

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	

III 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	

I Swell

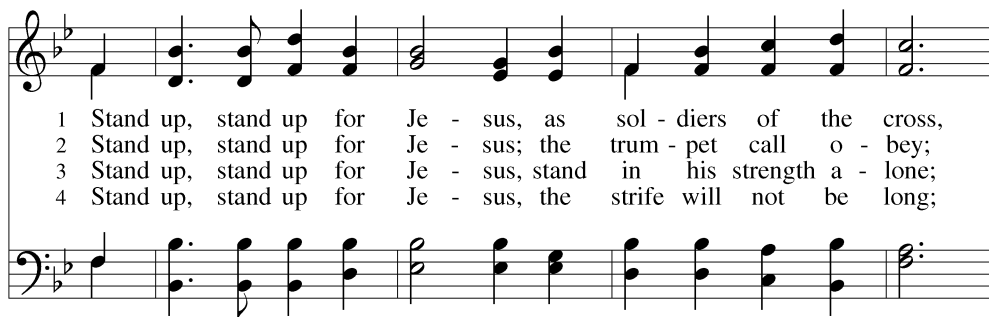
3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4
1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
18 Hohlflöte 8'		19 Salicional 8'		20 Schwebung 8'		21 Traversflöte 4'		22 Octavin 2'		23 Mixtur IV 2 2/3'		24 Dulcian 16'		25 Tremulant	

Zimblesturn

L. H. 451, 497



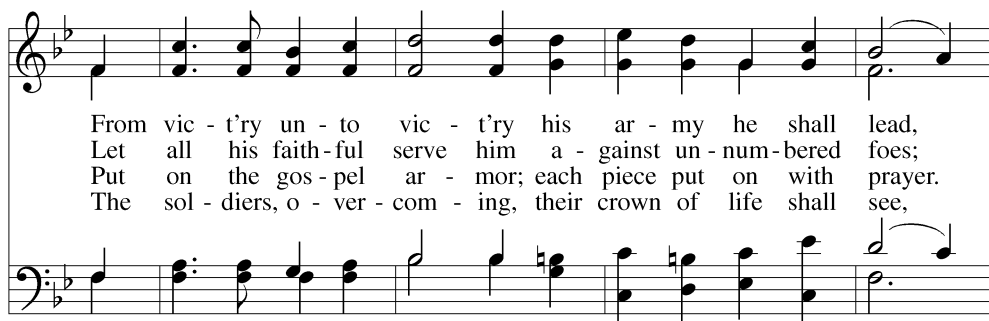
Stand Up, Stand Up for Jesus



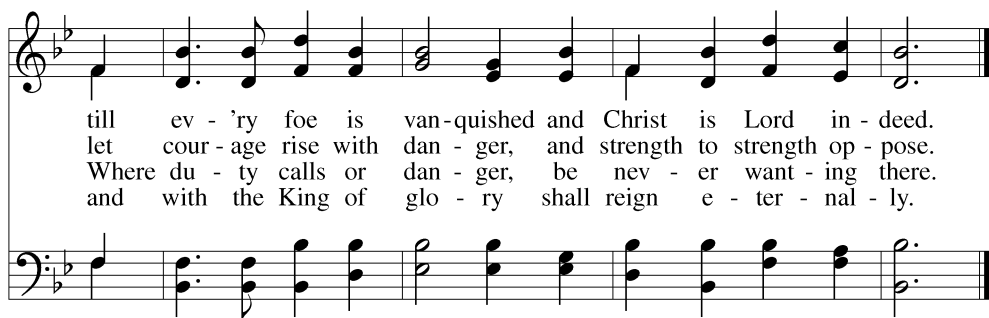
1 Stand up, stand up for Je - sus, as sol - diers of the cross,
 2 Stand up, stand up for Je - sus; the trum - pet call o - bey;
 3 Stand up, stand up for Je - sus, stand in his strength a - lone;
 4 Stand up, stand up for Je - sus, the strife will not be long;



lift high his roy - al ban - ner; it must not suf - fer loss.
 stand forth in might - y con - flict in this his glo - rious day.
 the arm of flesh will fail you, you dare not trust your own.
 this day the din of bat - tle, the next the vic - tor's song.



From vic - t'ry un - to vic - t'ry his ar - my he shall lead,
 Let all his faith - ful serve him a - gainst un - num - bered foes;
 Put on the gos - pel ar - mor; each piece put on with prayer.
 The sol - diers, o - ver - com - ing, their crown of life shall see,



till ev - 'ry foe is van - quished and Christ is Lord in - deed.
 let cour - age rise with dan - ger, and strength to strength op - pose.
 Where du - ty calls or dan - ger, be nev - er want - ing there.
 and with the King of glo - ry shall reign e - ter - nal - ly.

92. Stand Up! Stand Up for Jesus

Great:
Principal 8', 4', 2'
Mixture

Pedal:
Principal 16', 8', 4'
Trombone 16'

YURY ARBATSKY

Allegro e marcato

The first system of musical notation is for a piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a forte (ff) dynamic marking and a 'Gt.' (Great) organ registration instruction. The right hand features a series of eighth and sixteenth notes, while the left hand provides a steady bass line. A 'Ped.' (pedal) instruction is placed below the first measure of the bass line.

The second system continues the piano accompaniment. It maintains the same key signature and time signature. The right hand has more complex rhythmic patterns, including some beamed sixteenth notes. The left hand continues with a simple bass line. There are no dynamic or registration markings in this system.

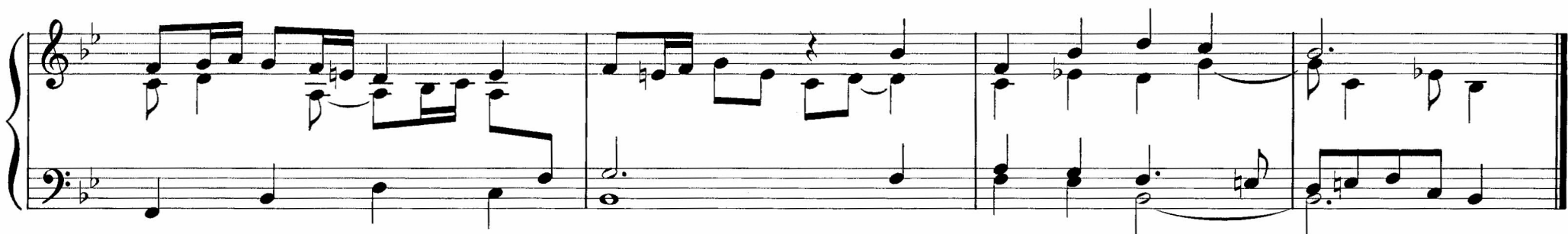
The third system concludes the piano accompaniment. It follows the same musical style as the previous systems. The right hand ends with a series of eighth notes, and the left hand has a final bass line. A 'Man.' (Manual) instruction is placed below the first measure of the bass line.

Man.

Included in this collection with the permission of Chantry Music Press, Ltd., Fremont, Ohio.



Ped.



Stand Up, Stand Up for Jesus

Sw. Bright Reeds 8, 4

Gt. Full 8, 4, 2

Ped. Full 8, 4, 2

Stephen L. Aber

Tune: WEBB

by George J. Webb

With majesty ♩ = ca. 92

Duration: 2:40

11

Gt.

14

Sw.

18

Gt.

21

25

12/8

28

12/8

31

12/8 4/4

34

12/8 4/4

+Sw. to Ped.

37

System 37-38: Treble and bass staves. Treble staff has a key signature of two flats and a common time signature. It contains a series of eighth-note chords. Bass staff has a key signature of two flats and a common time signature. It contains a series of eighth-note chords.

39

System 39-40: Treble and bass staves. Treble staff has a key signature of two flats and a common time signature. It contains a series of eighth-note chords. Bass staff has a key signature of two flats and a common time signature. It contains a series of eighth-note chords.

41

System 41-42: Treble and bass staves. Treble staff has a key signature of two flats and a common time signature. It contains a series of eighth-note chords. Bass staff has a key signature of two flats and a common time signature. It contains a series of eighth-note chords.

43

System 43-44: Treble and bass staves. Treble staff has a key signature of two flats and a common time signature. It contains a series of eighth-note chords. Bass staff has a key signature of two flats and a common time signature. It contains a series of eighth-note chords.

45

47

49

-Sw. to Ped.

54

Sw. to Ped.

**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.

Lead On, O King Eternal!

1 Lead on, O King e - ter - nal! The day of march has come;
2 Lead on, O King e - ter - nal, till sin's fierce war shall cease,
3 Lead on, O King e - ter - nal: we fol - low, not with fears,

The first system of the hymn features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The melody is composed of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes.

hence- forth in fields of con - quest your tents will be our home.
and ho - li - ness shall whis - per the sweet a - men of peace;
for glad - ness breaks like morn - ing wher - e'er your face ap - pears.

The second system continues the melody and accompaniment. The treble staff shows a key change to two sharps (F# and C#) at the end of the system. The lyrics are aligned with the notes in the treble staff.

Through days of prep - a - ra - tion your grace has made us strong;
for not with swords loud clash - ing, nor roll of stir - ring drums,
Your cross is lift - ed o'er us; we jour - ney in its light;

The third system continues the melody and accompaniment. The treble staff shows a key change to two sharps (F# and C#) at the end of the system. The lyrics are aligned with the notes in the treble staff.

and now, O King e - ter - nal, we lift our bat - tle song.
but deeds of love and mer - cy the heav'n - ly king - dom comes.
the crown a - waits the con - quest; lead on, O God of might!

The fourth system concludes the hymn. The treble staff ends with a final chord in the key of two sharps (F# and C#). The lyrics are aligned with the notes in the treble staff.

1 C to D \flat

2

1

87 LANCASHIRE 7.6.7.6.D.

GO FORWARD, CHRISTIAN SOLDIER

or
LEAD ON, O KING ETERNAL*In moderate time*

Henry Smart

V. 4

*f**ff*

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.

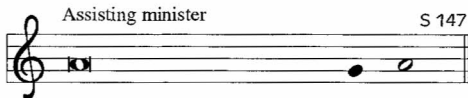
During this time, the presiding minister and the assembly greet each other.

**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.

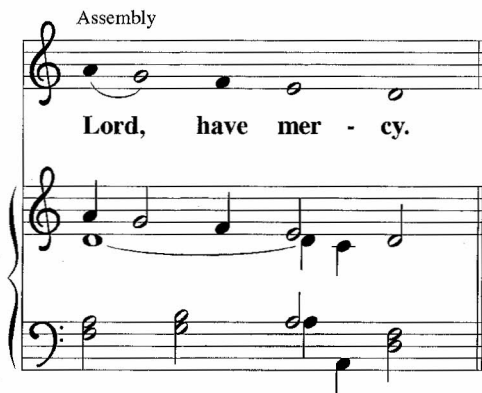
A Kyrie may be sung in dialogue between an assisting minister and the assembly.

Assisting minister S 147



In peace, let us pray to the Lord.

Assembly



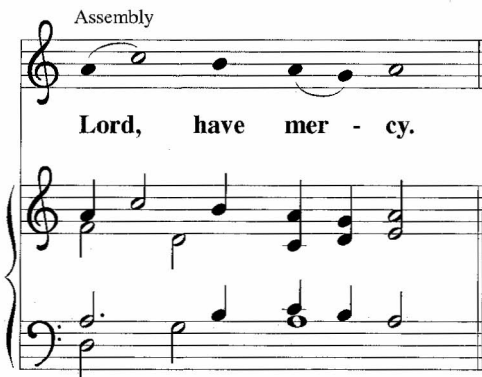
Lord, have mer - cy.

Assisting minister



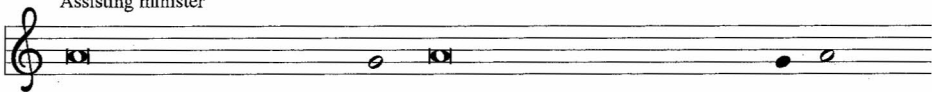
For the peace from a-bove, and for our sal - vation, let us pray to the Lord.

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.

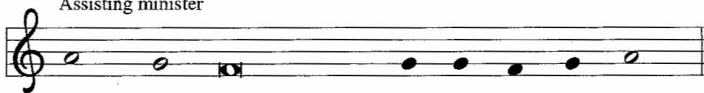
Assembly



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 includes chords and moving lines in both staves.

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

The third system continues the refrain. The vocal line includes a double bar line and a second entry marked '2'. 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 treble clef with chords and a bass clef 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 chords in the treble and a bass line in the bass.

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

The third system concludes the hymn. The vocal line has half notes G, A, B, C, D, E, F#, and a final whole note G. The piano accompaniment concludes with chords in the treble and a bass line in the bass.

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 a steady bass line and chords in the right 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 similar harmonic support.

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

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

Prayer of the Day

Let us pray.

A brief silence is kept before the prayer.

Compassionate God, you gather the whole universe into your radiant presence and continually reveal your Son as our Savior. Bring wholeness to all that is broken and speak truth to us in our confusion, that all creation will see and know your Son, Jesus Christ, our Savior and Lord. Amen.

FLC Choir

First Reading: Deuteronomy 18:15–20

¹⁵The LORD your God will raise up for you a prophet like me from among your own people; you shall heed such a prophet. ¹⁶This is what you requested of the LORD your God at Horeb on the day of the assembly when you said: "If I hear the voice of the LORD my God any more, or ever again see this great fire, I will die."

¹⁷Then the LORD replied to me: "They are right in what they have said. ¹⁸I will raise up for them a prophet like you from among their own people; I will put my words in the mouth of the prophet, who shall speak to them everything that I command. ¹⁹Anyone who does not heed the words that the prophet shall speak in my name, I myself will hold accountable.

²⁰But any prophet who speaks in the name of other gods, or who presumes to speak in my name a word that I have not commanded the prophet to speak — that prophet shall die."

Psalm 111

¹Hallelujah! I will give thanks to the LORD with my whole heart,
in the assembly of the upright, in the congregation.

²**Great are your works,**

O LORD, pondered by all who delight in them.

³Majesty and splendor mark your deeds, and your righteousness endures forever.

⁴**You cause your wonders to be remembered; you are gracious and full of compassion.**

⁵You give food to those who fear you, remembering forever your covenant.

⁶**You have shown your people the power of your works in giving them the lands of the nations.**

⁷The works of your hands are faithfulness and justice;

all of your precepts are sure.

⁸They stand fast forever and ever, because they are done in truth and equity.

⁹You sent redemption to your people and commanded your covenant forever; holy and awesome is your name.

¹⁰The fear of the LORD is the beginning of wisdom; all who practice this have a good understanding. God's praise endures forever.

Second Reading:

1 Corinthians 8:1–13

Now concerning food sacrificed to idols: we know that "all of us possess knowledge." Knowledge puffs up, but love builds up. ²Anyone who claims to know something does not yet have the necessary knowledge; ³but anyone who loves God is known by him.

⁴Hence, as to the eating of food offered to idols, we know that "no idol in the world really exists," and that "there is no God but one." ⁵Indeed, even though there may be so-called gods in heaven or on earth — as in fact there are many gods and many lords — ⁶yet for us there is one God, the Father, from whom are all things and for whom we exist, and one Lord, Jesus Christ, through whom are all things and through whom we exist.

⁷It is not everyone, however, who has this knowledge. Since some have become so accustomed to idols until now, they still think of the food they eat as food offered to an idol; and their conscience, being weak, is defiled. ⁸Food will not bring us close to God. We are no worse off if we do not eat, and no better off if we do.

⁹But take care that this liberty of yours does not somehow become a stumbling block to the weak. ¹⁰For if others see you, who possess knowledge, eating in the temple of an idol, might they not, since their conscience is weak, be encouraged to the point of eating food sacrificed to idols? ¹¹So by your knowledge those weak believers for whom Christ died are destroyed.

¹²But when you thus sin against members of your family, and wound their conscience when it is weak, you sin against Christ. ¹³Therefore, if food is a cause of their falling, I will never eat meat, so that I may not cause one of them to fall.

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 quarter note 'l', a half note 'u', a half note 'i', and a half note 'a'. After a double bar line, it continues with a half note 'L', a half note 'o', a quarter note 'r', a quarter note 'd', a half note 't', a half note 'o', a quarter 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 'w', 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 after the first measure of the second phrase.

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 quarter note 'u', a quarter note 'h', a quarter note 'a', a quarter note 'v', a quarter note 'e', a quarter note 't', a quarter note 'h', a quarter note 'e', a quarter note 'w', a quarter note 'o', a quarter note 'r', a quarter 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 double bar line, it continues with a half note 'A', a half note 'l', 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 after the first measure of the second phrase.

GOSPEL Reading

The holy gospel according to

Mark 1:21-28

Glory to you, O Lord.

²¹They went to Capernaum; and when the sabbath came, he entered the synagogue and taught. ²²They were astounded at his teaching, for he taught them as one having authority, and not as the scribes.

²³Just then there was in their synagogue a man with an unclean spirit, ²⁴and he cried out, "What have you to do with us, Jesus of Nazareth? Have you come to destroy us? I know who you are, the Holy One of God." ²⁵But Jesus rebuked him, saying, "Be silent, and come out of him!" ²⁶And the unclean spirit, convulsing him and crying with a loud voice, came out of him.

²⁷They were all amazed, and they kept on asking one another, "What is this? A new teaching — with authority! He commands even the unclean spirits, and they obey him." ²⁸At once his fame began to spread throughout the surrounding region of Galilee.

The gospel of the Lord.

Praise to you, O Christ.

Sermon – Meditation

God of Grace and God of Glory

1 God of grace and God of glo - ry, on your peo - ple
 2 Lo! The hosts of e - vil round us scorn the Christ, as -
 3 Cure your chil - dren's war - ring mad - ness; bend our pride to
 4 Save us from weak res - ig - na - tion to the e - vils

pour your pow'r; crown your an - cient chur - ch's sto - ry;
 sail his ways! From the fears that long have bound us
 your con - trol; shame our wan - ton, self - ish glad - ness,
 we de - plore; let the gift of your sal - va - tion

bring its bud to glo - rious flow'r. Grant us wis - dom, grant us cour - age
 free our hearts to faith and praise. Grant us wis - dom, grant us cour - age
 rich in things and poor in soul. Grant us wis - dom, grant us cour - age,
 be our glo - ry ev - er - more. Grant us wis - dom, grant us cour - age,

for the fac - ing of this hour, for the fac - ing of this hour.
 for the liv - ing of these days, for the liv - ing of these days.
 lest we miss your king - dom's goal, lest we miss your king - dom's goal.
 serv - ing you whom we a - dore, serv - ing you whom we a - dore.

CWM RHONDDA

(Guide Me, O Thou Great Jehovah)

John Hughes

Arranged by Richard Unfreid

Intro.

The Intro section consists of two staves of music. The right hand (treble clef) features a series of chords and eighth notes, while the left hand (bass clef) provides a steady accompaniment with eighth notes. A 'Ped.' (pedal) marking is placed below the first measure of the left hand.

Stanza 1-2-3

The first system of Stanza 1-2-3 shows the beginning of the vocal melody in the right hand and the piano accompaniment in the left hand. The music is in 4/4 time and features a mix of eighth and quarter notes.

The second system of Stanza 1-2-3 continues the vocal melody and piano accompaniment from the previous system.

Interlude

Stanza 4 *Save us from...*

The Interlude section is marked with a bracket and includes a key signature change to one sharp (F#). It leads into the beginning of Stanza 4, which starts with the handwritten text 'Save us from...'. The notation continues with two staves.

The third system of Stanza 4 continues the vocal melody and piano accompaniment in the key of one sharp.

The fourth system of Stanza 4 concludes the piece with a final vocal phrase and piano accompaniment.

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

Lord, in your mercy,

hear our prayer.

SHARING OF THE Peace

The peace of Christ be with you always.

And also with you.

OFFERING

Meditation on "St. Columba"

Gregory Hamilton

Meditation on “St. Columba”

Sw. Flutes or Strings 8, 4

Gt. Solo Stop

Ped. Soft 16, Sw. to Ped.

Gregory Hamilton

Tune: ST. COLUMBA

Traditional Irish melody

Gently flowing ♩ = ca. 69

mp
Sw.

Gt.

The musical score is written for three staves. The top staff is for the Gt. (Guitar) and the bottom two staves are for the Sw. (Flutes or Strings 8, 4). The time signature is 3/4. The tempo is marked 'Gently flowing' with a quarter note equal to approximately 69 beats per minute. The dynamics are marked 'mp' (mezzo-piano) and 'Sw.' (Soft). The score consists of three systems of music. The first system has four measures, the second system has five measures, and the third system has five measures. The music is a traditional Irish melody, 'St. Columba', characterized by its flowing, stepwise motion and occasional triplets.

Duration: 3:00

15

20

25

30

36.

accel.

40

3

cresc.

44

p

mf

48

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The top two staves are joined by a brace on the left, indicating they are for a single melodic line. The bottom staff is for a separate part, likely a bass line. The key signature is one sharp (F#), and the time signature is 4/4. The melody in the top staves consists of eighth and sixteenth notes, with some triplets. The bass line in the bottom staff consists of quarter and eighth notes, with a long note in the final measure.

52

57

62

67

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, featuring a melody with eighth and quarter notes. The bottom staff is a piano accompaniment, consisting of a treble and bass clef with chords and moving lines. The key signature has two flats (B-flat and E-flat).

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 the melody, and the piano accompaniment provides harmonic support. The lyrics are split across the two staves.

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 with a final note, and the piano accompaniment provides a concluding harmonic structure. The lyrics are split across the two staves.

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 in a single treble clef. The piano accompaniment is written in grand staff notation, with the right hand in a treble clef and the left hand in a bass clef. The music is in 4/4 time. The vocal line begins with a half note G4, followed by a quarter note A4, then a quarter note Bb4. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

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 C5, followed by a quarter note Bb4, then a quarter note A4. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody. The system concludes 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

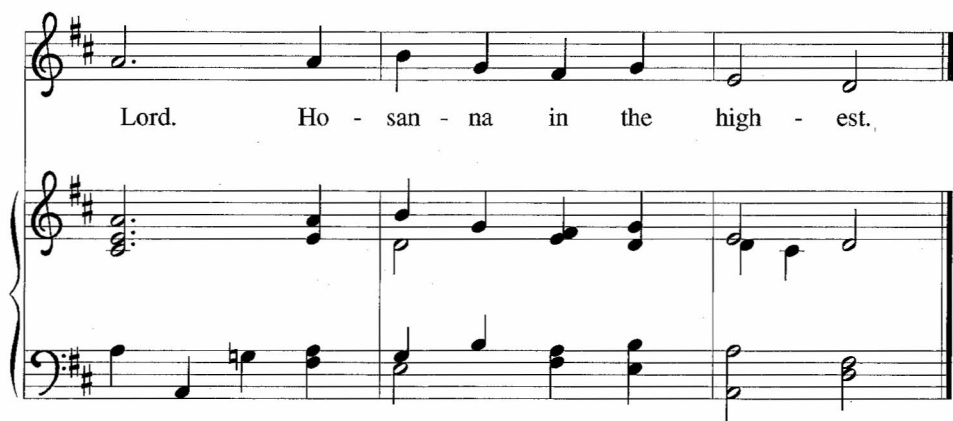
This system contains the first two measures of the hymn. The vocal melody is in G major (one sharp) and 4/4 time. The lyrics are 'pow'r and might, heav'n and earth are full of your'. The piano accompaniment consists of a treble and bass staff. The treble staff has a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

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 and back to 4/4 in measure 4. The lyrics are 'glo - ry. Ho - san - na in the high - est.'. The piano accompaniment continues with chords and moving lines in both hands.

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

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



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.

"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 E^b

Musical notation for exercise 1, D to E^b, in 3/4 time. The key signature is one sharp (F#). The notation consists of two staves. The upper staff contains a melody starting on D4, moving to E^b4, and then to F#4. The lower staff contains a bass line starting on D3, moving to E^b3, and then to F#3. The exercise is marked with a '1' above the first measure.

Musical notation for exercise 2, in 3/4 time. The key signature is one sharp (F#). The notation consists of two staves. The upper staff contains a melody starting on D4, moving to E^b4, and then to F#4. The lower staff contains a bass line starting on D3, moving to E^b3, and then to F#3. The exercise is marked with a '2' above the first measure.

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^b to G

2

Measures 1 and 2 of a musical score. Measure 1 is in common time (C) with a key signature of two flats (Bb, Eb). The melody in the treble clef consists of a half note Eb, a quarter note G, and a half note Bb. The bass line consists of a half note Eb, a quarter note G, and a half note Bb. Measure 2 is in 3/4 time with the same key signature. The melody in the treble clef consists of a half note Bb, a quarter note G, and a half note Eb. The bass line consists of a half note Bb, a quarter note G, and a half note Eb. Both measures end with a double bar line.

3

Measure 3 of a musical score. The measure is in common time (C) with a key signature of two flats (Bb, Eb). The melody in the treble clef consists of a half note Bb, a quarter note G, and a half note Eb. The bass line consists of a half note Bb, a quarter note G, and a half note Eb. The measure ends with a double bar line.

Faith of Our Fathers

1 Faith of our fa - thers, liv - ing still in spite of dun - geon,
 2 The mar - tyrs, chained in pris - ons dark, were still in heart and
 3 Faith of our fa - thers! We will love both friend and foe in

fire, and sword. Oh, how our hearts beat high with joy
 con - science free; and blest would be their chil - dren's fate
 all our strife; pro - claim thee too, as love knows how,

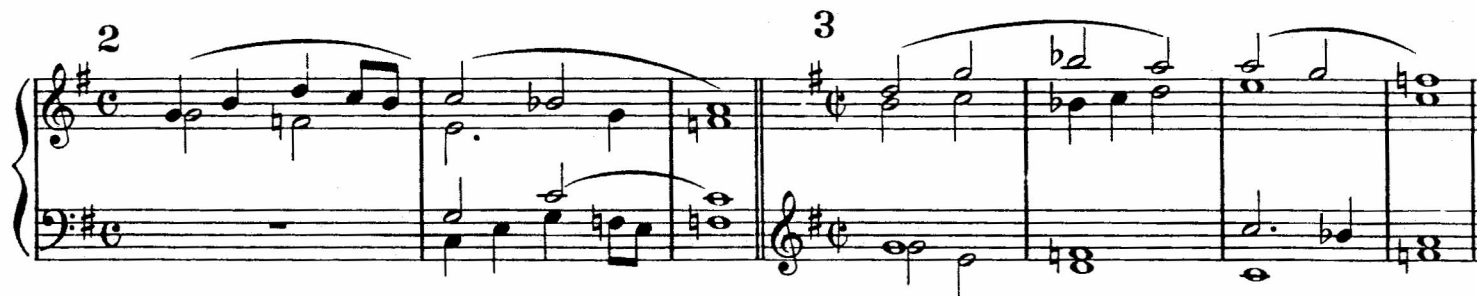
Refrain
 when - e'er we hear that glo - rious word.
 if they, like them, should die for thee. Faith of our fa - thers,
 by sav - ing word and faith - ful life.

ho - ly faith, we will be true to you till death.

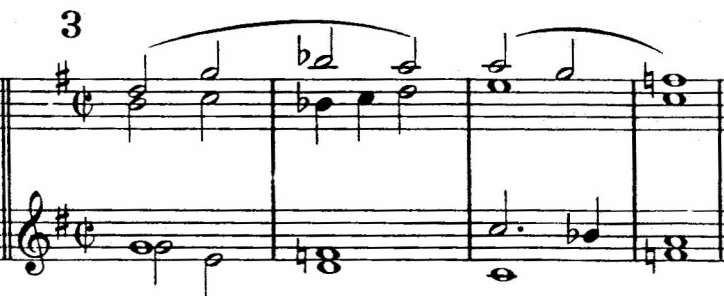
Text: Frederick W. Faber, 1814–1863, alt.

Music: ST. CATHERINE, Henri F. Hemy, 1818–1888; James G. Walton, 1821–1905, refrain

1 G to F



3



When I Survey the Wondrous Cross

1 When I sur - vey the won - drous cross on which the
 2 For - bid it, Lord, that I should boast save in the
 3 See, from his head, his hands, his feet, sor - row and
 4 Were the whole realm of na - ture mine, that were a

prince of glo - ry died, my rich - est gain I
 death of Christ, my God; all the vain things that
 love flow min - gled down. Did e'er such love and
 pres - ent far too small; love so a - maz - ing,

count but loss and pour con - tempt on all my pride.
 charm me most, I sac - ri - fice them to his blood.
 sor - row meet, or thorns com - pose so rich a crown?
 so di - vine, de - mands my soul, my life, my all.

Text: Isaac Watts, 1674–1748

Music: HAMBURG, Lowell Mason, 1792–1872

Thank-ful hearts and voic - es raise; tell ev - 'ry - one what

This system contains the first three measures of the song. The vocal melody is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef. The lyrics are written below the vocal staff.

God has done. Let ev - 'ry - one who seeks the Lord re -

This system contains the next three measures. The musical notation continues with the same instrumental and vocal parts. The lyrics are written below the vocal staff.

joice and bear the name of Christ. Send us with your prom - is - es and

This system contains the final three measures of the page. The musical notation continues with the same instrumental and vocal parts. The lyrics are written below the vocal staff.

lead your peo - ple forth in joy with shouts of thanks -

The first system of the musical score is written in G major (one sharp). It consists of a vocal line on a single treble staff and a piano accompaniment on a grand staff (treble and bass staves). The vocal line begins with a half note G, followed by quarter notes A, B, and C, then a half note D, and continues with a similar melodic pattern. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

giv - ing. Al - le - lu - ia, al - le - lu - ia.

The second system continues the musical piece. The vocal line has a melisma over the word "giving" and then sings "Al - le - lu - ia, al - le - lu - ia." The piano accompaniment provides harmonic support with chords and moving lines in both hands. The system concludes with a double bar line.

On Our Way Rejoicing

1 On our way re - joic - ing glad - ly let us go.
 2 Un - to God the Fa - ther joy - ful songs we sing;

Christ our Lord has con - quered; van - quished is the foe.
 un - to God the Sav - ior thank - ful hearts we bring;

Christ with - out, our safe - ty; Christ with - in, our joy;
 un - to God the Spir - it bow we and a - dore,

who, if we be faith - ful, can our hope de - stroy?
 on our way re - joic - ing now and ev - er - more.

Refrain

On our way re - joic - ing; as we for - ward move,
 hear - ken to our prais - es, O blest God of love!

Postlude in G Minor

33

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

Lani Smith

Lively ♩ = ca. 104

4

7

Duration: 2:00

© 2015 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

OP-01-15-33

www.lorenz.com

10

Measures 10-12 of a musical score in B-flat major. The score is written for three staves. The top staff (treble clef) contains a continuous eighth-note melody. The middle staff (bass clef) contains a continuous eighth-note accompaniment. The bottom staff (bass clef) contains a single eighth-note melody line. The key signature has two flats (B-flat and E-flat).

13

Measures 13-15 of a musical score in B-flat major. The score is written for three staves. The top staff (treble clef) contains a continuous eighth-note melody. The middle staff (bass clef) contains a continuous eighth-note accompaniment. The bottom staff (bass clef) contains a single eighth-note melody line. The key signature has two flats (B-flat and E-flat).

16

Measures 16-18 of a musical score in B-flat major. The score is written for three staves. The top staff (treble clef) contains a continuous eighth-note melody. The middle staff (bass clef) contains a continuous eighth-note accompaniment. The bottom staff (bass clef) contains a single eighth-note melody line. The key signature has two flats (B-flat and E-flat).

22

mf { Sw.

26

30

cresc.

Ped. Flutes 16, 8

34

f

rit.

D.C. al Fine

Prepare Ped.
as at first

First system of musical notation, measures 1-3. The system consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 12/8. The top staff contains a continuous eighth-note melody. The middle staff contains a bass line with dotted eighth notes. The bottom staff contains a single eighth note followed by a long rest.

f { Gt.

Second system of musical notation, measures 4-6. The system consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 12/8. The top staff contains a continuous eighth-note melody. The middle staff contains a bass line with dotted eighth notes. The bottom staff contains a single eighth note followed by a long rest.

Third system of musical notation, measures 7-9. The system consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 12/8. The top staff contains a continuous eighth-note melody. The middle staff contains a bass line with dotted eighth notes. The bottom staff contains a single eighth note followed by a long rest.

10

Measures 10-12: Treble and bass staves show a continuous eighth-note melody in the treble and a dotted quarter-note bass line. A third staff at the bottom has a single note per measure.

13

Measures 13-15: Treble and bass staves show a continuous eighth-note melody in the treble and a dotted quarter-note bass line. A third staff at the bottom has a single note per measure.

16

Last time only

Measures 16-18: Treble and bass staves show a continuous eighth-note melody in the treble and a dotted quarter-note bass line. A third staff at the bottom has a single note per measure.

19

Fine

Measures 19-21: Treble and bass staves show a continuous eighth-note melody in the treble and a dotted quarter-note bass line. A third staff at the bottom has a single note per measure.