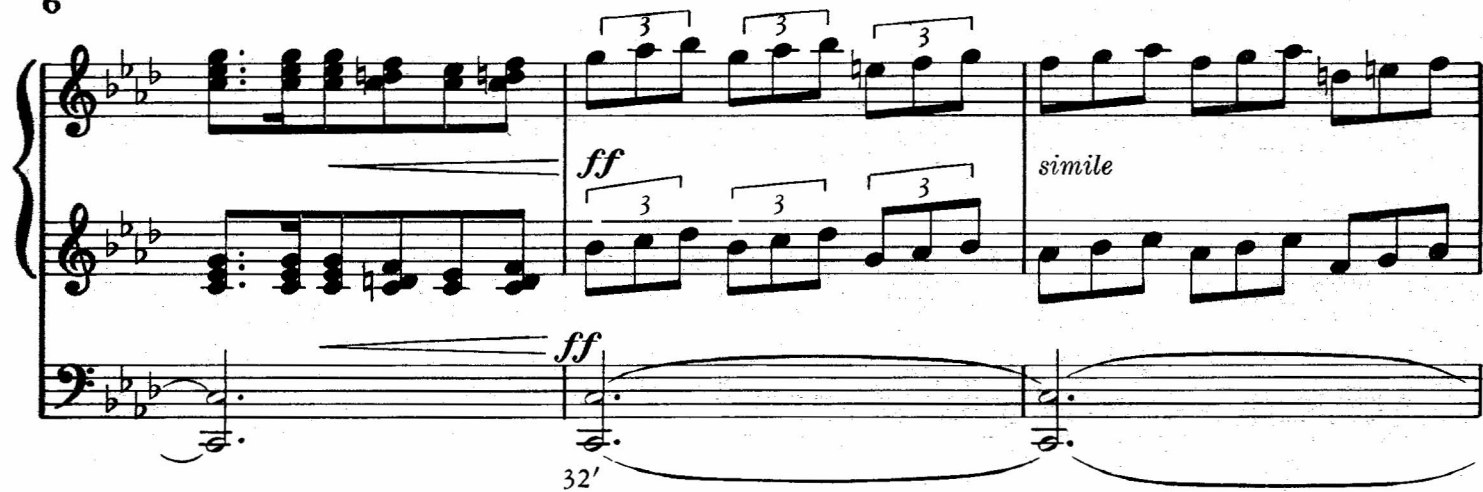
Second system of musical notation. The top staff (treble clef) contains a melodic line with eighth notes. The middle staff (treble clef) contains a melodic line with eighth notes. The bottom staff (bass clef) contains a melodic line with eighth notes. A fermata is placed over the final note of the bottom staff. The text *f* (Trumpets) is written above the middle staff.



Third system of musical notation. The top staff (treble clef) contains a melodic line with eighth notes. The middle staff (treble clef) contains a melodic line with eighth notes. The bottom staff (bass clef) contains a melodic line with eighth notes. A fermata is placed over the final note of the bottom staff. The text *f* is written above the middle staff.



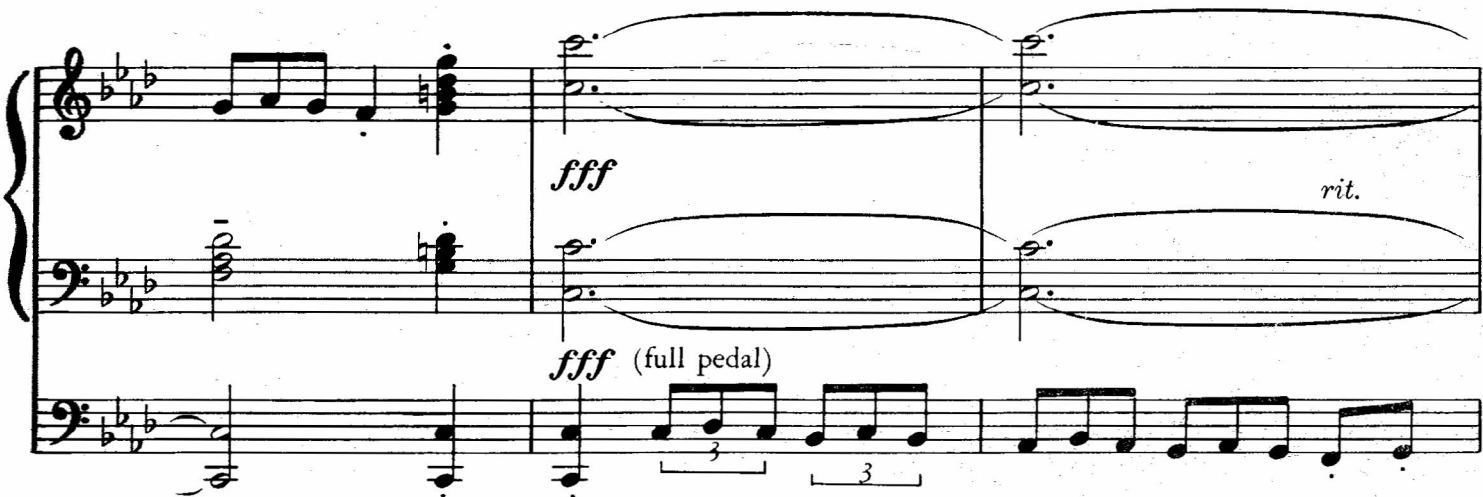
Fourth system of musical notation. The top staff (treble clef) contains a melodic line with eighth notes. The middle staff (treble clef) contains a melodic line with eighth notes. The bottom staff (bass clef) contains a melodic line with eighth notes. A fermata is placed over the final note of the bottom staff. The text *Gt. ff* is written above the middle staff, and *ff* is written above the bottom staff.



First system of musical notation. The top two staves (treble and alto) contain complex rhythmic patterns with triplets and sixteenth notes. The bottom staff (bass) has a single note with a fermata. Dynamics include *ff* and *simile*. A bracket with the number 32' is positioned below the bottom staff.



Second system of musical notation. The top two staves continue with rhythmic patterns. The bottom staff has a single note with a fermata.



Third system of musical notation. The top two staves have a single note with a fermata. The bottom staff has a single note with a fermata. Dynamics include *fff* and *rit.*. A bracket with the number 32' is positioned below the bottom staff.



Fourth system of musical notation. The top two staves have a single note with a fermata. The bottom staff has a single note with a fermata. Dynamics include *fff* and *ff*. The tempo marking *a primo tempo* is present.



First system of musical notation. The top staff (treble clef) contains a melody with eighth notes and triplets. The middle staff (bass clef) contains a bass line with eighth notes and triplets. The bottom staff (bass clef) contains a bass line with eighth notes. The word *simile* is written above the middle staff.



Second system of musical notation. The top staff (treble clef) contains a melody with eighth notes. The middle staff (bass clef) contains a bass line with eighth notes. The bottom staff (bass clef) contains a bass line with eighth notes.



Third system of musical notation. The top staff (treble clef) contains a melody with eighth notes. The middle staff (bass clef) contains a bass line with eighth notes. The bottom staff (bass clef) contains a bass line with eighth notes. The word *ff* is written above the middle staff. The word *ff* is written above the bottom staff. The word *(full pedal)* is written below the bottom staff.



Fourth system of musical notation. The top staff (treble clef) contains a melody with eighth notes. The middle staff (bass clef) contains a bass line with eighth notes. The bottom staff (bass clef) contains a bass line with eighth notes. The word *fff* *allargando* is written above the middle staff. The word *ffff* is written above the bottom staff. The word *fff* is written above the bottom staff. The word *ffff* is written above the bottom staff. The word *32'* is written below the bottom staff.

# Marche Petite

Great: 8', 2 2/3' (*mf*)  
 Choir: 8', 2' (*p*)  
 Pedal: Choir to Ped. 16'

Gordon Young

*Allegro marcato*

Ch. *p*

*TV* *close*  
*shuffler*  
 Manuals

(*delicato*)

*Gr. mf*  
*Sw*

Pedal

*simile*

Ch. *p*



First system of musical notation. The top staff (treble clef) contains a series of chords, with the final chord marked *mf* Gt. The bottom staff (bass clef) contains a series of eighth notes, with the final note marked *mf* Gt.



Second system of musical notation. The top staff (treble clef) contains a series of eighth notes, with the final note marked *mf* Gt. The bottom staff (bass clef) contains a series of eighth notes, with the final note marked *mf* Gt.



Third system of musical notation. The top staff (treble clef) contains a series of eighth notes, with the final note marked *Ch. p*. The bottom staff (bass clef) contains a series of eighth notes, with the final note marked *Ch. p*.



Fourth system of musical notation. The top staff (treble clef) contains a series of chords, with the final chord marked *mf* Gt. The bottom staff (bass clef) contains a series of eighth notes, with the final note marked *mf* Gt. Below the bottom staff, the text "(Gt. to Ped.)" is written.



First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth and sixteenth notes. Bass staff contains a rhythmic accompaniment with eighth notes and rests. The key signature has three flats (B-flat, E-flat, A-flat).



Second system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth notes and rests. Bass staff contains a rhythmic accompaniment with eighth notes and rests. The key signature has three flats (B-flat, E-flat, A-flat). Labels "r.h." and "l.h." are present above the treble staff.



Third system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth notes and rests. Bass staff contains a rhythmic accompaniment with eighth notes and rests. The key signature has three flats (B-flat, E-flat, A-flat). Labels "(r.h.)" and "(l.h.)" are present above the treble staff.



Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth notes and rests. Bass staff contains a rhythmic accompaniment with eighth notes and rests. The key signature has three flats (B-flat, E-flat, A-flat). Labels "Ch." and "Gt. mf" are present. A bracket indicates a change from "Ch." to "Gt. mf". A dashed line indicates a transition from "Gt. mf" to "Gt. to Ped. off".

First system of musical notation. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef and contains a bass line with eighth and sixteenth notes. A dynamic marking of *mf* is placed above the first measure of the bass line. The third staff is empty.

Second system of musical notation. The top staff continues the melodic line. A new instrument, labeled "Ch." (Chorus), enters in the third measure with a dynamic marking of *p*. The bottom staff continues the bass line. The third staff is empty.

Third system of musical notation. The top staff continues the melodic line. A guitar part, labeled "Gt. *mf*", enters in the fifth measure. The bottom staff continues the bass line. The third staff is empty.

Fourth system of musical notation. The tempo marking "Faster" is placed above the first measure. The top staff continues the melodic line. The bottom staff continues the bass line. Dynamic markings include *mf* for the first measure, *p* (Ch.) for the chorus entry, and *pp* for the final measures. The system ends with a double bar line and repeat signs.

## Aria

Swell : solo Reed  
Great : Foundations  
Choir : 8', 4', 2 2/3'  
Pedal : Choir to Ped. 16'

1123

Gordon Young

Andante

Sw.

Manuals

*p*

Ch.

Pedal

*p*

The first system of the musical score, measures 1-4. It features three staves: a treble staff for the Swell (Solo Reed), a bass staff for the Manuals (Foundations), and a separate bass staff for the Pedal (Choir to Ped. 16'). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Andante'. The Swell part begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. The Manuals part begins with a half note G3, followed by a quarter note A3, and then a quarter note B3. The Pedal part begins with a half note G2, followed by a quarter note A2, and then a quarter note B2. The measure numbers 1123 are circled in the top right corner of the page.

The second system of the musical score, measures 5-8. It continues the three-staff arrangement. The Swell part continues with a half note C5, followed by a quarter note D5, and then a quarter note E5. The Manuals part continues with a half note G3, followed by a quarter note A3, and then a quarter note B3. The Pedal part continues with a half note G2, followed by a quarter note A2, and then a quarter note B2. The measure numbers 1123 are circled in the top right corner of the page.



First system of musical notation, featuring a grand staff with treble, bass, and a lower bass staff. The key signature has three flats (B-flat, E-flat, A-flat). The music consists of several measures with various note values and rests.

*Piu mosso*

Second system of musical notation. It includes dynamic markings *p* (piano) and *Ch. mp* (Chorus mezzo-piano). The notation shows a transition in the music, with some measures featuring a half note and others with eighth notes.

Third system of musical notation. This system continues the musical piece with various note values and rests across the grand staff.

*a tempo primo*

Sw.

Fourth system of musical notation. It includes dynamic markings *p* (piano) and *Ch.* (Chorus). A *rit.* (ritardando) marking is present over a series of notes. The system concludes with a half note and a final measure.



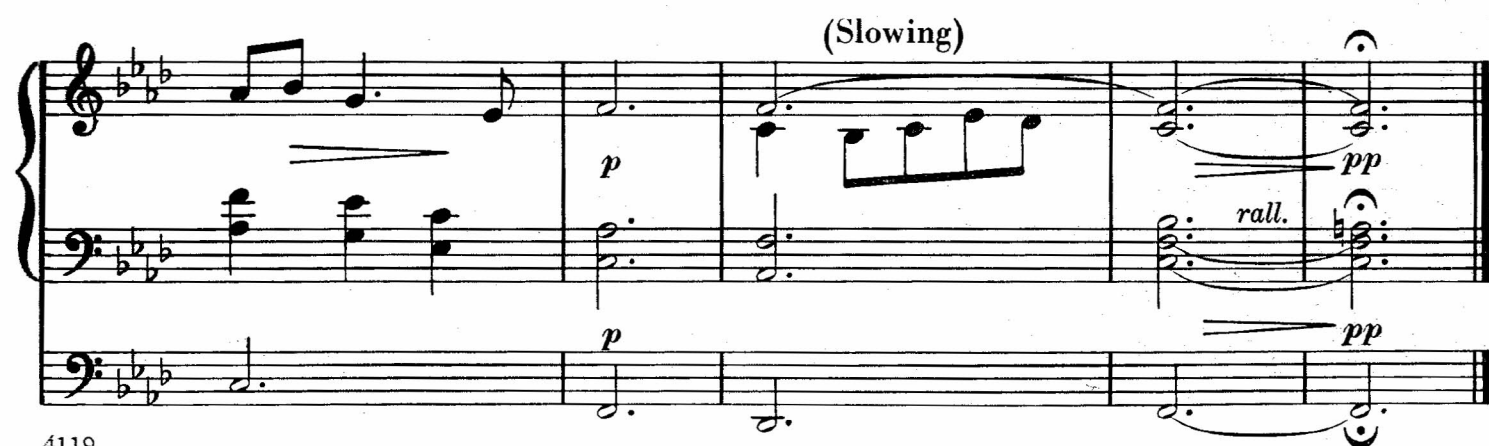
First system of musical notation, featuring a grand staff with three staves. The key signature is three flats (B-flat, E-flat, A-flat). The music consists of eighth and quarter notes in the upper staves and chords in the lower staff.



Second system of musical notation, continuing the piece. It features a grand staff with three staves. The music consists of eighth and quarter notes in the upper staves and chords in the lower staff.



Third system of musical notation, continuing the piece. It features a grand staff with three staves. The music consists of eighth and quarter notes in the upper staves and chords in the lower staff.



Fourth system of musical notation, concluding the piece. It features a grand staff with three staves. The music includes a deceleration marking "(Slowing)" above the staff. The system ends with a double bar line. Dynamics include *p* (piano) and *pp* (pianissimo). A *rall.* (rallentando) marking is present in the lower staff.

M 2 (8) Toccata

**All manuals and  
pedal: full**

## Allegro

## Gordon Young

## Manuals

## Pedal

First system of musical notation, measures 1-3. The system consists of three staves: a grand staff (treble and bass clefs) and a single bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The grand staff features a complex texture with many beamed sixteenth and thirty-second notes, and several chords marked with 'x' above them. The bass staff has a simple melody with a half note and a dotted half note.

Second system of musical notation, measures 4-6. The system consists of three staves: a grand staff (treble and bass clefs) and a single bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The grand staff continues the complex texture with beamed notes and chords. The bass staff has a simple melody with a half note and a dotted half note.

Third system of musical notation, measures 7-9. The system consists of three staves: a grand staff (treble and bass clefs) and a single bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The grand staff continues the complex texture with beamed notes and chords. The bass staff has a simple melody with a half note and a dotted half note.

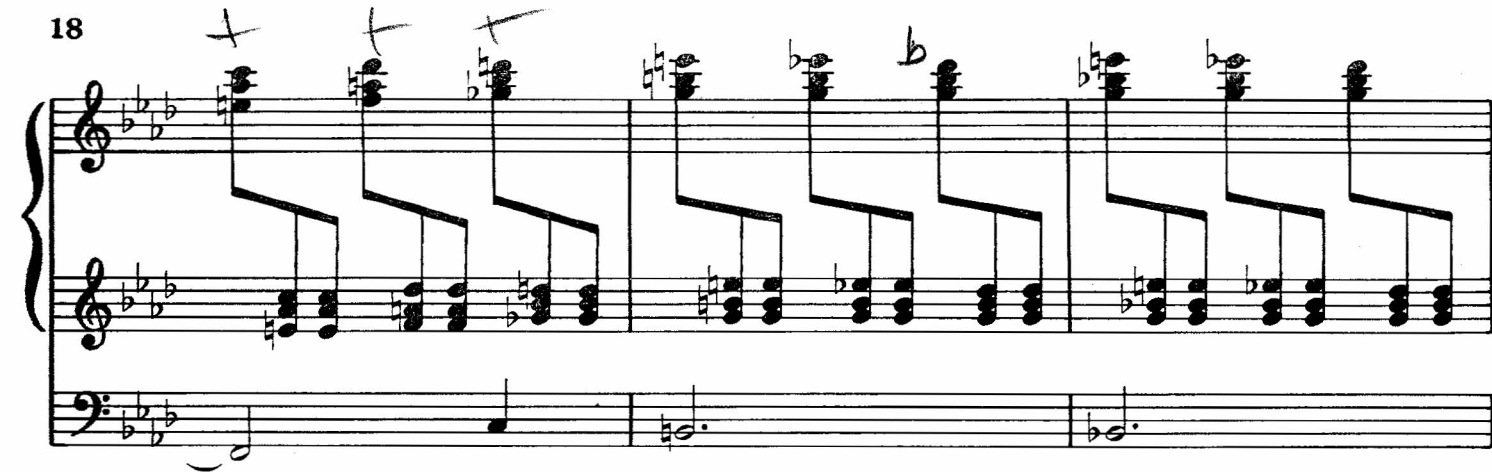
Fourth system of musical notation, measures 10-12. The system consists of three staves: a grand staff (treble and bass clefs) and a single bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The grand staff continues the complex texture with beamed notes and chords. The bass staff has a simple melody with a half note and a dotted half note.

First system of musical notation, measures 1-3. The key signature is three flats (B-flat, E-flat, A-flat). The first staff (treble clef) contains chords with handwritten 'M' above them. The second staff (treble clef) contains chords, with a *ff* dynamic marking in measure 2. The third staff (bass clef) contains a single note in measure 1, followed by a half note in measure 2, and a quarter note in measure 3, all connected by a slur.

Second system of musical notation, measures 4-6. The first staff (treble clef) contains chords with handwritten '+' and 'b' above them. The second staff (treble clef) contains chords. The third staff (bass clef) contains a single note in measure 4, followed by a half note in measure 5, and a quarter note in measure 6, all connected by a slur.

Third system of musical notation, measures 7-9. The first staff (treble clef) contains chords. The second staff (treble clef) contains chords. The third staff (bass clef) contains a single note in measure 7, followed by a half note in measure 8, and a quarter note in measure 9, all connected by a slur.

Fourth system of musical notation, measures 10-12. The first staff (treble clef) contains chords with handwritten '+' above them. The second staff (treble clef) contains chords. The third staff (bass clef) contains a single note in measure 10, followed by a half note in measure 11, and a quarter note in measure 12, all connected by a slur.



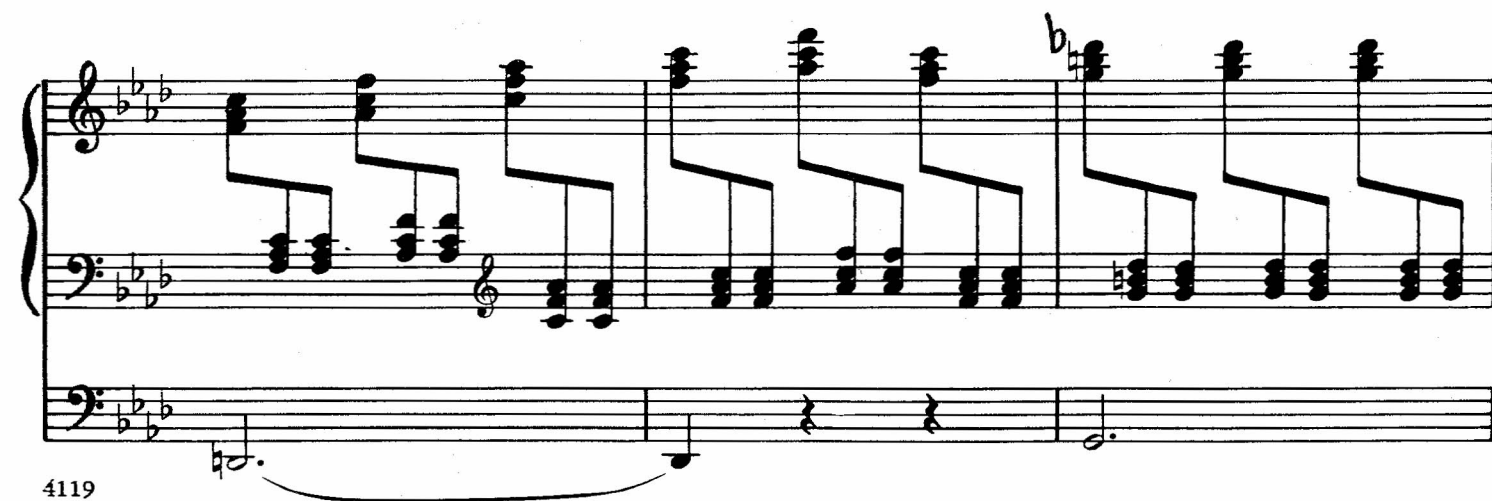
First system of musical notation. The system consists of three staves. The top staff is a treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a series of chords, some marked with a '+' sign. The middle staff is a treble clef with a key signature of three flats, containing a series of chords. The bottom staff is a bass clef with a key signature of three flats, containing a series of chords.



Second system of musical notation. The system consists of three staves. The top staff is a treble clef with a key signature of three flats, containing a series of chords, some marked with a '+' sign. The middle staff is a treble clef with a key signature of three flats, containing a series of chords. The bottom staff is a bass clef with a key signature of three flats, containing a series of chords.



Third system of musical notation. The system consists of three staves. The top staff is a treble clef with a key signature of three flats, containing a series of chords, some marked with a '+' sign. The middle staff is a treble clef with a key signature of three flats, containing a series of chords. The bottom staff is a bass clef with a key signature of three flats, containing a series of chords.



Fourth system of musical notation. The system consists of three staves. The top staff is a treble clef with a key signature of three flats, containing a series of chords, some marked with a '+' sign. The middle staff is a treble clef with a key signature of three flats, containing a series of chords. The bottom staff is a bass clef with a key signature of three flats, containing a series of chords.



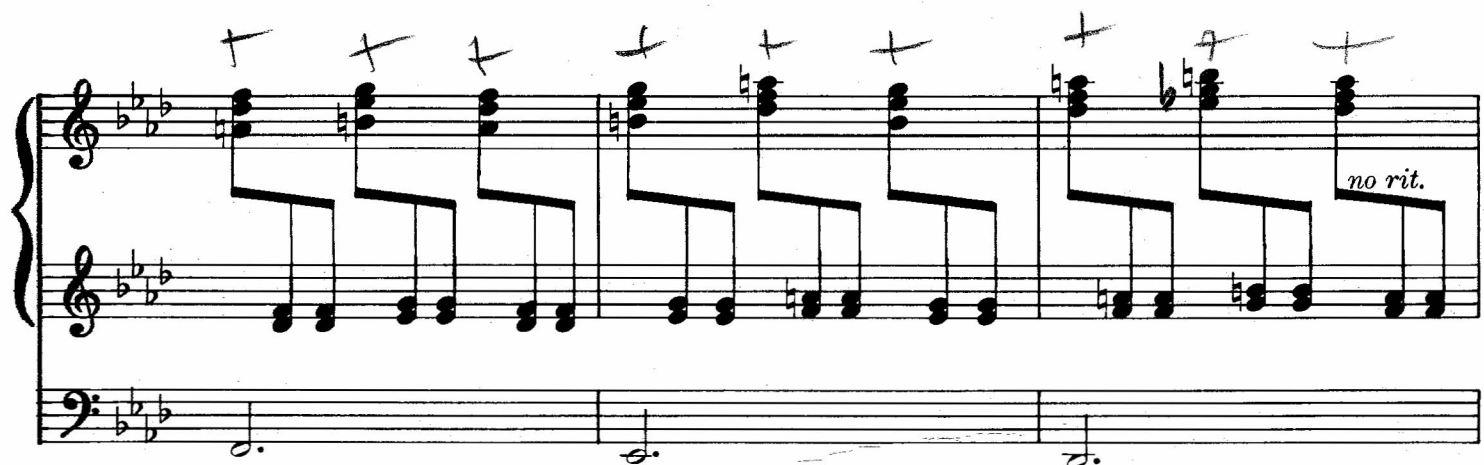
*rit.* *all reeds* *fff*

*fff*

32'



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with four flats (B-flat, E-flat, A-flat, D-flat). The upper staves contain complex chordal textures with many accidentals, while the lower staff has a simpler bass line. The system concludes with a double bar line.



Second system of musical notation, continuing the piece. It includes a handwritten "no rit." marking above the right-hand staff. The musical texture remains dense with complex chords and accidentals. The system ends with a double bar line.



Third system of musical notation, continuing the piece. It features a large, sweeping slur over the right-hand staff, indicating a long phrase. The musical texture is dense with complex chords and accidentals. The system ends with a double bar line.



Fourth system of musical notation, concluding the piece. It features a large, sweeping slur over the right-hand staff. The music is marked *fff* *allargando* and *ffff*. The system ends with a double bar line.



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**

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

**Amen.**

*Leader:*

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

*Leader:*

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

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

Gracious God,

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

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

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

**Amen.**

## Introduction

The musical score is for an organ introduction in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system has a treble and bass staff for the organ, with a first position (I) and forte (f) dynamic marking. The second system continues the melody in the treble staff. The third system continues the melody and includes a pedal line starting with a 'Ped: Solo reed 8'' instruction and a forte (f) dynamic marking.

Tune: Robert Schumann, 1810-1856

Arrangement: David Lasky; copyright © 2007 Augsburg Fortress. All rights reserved.

*Introductions and Alternate Accompaniments for Organ, vol. 7, ISBN 978-0-8006-3920-4*

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This musical score is for a piano piece in G major (one sharp) and 4/4 time. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some beamed sixteenth notes in the first two measures. A long, horizontal slur covers the first two measures of the treble staff, indicating a sustained or tied note. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a single eighth note in the first measure, followed by a series of eighth notes in the second measure, and then a series of eighth notes in the third measure. The piece concludes with a double bar line and a repeat sign in the fourth measure of both staves.

## Introduction

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of two systems of music. The first system has four measures, and the second system has four measures. The melody is primarily in the right hand, featuring a mix of eighth and quarter notes, with some rests. The left hand provides a steady accompaniment with eighth and quarter notes, often using block chords. The piece concludes with a final chord in the right hand.

Tune: Robert Schumann, 1810–1856

Arrangement: Sylvia Oines; copyright © 2007 Augsburg Fortress. All rights reserved.

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# Lord, Speak to Us, That We May Speak

1 Lord, speak to us, that we may speak in  
 2 Oh, lead us, Lord, that we may lead the  
 3 Oh, teach us, Lord, that we may teach the  
 4 Oh, fill us with your full - ness, Lord, un -

liv - ing ech - oes of your tone; as you have sought, so  
 wan-d'ring and the wa - v'ring feet; oh, feed us, Lord, that  
 pre - cious truths which you im - part; and wing our words, that  
 til our ver - y hearts o'er - flow in kin - dling thought and

let us seek your stray - ing chil - dren, lost and lone.  
 we may feed your hun - g'ring ones with man - na sweet.  
 they may reach the hid - den depths of man - y a heart.  
 glow - ing word, your love to tell, your praise to show.

# Accompaniment

The first system of the accompaniment consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melody of eighth and quarter notes. The lower staff is in bass clef with the same key signature and contains a bass line with chords and single notes. A bracket on the left side of the lower staff is labeled "II/I" and "ff", indicating a forte dynamic and a second ending. The system concludes with a double bar line.

The second system of the accompaniment also consists of two staves. The upper staff continues the melody from the first system, ending with a fermata. The lower staff continues the bass line, also ending with a fermata. The instruction "poco rall." is written above the lower staff, indicating a slight deceleration. The system concludes with a double bar line.

## Accompaniment

The piano accompaniment is written for two staves, treble and bass clef, in the key of D major (indicated by two sharps). The melody in the treble staff consists of eighth and sixteenth notes, often beamed together, with some chords. The bass staff provides a harmonic foundation with chords and moving lines, including some sixteenth-note patterns. The piece concludes with a double bar line.

Tune: Robert Schumann, 1810–1856

Arrangement: Sylvia Oines; copyright © 2007 Augsburg Fortress. All rights reserved.

*Introductions and Alternate Accompaniments for Piano, vol. 7, ISBN 978-0-8006-2365-4*

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## Gathering Song

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

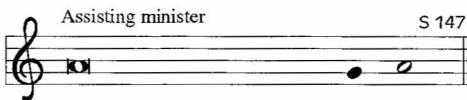
*During this time, the presiding minister and the assembly greet each other.*

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

**And also with you.**

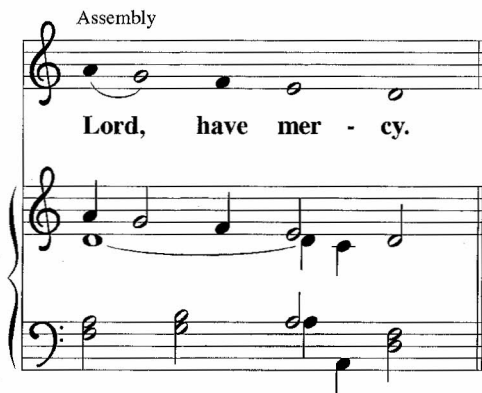
*A Kyrie may be sung in dialogue between an assisting minister and the assembly.*

Assisting minister S 147



In peace, let us pray to the Lord.

Assembly



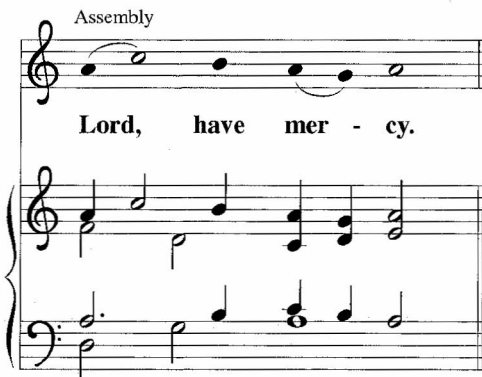
Lord, have mer - cy.

Assisting minister



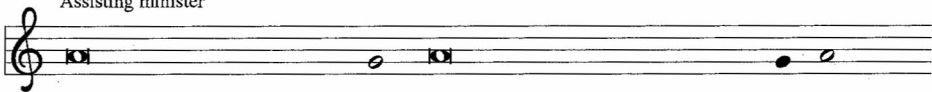
For the peace from a-bove, and for our sal - vation, let us pray to the Lord.

Assembly



Lord, have mer - cy.

Assisting minister



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



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

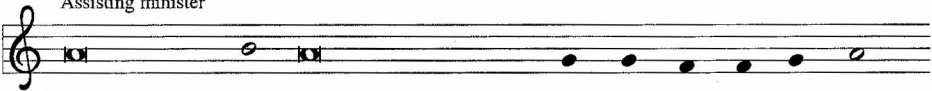
Assembly



Lord, have mer - cy.



Assisting minister



For this holy house, and for all who offer here their wor-ship and praise,



let us pray to the Lord.

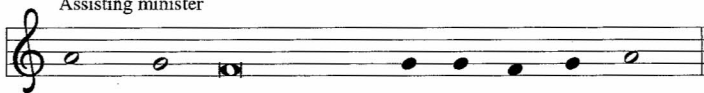
Assembly



Lord, have mer - cy.



Assisting minister



Help, save, comfort, and de - fend us, gra - cious Lord.

Assembly



A - men.



OR

*Refrain*

Assisting minister

S 149



This is the feast of vic-to-ry for our God. Al-le - lu - ia.

All



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



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



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



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

The first system of the musical score is in G major (one sharp). The vocal line consists of a single melodic line with a final half-note rest. The piano accompaniment features a treble and bass staff with chords and moving lines.

*Refrain*

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

The second system is the beginning of the refrain. The vocal line has a melodic line with a final half-note rest. The piano accompaniment continues with chords and moving lines.

lu - ia. 2 Sing with all the peo - ple of

The third system continues the refrain. The vocal line has a melodic line with a final half-note rest. The piano accompaniment continues with chords and moving lines.

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

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

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

The second system continues the melody. The vocal line has half notes G, A, B, C, D, E, F#, and G. The piano accompaniment continues with similar harmonic support.

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

The third system concludes the hymn. The vocal line ends with a half note G and a whole rest. The piano accompaniment concludes with a final chord in the right hand and a half note G in the left hand.

*Final refrain*

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

The first system of the musical score for the final refrain. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are "This is the feast of vic-to-ry for our God, for the". The piano accompaniment features chords in the right hand and a bass line in the left hand.

Lamb who was slain has be - gun his reign. Al -

The second system of the musical score. The vocal line continues with the lyrics "Lamb who was slain has be - gun his reign. Al -". The piano accompaniment continues with chords and a bass line.

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

The third system of the musical score, concluding the final refrain. The vocal line ends with "le - lu - ia. Al - le - lu - ia." The piano accompaniment concludes with a final chord in the right hand and a final note in the left hand.

## **Prayer of the Day**

**Let us pray.**

*A brief silence is kept before the prayer.*

**Lord God, with endless mercy you receive the prayers of all who call upon you. By your Spirit show us the things we ought to do, and give us the grace and power to do them, through Jesus Christ, our Savior and Lord.**

**Amen.**

FIRST LUTHERAN CHURCH CHOIR

## **First Reading**

**Isaiah 58:1-9a [9b-12]**

<sup>1</sup>Shout out, do not hold back! Lift up your voice like a trumpet! Announce to my people their rebellion, to the house of Jacob their sins. <sup>2</sup>Yet day after day they seek me and delight to know my ways, as if they were a nation that practiced righteousness and did not forsake the ordinance of their God;

they ask of me righteous judgments, they delight to draw near to God. <sup>3</sup>“Why do we fast, but you do not see? Why humble ourselves, but you do not notice?” Look, you serve your own interest on your fast day, and oppress all your workers. <sup>4</sup>Look, you fast only to quarrel and to fight and to strike with a wicked fist. Such fasting as you do today will not make your voice heard on high.

<sup>5</sup>Is such the fast that I choose, a day to humble oneself? Is it to bow down the head like a bulrush, and to lie in sackcloth and ashes? Will you call this a fast, a day acceptable to the Lord? <sup>6</sup>Is not this the fast that I choose: to loose the bonds of injustice, to undo the thongs of the yoke, to let the oppressed go free, and to break every yoke?

<sup>7</sup>Is it not to share your bread with the hungry, and bring the homeless poor into your house; when you see the naked, to cover them, and not to hide yourself from your own kin?

<sup>8</sup>Then your light shall break forth like the dawn, and your healing shall spring up quickly; your vindicator shall go before you, the glory of the Lord shall be your rear guard.

<sup>9a</sup>Then you shall call, and the Lord will answer; you shall cry for help, and he will say, Here I am. [<sup>9b</sup>If you remove the yoke from among you, the pointing of the finger, the speaking of evil, <sup>10</sup>if you offer your food to the hungry and satisfy the needs of the afflicted, then your light shall rise in the darkness and your gloom be like the noonday.

<sup>11</sup>The Lord will guide you continually, and satisfy your needs in parched

places, and make your bones strong;

and you shall be like a watered garden, like a spring of water, whose waters never fail. <sup>12</sup>Your ancient ruins shall be rebuilt; you shall raise up the foundations of many generations; you shall be called the repairer of the breach, the restorer of streets to live in.]



Fifth Sunday after Epiphany | Lectionary 5

Refrain

Ronald A. Nelson

*Descant*

Light shines for the up - right.

Light shines in the dark - ness for the up - right.



- <sup>1</sup> Hallelujah! Happy are they who <sup>1</sup> fear the LORD  
and have great delight in <sup>1</sup> God's commandments!
- <sup>2</sup> **Their descendants will be mighty <sup>1</sup> in the land;**  
**the generation of the upright <sup>1</sup> will be blessed.**
- <sup>3</sup> Wealth and riches will be <sup>1</sup> in their house,  
and their righteousness will <sup>1</sup> last forever.
- <sup>4</sup> **Light shines in the darkness <sup>1</sup> for the upright;**  
**the righteous are merciful and full <sup>1</sup> of compassion. R**
- <sup>5</sup> It is good for them to be gener- <sup>1</sup> ous in lending  
and to manage their af- <sup>1</sup> fairs with justice.
- <sup>6</sup> **For they will nev- <sup>1</sup> er be shaken;**  
**the righteous will be kept in everlast- <sup>1</sup> ing remembrance.**
- <sup>7</sup> They will not be afraid of any <sup>1</sup> evil rumors;  
their heart is steadfast, trusting <sup>1</sup> in the LORD.
- <sup>8</sup> **Their heart is established and <sup>1</sup> will not shrink,**  
**until they see their desire up- <sup>1</sup> on their enemies.**
- <sup>9</sup> They have given freely to the poor,  
and their righteousness stands <sup>1</sup> fast forever;  
they will hold up their <sup>1</sup> head with honor. [R] *here only if psalm ends at v. 9*
- [<sup>10</sup> **The wicked will see it and be angry;**  
**they will gnash their teeth and <sup>1</sup> pine away;**  
**the desires of the wick- <sup>1</sup> ed will perish.] R**

## Second Reading

### 1 Corinthians 2:1-12 [13-16]

<sup>1</sup>When I came to you, brothers and sisters, I did not come proclaiming the mystery of God to you in lofty words or wisdom. <sup>2</sup>For I decided to know nothing among you except Jesus Christ, and him crucified.

<sup>3</sup>And I came to you in weakness and in fear and in much trembling.

<sup>4</sup>My speech and my proclamation were not with plausible words of wisdom, but with a demonstration of the Spirit and of power, <sup>5</sup>so that your faith might rest not on human wisdom but on the power of God.

<sup>6</sup>Yet among the mature we do speak wisdom, though it is not a wisdom of this age or of the rulers of this age, who are doomed to perish.

<sup>7</sup>But we speak God's wisdom, secret and hidden, which God decreed before the ages for our glory.

<sup>8</sup>None of the rulers of this age understood this; for if they had, they would not have crucified the Lord of glory. <sup>9</sup>But, as it is written, "What no eye has seen, nor ear heard, nor the human heart conceived, what God has prepared for those who love him" —

<sup>10</sup>these things God has revealed to us through the Spirit; for the Spirit searches everything, even the depths of God. <sup>11</sup>For what human being knows what is truly human except the human spirit that is within? So also no one comprehends what is truly God's except the Spirit of God.

<sup>12</sup>Now we have received not the spirit of the world, but the Spirit that is from God, so that we may understand the gifts bestowed on us by God. [<sup>13</sup>And we speak of these things in words not taught by human wisdom but taught by the Spirit, interpreting spiritual things to those who are spiritual.

<sup>14</sup>Those who are unspiritual do not receive the gifts of God's Spirit, for they are foolishness to them, and they are unable to understand them because they are spiritually discerned. <sup>15</sup>Those who are spiritual discern all things, and they are themselves subject to no one else's scrutiny. <sup>16</sup>"For who has known the mind of the Lord so as to instruct him?" But we have the mind of Christ.]

## Gospel Acclamation

*The assembly stands to welcome the gospel.*

S151a

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

This musical system consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in G major (one sharp) and 4/4 time. It begins with a whole rest, followed by a half note 'A', a half note 'l', a quarter note 'e', a half note 'l', a quarter note 'u', a half note 'i', and a half note 'a'. After a measure rest, it continues with a half note 'L', a quarter note 'o', a quarter note 'r', a half note 'd', a quarter note 't', a quarter note 'o', a half note 'w', a quarter note 'h', a quarter note 'o', a quarter note 'm', a quarter note 's', a quarter note 'h', a quarter note 'a', a quarter note 'l', a quarter note 'l', a quarter note 'e', a quarter note 't', a quarter note 'e', a quarter note 'g', and a half note 'o'. The piano accompaniment is written for grand staff (treble and bass clefs). The right hand plays chords and moving lines, while the left hand provides a steady bass line. The key signature has one sharp (F#) and the time signature is 4/4. A 6/4 time signature change is indicated above the staff in the middle of the system.

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

This musical system continues the vocal line and piano accompaniment. The vocal line begins with a half note 'Y', a half note 'o', a half note 'u', a half note 'h', a half note 'a', a half note 'v', a half note 'e', a half note 't', a half note 'h', a half note 'e', a half note 'w', a half note 'o', a half note 'r', a half note 'd', a half note 's', a half note 'o', a half note 'f', a half note 'e', a half note 't', a half note 'e', a half note 'r', a half note 'n', a half note 'a', a half note 'l', a half note 'l', a half note 'i', a half note 'f', a half note 'e'. After a measure rest, it continues with a half note 'A', a half note 'l', a half note 'e', a half note 'l', a half note 'u', a half note 'i', and a half note 'a'. The piano accompaniment continues with chords and moving lines in the right hand and a steady bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4. A 6/4 time signature change is indicated above the staff in the middle of the system.

The Holy Gospel according to

**Matthew 5:13-20**

**“Glory to you, O Lord.”**

[Jesus said:] <sup>13</sup>“You are the salt of the earth; but if salt has lost its taste, how can its saltiness be restored? It is no longer good for anything, but is thrown out and trampled under foot.

<sup>14</sup>“You are the light of the world.

A city built on a hill cannot be hid. <sup>15</sup>No one after lighting a lamp puts it under the bushel basket, but on the lampstand, and it gives light to all in the house. <sup>16</sup>In the same way, let your light shine before others, so that they may see your good works and give glory to your Father in heaven.

<sup>17</sup>“Do not think that I have come to abolish the law or the prophets; I have come not to abolish but to fulfill. <sup>18</sup>For truly I tell you, until heaven and earth pass away, not one letter, not one stroke of a letter, will pass from the law until all is accomplished.

<sup>19</sup>Therefore, whoever breaks one of the least of these commandments, and teaches others to do the same, will be called least in the kingdom of heaven; but whoever does them and teaches them will be called great in the kingdom of heaven.

<sup>20</sup>For I tell you, unless your righteousness exceeds that of the scribes and Pharisees, you will never enter the kingdom of heaven.”

The Gospel of the Lord.

**“Praise to you, O Christ.”**

**SERMON**

## Introduction

The musical score is written for organ and consists of three systems. Each system has three staves: a grand staff (treble and bass clef) and a single bass staff. The key signature is one flat (B-flat) and the time signature is 4/4. The first system begins with a forte (ff) dynamic marking. The melody in the treble staff of the first system features a series of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The second system continues the melodic and harmonic development. The third system concludes the introduction with a final chord in the treble and a sustained note in the bass.

Tune: James Walch, 1837–1901

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

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## Introduction

The musical score for the introduction is written for piano in 4/4 time, featuring a key signature of one flat (B-flat). The tempo/style marking is *with a sense of drive*. The score consists of two systems of staves. The first system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melody in the treble staff with some chords and rests, while the bass staff provides a steady accompaniment. The piece concludes with a final chord in the treble staff.

Tune: James Walch, 1837–1901

Arrangement: Mark Sedio; copyright © 2003 Augsburg Fortress. All rights reserved.

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# O Zion, Haste



1 O Zi - on, haste, your mis - sion high ful - fill - ing,  
 2 Pub - lish to ev - 'ry peo - ple, tongue, and na - tion  
 3 He comes a - gain! O Zi - on, ere you meet him,



to tell to all the world that God is light;  
 that God, in whom they live and move, is love;  
 make known to ev - 'ry heart his sav - ing grace;



that he who made all na - tions is not will - ing  
 tell how he stooped to save his lost cre - a - tion  
 let none whom he has ran - somed fail to greet him,



one soul should per - ish, lost in shades of night.  
 and died on earth that we might live a - bove.  
 through your ne - glect, un - fit to see his face.

This musical system consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a series of chords and single notes corresponding to the lyrics. The bass staff begins with a bass clef and the same key signature and time signature, also containing chords and single notes. The lyrics are written in two lines between the staves.

*Refrain*

Pub - lish glad tid - ings, tid - ings of peace,

This musical system continues the piece with a treble and a bass staff. The treble staff starts with a treble clef, one flat, and common time. It features a series of chords and notes. The bass staff starts with a bass clef, one flat, and common time, also featuring chords and notes. The lyrics are written between the staves.

tid - ings of Je - sus, re - demp - tion, and re - lease.

This musical system is the final one on the page, consisting of a treble and a bass staff. The treble staff begins with a treble clef, one flat, and common time. It contains chords and notes. The bass staff begins with a bass clef, one flat, and common time, also containing chords and notes. The lyrics are written between the staves.

# Accompaniment

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb and Eb). It contains a series of chords and single notes, including a half note G4, a quarter note A4, and a half note Bb4. The middle staff is in bass clef and contains a series of chords and single notes, including a half note G3, a quarter note A3, and a half note Bb3. The bottom staff is in bass clef and contains a series of chords and single notes, including a half note G2, a quarter note A2, and a half note Bb2.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb and Eb). It contains a series of chords and single notes, including a half note G4, a quarter note A4, and a half note Bb4. The middle staff is in bass clef and contains a series of chords and single notes, including a half note G3, a quarter note A3, and a half note Bb3. The bottom staff is in bass clef and contains a series of chords and single notes, including a half note G2, a quarter note A2, and a half note Bb2.

## Refrain

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb and Eb). It contains a series of chords and single notes, including a half note G4, a quarter note A4, and a half note Bb4. The middle staff is in bass clef and contains a series of chords and single notes, including a half note G3, a quarter note A3, and a half note Bb3. The bottom staff is in bass clef and contains a series of chords and single notes, including a half note G2, a quarter note A2, and a half note Bb2.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (Bb and Eb). It contains a series of chords and single notes, including a half note G4, a quarter note A4, and a half note Bb4. The middle staff is in bass clef and contains a series of chords and single notes, including a half note G3, a quarter note A3, and a half note Bb3. The bottom staff is in bass clef and contains a series of chords and single notes, including a half note G2, a quarter note A2, and a half note Bb2.

## Accompaniment

The image shows the piano accompaniment for the hymn 'O Zion, Haste'. It consists of two systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The first system has four measures. The second system also has four measures. The music is written in a simple, hymn-like style with chords and moving lines in both hands. A '8va' marking is present in the first measure of the second system, indicating an octave shift.

Tune: James Walch, 1837–1901

Arrangement: Mark Sedio; copyright © 2003 Augsburg Fortress. All rights reserved.

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First system of musical notation, featuring a treble and bass staff. The key signature is one flat (B-flat). The melody in the treble staff begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff features a more complex melodic line with many beamed eighth and sixteenth notes. The bass staff continues with a steady accompaniment.

*Refrain*

Third system of musical notation, labeled "Refrain". The treble staff has a melody with some triplets and beamed notes. The bass staff has a simple accompaniment with chords and single notes.

Fourth system of musical notation, the final system on the page. It concludes with a double bar line. The treble staff has a melodic line that ends on a half note. The bass staff has a final accompaniment. There is a small "8va" marking above the final chord in the treble staff.

## **Apostle's Creed**

**I believe in God, the Father almighty, creator of heaven and earth.**

**I believe in Jesus Christ, His only Son, our Lord, He was conceived by the power of the Holy Spirit, born of the virgin Mary, He suffered under Pontius Pilate, was crucified, died, and was buried;**

**He descended into hell.**

**On the third day he rose again; He ascended into heaven, He is seated at the right hand of the Father, He will come again to judge the living and the dead.**

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

**Amen.**

## **Prayers of the people**

Response after each prayer:

P: Lord, in your mercy,

**C: hear our prayer.**

## **SHARING of THE Peace**

The peace of Christ

be with you always.

**And also with you.**

# Lord, Be Glorified

29

Sw. Flute 8, String Celeste 8, (4)  
Gt. Principal 8  
Ped. Flute 16, Sw. to Ped.

Words and Music by  
**Bob Kilpatrick**  
Arranged by **Douglas E. Wagner**

Reverently ♩ = ca. 76

Measures 1-3 of the musical score. The key signature is B-flat major (two flats). The time signature is 4/4. The music is written for a grand staff (treble and bass clefs). The tempo is marked 'Reverently' with a quarter note equal to approximately 76 beats per minute. The dynamic is marked 'mp' (mezzo-piano). The first measure has a 'Sw.' (Swell) marking. The second measure has a 'No Ped.' (No Pedal) marking. The third measure has a 'Ped.' (Pedal) marking.

Measures 4-6 of the musical score. The key signature is B-flat major (two flats). The time signature is 4/4. The music is written for a grand staff (treble and bass clefs). The tempo is marked 'Reverently' with a quarter note equal to approximately 76 beats per minute. The dynamic is marked 'mp' (mezzo-piano). The first measure has a 'Sw.' (Swell) marking. The second measure has a 'No Ped.' (No Pedal) marking. The third measure has a 'Ped.' (Pedal) marking.

Measures 7-9 of the musical score. The key signature is B-flat major (two flats). The time signature is 4/4. The music is written for a grand staff (treble and bass clefs). The tempo is marked 'Reverently' with a quarter note equal to approximately 76 beats per minute. The dynamic is marked 'mp' (mezzo-piano). The first measure has a 'Sw.' (Swell) marking. The second measure has a 'No Ped.' (No Pedal) marking. The third measure has a 'Ped.' (Pedal) marking. The guitar part (Gt.) enters in measure 8.

Measures 10-12 of the musical score. The key signature is B-flat major (two flats). The time signature is 4/4. The music is written for a grand staff (treble and bass clefs). The tempo is marked 'Reverently' with a quarter note equal to approximately 76 beats per minute. The dynamic is marked 'mp' (mezzo-piano). The first measure has a 'Sw.' (Swell) marking. The second measure has a 'No Ped.' (No Pedal) marking. The third measure has a 'Ped.' (Pedal) marking.

Duration: 2:45

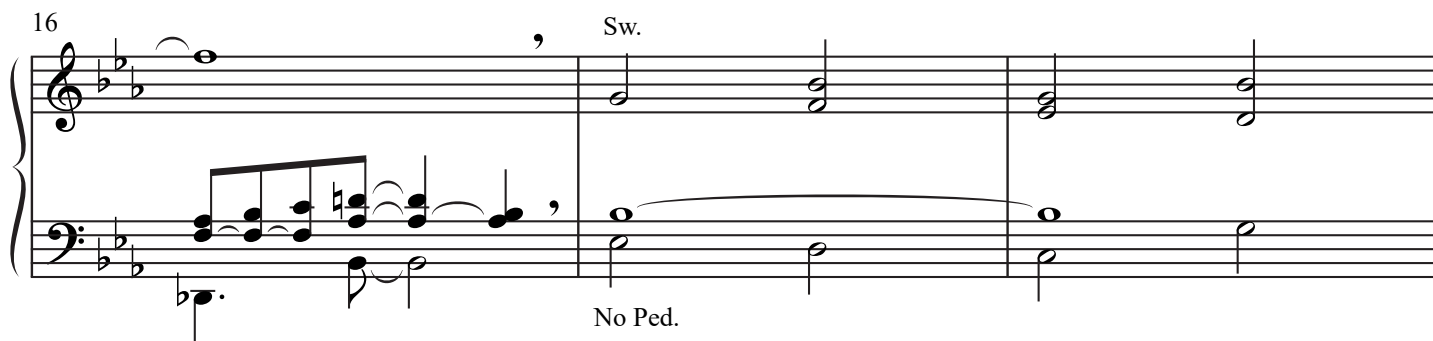
13



16

Sw.

No Ped.

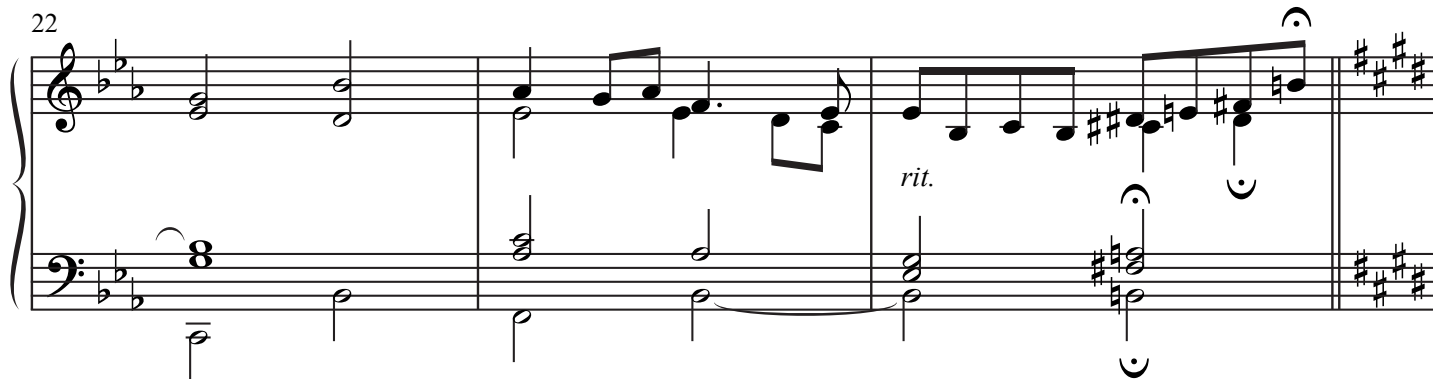


19



22

rit.



25

Gt. + 2

*mf* a tempo

Sw.

No Ped.



29 Gt.

32 Ped. **Slower**

*rit.* ***f*** { Gt. Full 8, 4, 2

+ Gt. to Ped.

35

38

41 **Freely**

***mp*** { Sw. *rit.* ***pp***

No Ped.



## Let the Vineyards Be Fruitful

Let the vine-yards be fruit-ful, Lord, and fill to the brim our cup of

This system contains the first two staves of the musical score. The top staff is a vocal line in 3/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The melody begins with a quarter note G4, followed by a quarter note A4, a dotted quarter note B-flat4, and an eighth note A4. The bottom staff is a piano accompaniment in 3/4 time, starting with a bass clef and the same key signature. It features a steady eighth-note bass line (G3, A3, B-flat3, A3, G3) and a treble line with chords and single notes.

bless-ing. Gath-er a har-vest from the seeds that were sown, that

This system contains the next two staves. The vocal line continues with a quarter note G4, a half note A4, and a quarter note B-flat4. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal melody.

we may be fed with the bread of life. Gath-er the hopes and dreams of

This system contains the final two staves of the visible score. The vocal line concludes the phrase with a quarter note G4, a half note A4, and a quarter note B-flat4. The piano accompaniment continues to the end of the system.

all; u - nite them with the prayers we of - fer. Grace our ta - ble

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. The music is in 4/4 time. The vocal line begins with a half note G4, followed by a quarter note F4, then a quarter note E4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

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

The second system continues the musical score. It follows the same key signature and time signature as the first system. The vocal line continues with a half note D4, followed by a quarter note C4, then a quarter note B3. The piano accompaniment continues with the same eighth-note pattern, with some variations in the right hand's melody and the left hand's accompaniment. The system ends with a double bar line.

# Great Thanksgiving

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

S 152

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

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

Let us give thanks to the Lord our God.

It is right to give our thanks and praise.

[153]

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 153

Ho - ly, ho - ly, ho - ly Lord, Lord God of

pow'r and might, heav'n and earth are full of your

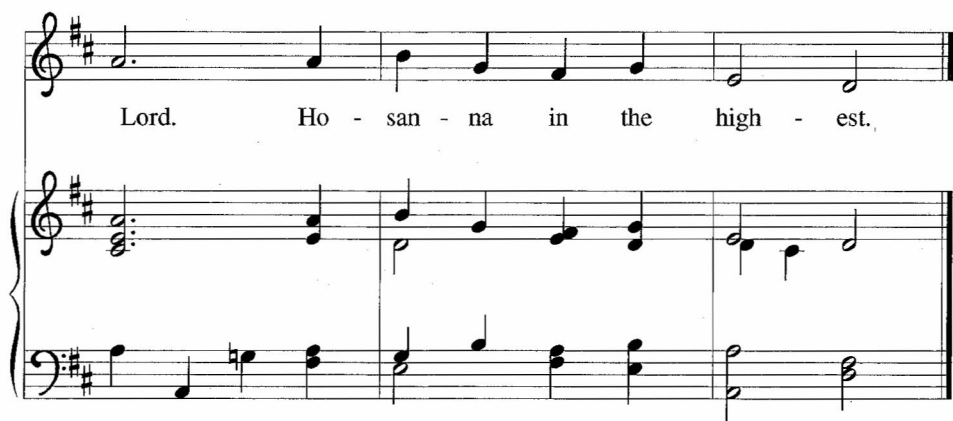
This system contains the first two measures of the hymn. The vocal melody is in G major (one sharp) and 4/4 time. The lyrics are "pow'r and might, heav'n and earth are full of your". The piano accompaniment features a treble and bass staff with chords and moving lines.

glo - ry. Ho - san - na in the high - est.

This system contains measures 3 and 4. The time signature changes from 4/4 to 3/4 in measure 3. The lyrics are "glo - ry. Ho - san - na in the high - est.". The piano accompaniment continues with chords and moving lines.

Bless - ed is he who comes in the name of the

This system contains measures 5 and 6. The time signature changes from 3/4 to 2/4 in measure 5. The lyrics are "Bless - ed is he who comes in the name of the". The piano accompaniment continues with chords and moving lines.



*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.

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.

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. 71 [154]).*

## **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**

Welcome to the Meal: Here is the table of grace, where Christ Jesus is not only meal but host, truly present in, with, and under simple bread and wine. "Christ does not say, "If you believe or if you are worthy, you have my body and blood, but rather, "Take, eat and drink, this is my body and blood."

*Luther's Large Catechism*

*"Lamb of God" may be sung.*

S154

First system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment (grand staff) features a half note G3 in the right hand and a half note G2 in the left hand, with various chords and moving lines in the subsequent measures.

Lamb of God, you take a - way the sin of the

Second system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment continues with chords and moving lines.

world; have mer - cy on us. Lamb of

Third system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment continues with chords and moving lines.

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

mer-cy on us. Lamb of God, you

take a - way the sin of the world;

grant us peace; grant us peace.

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



1 D to A<sup>b</sup>

2

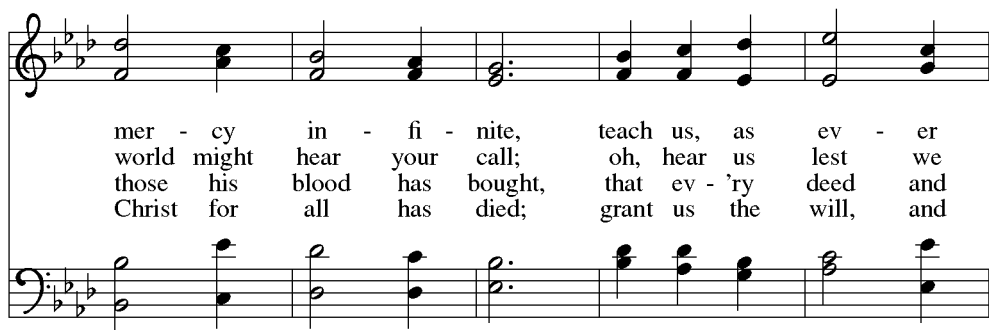
The image shows a musical score for piano, consisting of two variations of a melody. The score is written in 3/4 time and features a key signature of one sharp (F#) for the first variation and one flat (Bb) for the second variation. The first variation, labeled '1 D to A<sup>b</sup>', spans measures 1 through 4. The second variation, labeled '2', spans measures 5 through 8. The melody is primarily in the right hand, with the left hand providing harmonic support. The first variation ends with a double bar line, and the second variation begins with a new key signature of one flat (Bb).

Measure 1: Right hand: D4 (quarter), E4 (quarter), F#4 (quarter). Left hand: D3 (half), F#3 (half).  
Measure 2: Right hand: G4 (quarter), A4 (quarter), B4 (quarter). Left hand: G3 (half), B3 (half).  
Measure 3: Right hand: C5 (quarter), B4 (quarter), A4 (quarter). Left hand: C4 (half), B3 (half).  
Measure 4: Right hand: G4 (quarter), F#4 (quarter), E4 (quarter). Left hand: B3 (half), A3 (half).  
Measure 5: Right hand: D4 (quarter), E4 (quarter), F#4 (quarter). Left hand: D3 (half), F#3 (half).  
Measure 6: Right hand: G4 (quarter), A4 (quarter), B4 (quarter). Left hand: G3 (half), B3 (half).  
Measure 7: Right hand: C5 (quarter), B4 (quarter), A4 (quarter). Left hand: C4 (half), B3 (half).  
Measure 8: Right hand: G4 (quarter), F#4 (quarter), E4 (quarter). Left hand: B3 (half), A3 (half).


# O God of Mercy, God of Light



1 O God of mer - cy, God of light, in love and  
 2 You sent your Son to die for all, that our lost  
 3 Teach us the les - son Je - sus taught: to feel for  
 4 For all are kin - dred, far and wide, since Je - sus



mer - cy in - fi - nite, teach us, as ev - er  
 world might hear your call; oh, hear us lest we  
 those his blood has bought, that ev - 'ry deed and  
 Christ for all has died; grant us the will, and



in your sight, to live our lives in you.  
 stray and fall! We rest our hope in you.  
 word and thought may work a work for you.  
 grace pro - vide, to love them all in you.

5 In sickness, sorrow, want, or care,  
 may we each other's burdens share;  
 may we, where help is needed, there  
 give help as though to you.

6 And may your Holy Spirit move  
 all those who live to live in love,  
 till you receive in heav'n above  
 all those who live in you.

# 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 (1, 2, and 3) indicated by numbers. The first part of the lyrics is 'Let us break bread to - geth - er on our knees;'. The second part is 'Let us drink wine to - geth - er on our knees;'. The third part is 'Let us praise God to - geth - er on our knees;'. The music ends with a double bar line.

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. 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 (1, 2, and 3) indicated by numbers. The first part of the lyrics is 'let us break bread to - geth - er on our knees.'. The second part is 'let us drink wine to - geth - er on our knees.'. The third part is 'let us praise God to - geth - er on our knees.'. The music ends with a double bar line.

## Refrain

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

This system contains the first line of the Refrain. 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. The first part of the lyrics is 'When I fall on my knees, with my face to the ris - ing'. The music ends with a double bar line.

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

This system contains the second line of the Refrain. 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. The second part of the lyrics is 'sun, O Lord, have mer - cy on me.'. The music ends with a double bar line.

1 E $\flat$  to D

2

System 1, measures 1-6. The key signature has two flats (B-flat and E-flat). Measure 1 is marked '1 Eb to D' and measure 2 is marked '2'. The music is in common time (C). Measures 1-2 are connected by a slur. Measures 3-6 are also connected by a slur. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a double bar line at measure 6.

3

System 2, measures 7-10. The key signature has two flats (B-flat and E-flat). Measure 7 is marked '3'. The music is in common time (C). Measures 7-10 are connected by a slur. The melody is in the right hand, and the bass line is in the left hand. The piece ends with a double bar line at measure 10.

# Break Now the Bread of Life

The musical score is written for a three-part vocal setting (Soprano, Alto, and Tenor) and piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The score is divided into three systems. The first system contains the first three lines of the lyrics. The second system contains the next two lines. The third system contains the final line. The piano accompaniment is written in the bass clef, and the vocal parts are written in the treble clef. The lyrics are as follows:

1 Break now the bread of life, dear Lord, to me, as once you  
2 Bless your own word of truth, dear Lord, to me, as when you  
3 You are the bread of life, dear Lord, to me, your ho - ly

broke the loaves be - side the sea. Be - yond the sa - cred page  
blessed the bread by Gal - i - lee. Then shall all bond-age cease,  
word the truth that res - cues me. Give me to eat and live

I seek you, Lord; my spir - it waits for you, O liv - ing Word.  
all fet - ters fall; and I shall find my peace, my All - in - All!  
with you a - bove; teach me to love your truth, for you are love.

## Introduction

## Melancholy (♩ = 66)

Ch: Flute 8', Clarinet 8'

*mp*

Sw: Flutes 8', 4'

*p*

Ped: Bourdon 16'; Sw/Ped.

The musical score is written for three staves: Treble, Bass, and Pedal. The key signature is one sharp (F#) and the time signature is 2/2. The melody in the Treble staff is marked *mp* and features a long slur over the first six measures. The Bass staff accompaniment is marked *p* and consists of chords and single notes. The Pedal staff features a Bourdon 16' line with a Sw/Ped. instruction. The score is divided into three systems, each containing three staves.

Tune: James P. Harding, 1850–1911, adapt.

Arrangement: Aaron David Miller; copyright © 2007 Augsburg Fortress. All rights reserved.

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Handwritten musical score for piano, featuring a treble and bass staff with a grand staff system below. The treble staff has a melodic line with a long slur. The bass staff has a harmonic accompaniment with chords and a final double bar line.

**Staff 1 (Treble):** Key signature: one sharp (F#). The melody consists of a series of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, 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D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363,

## Introduction 1

The musical score for 'Introduction 1' is written for piano in G major (one sharp) and 4/4 time. It consists of two systems of four measures each. The first system shows a steady accompaniment in the bass clef with chords and single notes, while the treble clef features a melody of eighth and quarter notes. The second system continues this pattern, ending with a final measure that includes a fermata over a whole note chord in both hands.

Tune: James P. Harding, 1850–1911

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## Introduction 2

*f*

*mp*

*rit.*

Tune: James P. Harding, 1850–1911

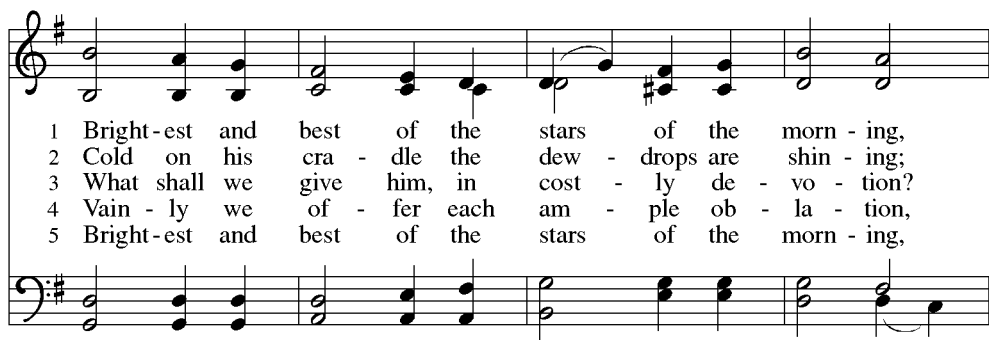
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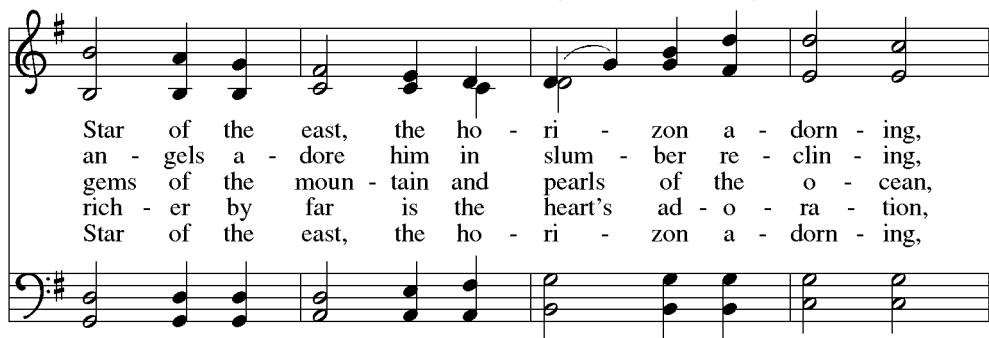
# Brightest and Best of the Stars of the Morning



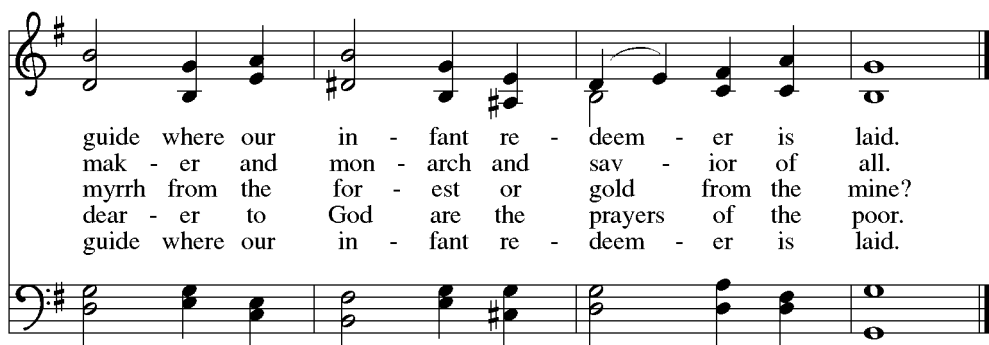
1 Bright - est and best of the stars of the morn - ing,  
 2 Cold on his cra - dle the dew - drops are shin - ing;  
 3 What shall we give him, in cost - ly de - vo - tion?  
 4 Vain - ly we of - fer each am - ple ob - la - tion,  
 5 Bright - est and best of the stars of the morn - ing,



dawn on our dark - ness and lend us your aid.  
 low lies his head with the beasts of the stall;  
 Shall we bring in - cense and of - f' rings di - vine,  
 vain - ly with gifts would his fa - vor se - cure;  
 dawn on our dark - ness and lend us your aid.



Star of the east, the ho - ri - zon a - dorn - ing,  
 an - gels a - dore him in slum - ber re - clin - ing,  
 gems of the moun - tain and pearls of the o - cean,  
 rich - er by far is the heart's ad - o - ra - tion,  
 Star of the east, the ho - ri - zon a - dorn - ing,



guide where our in - fant re - deem - er is laid.  
 mak - er and mon - arch and sav - ior of all.  
 myrrh from the for - est or gold from the mine?  
 dear - er to God are the prayers of the poor.  
 guide where our in - fant re - deem - er is laid.

Text: Nikolai F. S. Grundtvig, 1783–1872; tr. Jens Christian Aaberg, 1877–1970, alt.

Music: MORNING STAR, James P. Harding, 1850–1911, adapt.

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# Interlude

The musical score is divided into three systems, each with a grand staff (treble and bass clefs) and a single bass staff below.

**System 1:** The piano part begins with a forte (*f*) dynamic. The melody in the treble clef features eighth and quarter notes, while the bass clef provides a steady accompaniment. The single bass staff below contains a series of half notes.

**System 2:** The piano part continues with a crescendo (*cresc.*) marking. The treble clef melody includes chords and moving lines, while the bass clef accompaniment features sustained chords. The single bass staff continues with a sequence of half notes.

**System 3:** The piano part concludes with a repeat sign. The treble clef melody features chords and rests, while the bass clef accompaniment includes sustained chords and rests. The single bass staff concludes with a series of half notes.

# Accompaniment

The first system of musical notation for piano accompaniment. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The top staff begins with a *ff* dynamic marking. The music features a series of chords and single notes, with a long phrase spanning the first two staves and a final phrase on the third staff.

The second system of musical notation for piano accompaniment. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is three flats. The music continues with a series of chords and single notes, maintaining the melodic and harmonic flow from the first system.

The third system of musical notation for piano accompaniment. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is three flats. The music continues with a series of chords and single notes, maintaining the melodic and harmonic flow from the first system.

The fourth system of musical notation for piano accompaniment. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is three flats. The music concludes with a final phrase, marked by a double bar line at the end of the system.

# Accompaniment 1

The first system of musical notation for Accompaniment 1. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The music is written in 4/4 time. The first two measures show a steady accompaniment with chords and moving lines. The third measure features a key change to one flat (Bb) for the final measure.

The second system of musical notation for Accompaniment 1. It continues the piece with similar accompaniment patterns. The key signature remains one flat (Bb). The system concludes with a double bar line.

The third system of musical notation for Accompaniment 1. It continues the accompaniment with various chordal textures. The key signature remains one flat (Bb). The system concludes with a double bar line.

The fourth system of musical notation for Accompaniment 1. It begins with a key change to one sharp (F#). The music includes a 'rit.' (ritardando) marking. The system concludes with a double bar line and a final chord.

Accompaniment 2

*a tempo*

This musical score, titled "Accompaniment 2", is written for piano in G major (one sharp) and 4/4 time. It consists of five systems, each with a grand staff (treble and bass clefs). The tempo marking "a tempo" is placed in the first system. The notation includes various musical elements: chords, single notes, eighth and sixteenth notes, and rests. Dynamics such as *p* (piano) and *p.* (pianissimo) are indicated. The score concludes with a double bar line at the end of the fifth system.

# Christ, Whose Glory Fills the Skies

23

Sw. Trumpet 8

Gt. Foundations 8, 4

Ped. 16, 8 to balance, Gt. to Ped.

**James Mansfield**

Tune: RATISBON

from *Geystliche Gesangk Buchleyn*, 1524

Gloriously ♩ = ca. 76

*mf* { Gt. }

Ped.

5 Sw.

9

13

Duration: 2:50

17

Gt.

21

*f* + 2

25

28

31

*rit.*

*slower*



35 Sw. + Principal 4, 2

*a tempo*

39

43

*rit.*

47

**ff** { Gt. + Mix.

50

*rit.*