

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

# Be Thou My Vision

This arrangement has three contrasting sections: the first is lively and accented, with a 3 against 2 rhythm. Keep the left hand dotted quarter notes very steady. Play the second section in 3/4 with accents and an Irish lilt. The third section is very expressive and meditative—it should be played with much freedom and long phrases.

Irish Folk Melody

arranged by M. Sherrill Kelsey

Lively and accented ♩. = 130

bring out melody

The first system of musical notation consists of two staves. The right staff is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a forte (*f*) dynamic and features a melody of eighth notes with accents. A crescendo hairpin leads to a mezzo-forte (*mf*) dynamic. The left staff is in treble clef with the same key signature, playing a steady accompaniment of dotted quarter notes. The first measure of the left hand is marked 'Ped.' (pedal). The system concludes with another 'Ped.' marking.

The second system continues the two-staff arrangement. The right staff maintains the melodic line with accents, transitioning from *sfz* (sforzando) to *mf*. The left staff continues the dotted quarter accompaniment, with 'Ped.' markings under the first, second, and fourth measures.

The third system continues the two-staff arrangement. The right staff features a more expressive melodic line with accents, starting with *sfz*. The left staff continues the dotted quarter accompaniment, with 'Ped.' markings under the first, second, and fourth measures. The system ends with a final 'Ped.' marking.

First system of music. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The bass line features a series of chords, each marked with a fermata and the word "Ped." below it. The treble line has a melodic line with accents. A dynamic marking of *mf* appears in the treble staff.

Second system of music. Treble and bass staves. The bass line continues with chords marked "Ped.". The treble line has a melodic line with accents. A dynamic marking of *mf* appears in the treble staff.

Third system of music. Treble and bass staves. The bass line continues with chords marked "Ped.". The treble line has a melodic line with accents. A dynamic marking of *mf* appears in the treble staff. A *rit.* marking is present above the treble staff. A *p* marking appears in the bass staff. The system ends with a double bar line and a key signature change to two sharps (F#, C#).

Fourth system of music. Treble and bass staves. Key signature: two sharps (F#, C#). The treble staff has a dynamic marking of *mp*. The bass line has a melodic line with accents. A dynamic marking of *mp* appears in the bass staff. A *Pedal lightly* marking is present below the bass staff. The system ends with a double bar line and a key signature change to one sharp (F#).



First system of musical notation. The treble clef staff begins with a whole note chord (F#4, A#4) tied to the next measure. The bass clef staff plays a rhythmic pattern of eighth notes: F#3, A3, B3, C#4, D4, E4, F#4, G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, A31, B31, C#32, D32, E32, F#32, G#32, A32, B32, C#33, D33, E33, F#33, G#33, A33, B33, C#34, D34, E34, F#34, G#34, A34, B34, C#35, D35, E35, F#35, G#35, A35, B35, C#36, D36, E36, F#36, G#36, A36, B36, C#37, D37, E37, F#37, G#37, A37, B37, C#38, D38, E38, F#38, G#38, A38, B38, C#39, D39, E39, F#39, G#39, A39, B39, C#40, D40, E40, F#40, G#40, A40, B40, C#41, D41, E41, F#41, G#41, A41, B41, C#42, D42, E42, F#42, G#42, A42, B42, C#43, D43, E43, F#43, G#43, A43, B43, C#44, D44, E44, F#44, G#44, A44, B44, C#45, D45, E45, F#45, G#45, A45, B45, C#46, D46, E46, F#46, G#46, A46, B46, C#47, D47, E47, F#47, G#47, A47, B47, C#48, D48, E48, F#48, G#48, A48, B48, C#49, D49, E49, F#49, G#49, A49, B49, C#50, D50, E50, F#50, G#50, A50, B50, C#51, D51, E51, F#51, G#51, A51, B51, C#52, D52, E52, F#52, G#52, A52, B52, C#53, D53, E53, F#53, G#53, A53, B53, C#54, D54, E54, F#54, G#54, A54, B54, C#55, D55, E55, F#55, G#55, A55, B55, C#56, D56, E56, F#56, G#56, A56, B56, C#57, D57, E57, F#57, G#57, A57, B57, C#58, D58, E58, F#58, G#58, A58, B58, C#59, D59, E59, F#59, G#59, A59, B59, C#60, D60, E60, F#60, G#60, A60, B60, C#61, D61, E61, F#61, G#61, A61, B61, C#62, D62, E62, F#62, G#62, A62, B62, C#63, D63, E63, F#63, G#63, A63, B63, C#64, D64, E64, F#64, G#64, A64, B64, C#65, D65, E65, F#65, G#65, A65, B65, C#66, D66, E66, F#66, G#66, A66, B66, C#67, D67, E67, F#67, G#67, A67, B67, C#68, D68, E68, F#68, G#68, A68, B68, C#69, D69, E69, F#69, G#69, A69, B69, C#70, D70, E70, F#70, G#70, A70, B70, C#71, D71, E71, F#71, G#71, A71, B71, C#72, D72, E72, F#72, G#72, A72, B72, C#73, D73, E73, F#73, G#73, A73, B73, C#74, D74, E74, F#74, G#74, A74, B74, C#75, D75, E75, F#75, G#75, A75, B75, C#76, D76, E76, F#76, G#76, A76, B76, C#77, D77, E77, F#77, G#77, A77, B77, C#78, D78, E78, F#78, G#78, A78, B78, C#79, D79, E79, F#79, G#79, A79, B79, C#80, D80, E80, F#80, G#80, A80, B80, C#81, D81, E81, F#81, G#81, A81, B81, 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B239, C#240, D240, E240, F#240, G#240, A240, B240, C#241, D241, E241, F#241, G#241, A241, B241, C#242, D242, E242, F#242, G#242, A242, B242, C#243, D243, E243, F#243, G#243, A243, B243, C#244, D244, E244, F#244, G#244, A244, B244, C#245, D245, E245, F#245, G#245, A245, B245, C#246, D246, E246, F#246, G#246, A246, B246, C#247, D247, E247, F#247, G#247, A247, B247, C#248, D248, E248, F#248, G#248, A248, B248, C#249, D249, E249, F#249, G#249, A249, B249, C#250, D250, E250, F#250, G#250, A250, B250, C#251, D251, E251, F#251, G#251, A251, B251, C#252, D252, E252, F#252, G#252, A252, B252, C#253, D253, E253, F#253, G#253, A253, B253, C#254, D254, E254, F#254, G#254, A254, B254, C#255, D255, E255, F#255, G#255, A255, B255, C#256, D256, E256, F#256, G#256, A256, B256, C#257, D257, E257, F#257, G#257, A257, B257, C#258, D258, E258, F#258, G#258, A258, B258, C#259, D259, E259, F#259, G#259, A259, B259, C#260, D260, E260, F#260, G#260, A260, B260, C#261, D261, E261, F#261, G#261, A261, B261, C#262, D262, E262, F#262, G#262, A262, B262, C#263, D263, E263, F#263, G#263, A263, B263, C#264, D264, E264, F#264, G#264, A264, B264, C#265, D265, E265, F#265, G#265, A265, B265, C#266, D266, E266, F#266, G#266, A266, B266, C#267, D267, E267, F#267, G#267, A267, B267, C#268, D268, E268, F#268, G#268, A268, B268, C#269, D269, E269, F#269, G#269, A269, B269, C#270, D270, E270, F#270, G#270, A270, B270, C#271, D271, E271, F#271, G#271, A271, B271, C#272, D272, E272, F#272, G#272, A272, B272, C#273, D273, E273, F#273, G#273, A273, B273, C#274, D274, E274, F#274, G#274, A274, B274, C#275, D275, E275, F#275, G#275, A275, B275, C#276, D276, E276, F#276, G#276, A276, B276, C#277, D277, E277, F#277, G#277, A277, B277, C#278, D278, E278, F#278, G#278, A278, B278, C#279, D279, E279, F#279, G#279, A279, B279, C#280, D280, E280, F#280, G#280, A280, B280, C#281, D281, E281, F#281, G#281, A281, B281, C#282, D282, E282, F#282, G#282, A282, B282, C#283, D283, E283, F#283, G#283, A283, B283, C#284, D284, E284, F#284, G#284, A284, B284, C#285, D285, E285, F#285, G#285, A285, B285, C#286, D286, E286, F#286, G#286, A286, B286, C#287, D287, E287, F#287, G#287, A287, B287, C#288, D288, E288, F#288, G#288, A288, B288, C#289, D289, E289, F#289, G#289, A289, B289, C#290, D290, E290, F#290, G#290, A290, B290, C#291, D291, E291, F#291, G#291, A291, B291, C#292, D292, E292, F#292, G#292, A292, B292, C#293, D293, E293, F#293, G#293, A293, B293, C#294, D294, E294, F#294, G#294, A294, B294, C#295, D295, E295, F#295, G#295, A295, B295, C#296, D296, E296, F#296, G#296, A296, B296, C#297, D297, E297, F#297, G#297, A297, B297, C#298, D298, E298, F#298, G#298, A298, B298, C#299, D299, E299, F#299, G#299, A299, B299, C#300, D300, E300, F#300, G#300, A300, B300, C#301, D301, E301, F#301, G#301, A301, B301, C#302, D302, E302, F#302, G#302, A302, B302, C#303, D303, E303, F#303, G#303, A303, B303, C#304, D304, E304, F#304, G#304, A304, B304, C#305, D305, E305, F#305, G#305, A305, B305, C#306, D306, E306, F#306, G#306, A306, B306, C#307, D307, E307, F#307, G#307, A307, B307, C#308, D308, E308, F#308, G#308, A308, B308, C#309, D309, E309, F#309, G#309, A309, B309, C#310, D310, E310, F#310, G#310, A310, B310, C#311, D311, E311, F#311, G#311, A311, B311, C#312, D312, E312, F#312, G#312, A312, B312, C#313, D313, E313, F#313, G#313, A313, B313, C#314, D314, E314, F#314, G#314, A314, B314, C#315, D315, E315, F#315, G#315, A315, B315, C#316, D316, E316, F#316, G#316, A316, B316, C#317, D317, E317, F#317, G#317, A317, B317, C#318, D318, E318, F#318, G#318, A318, B318, C#319, D319, E319, F#319, G#319, A319, B319, C#320, D320, E320, F#320, G#320, A320, B320, C#321, D321, E321, F#321, G#321, A321, B321, C#322, D322, E322, F#322, G#322, A322, B322, C#323, D323, E323, F#323, G#323, A323, B323, C#324, D324, E324, F#324, G#324, A324, B324, C#325, D325, E325, F#325, G#325, A325, B325, C#326, D326, E326, F#326, G#326, A326, B326, C#327, D327, E327, F#327, G#327, A327, B327, C#328, D328, E328, F#328, G#328, A328, B328, C#329, D329, E329, F#329, G#329, A329, B329, C#330, D330, E330, F#330, G#330, A330, B330, C#331, D331, E331, F#331, G#331, A331, B331, C#332, D332, E332, F#332, G#332, A332, B332, C#333, D333, E333, F#333, G#333, A333, B333, C#334, D334, E334, F#334, G#334, A334, B334, C#335, D335, E335, F#335, G#335, A335, B335, C#336, D336, E336, F#336, G#336, A336, B336, C#337, D337, E337, F#337, G#337, A337, B337, C#338, D338, E338, F#338, G#338, A338, B338, C#339, D339, E339, F#339, G#339, A339, B339, C#340, D340, E340, F#340, G#340, A340, B340, C#341, D341, E341, F#341, G#341, A341, B341, C#342, D342, E342, F#342, G#342, A342, B342, C#343, D343, E343, F#343, G#343, A343, B343, C#344, D344, E344, F#344, G#344, A344, B344,



musical score system 1, featuring a treble and bass staff in D major. The treble staff contains a melodic line with a fermata over the first measure and a *molto rit.* marking above the final measures. The bass staff features a series of chords, with a *ped.* (pedal) marking under the first measure and another *ped.* marking under the final measure.

musical score system 2, featuring a treble and bass staff in D major. The treble staff contains a melodic line with a fermata over the first measure and a *Slowly, with much expression* marking above the first measure. The bass staff features a series of chords, with a *p* (piano) marking under the first measure.

musical score system 3, featuring a treble and bass staff in D major. The treble staff contains a melodic line with a fermata over the first measure. The bass staff features a series of chords.

musical score system 4, featuring a treble and bass staff in D major. The treble staff contains a melodic line with a fermata over the first measure and a *mf* (mezzo-forte) marking under the first measure. The bass staff features a series of chords, with a *rit.* (ritardando) marking above the final measure and a *ped.* (pedal) marking under the final measure.

*a tempo**8va**rit.**a tempo**p**mp**rall.**Tempo I°**mf**f**Red.**Red.**mf**Red.**Red.*

First system of musical notation. The key signature is three sharps (F#, C#, G#). The music is in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *sfz* (sforzando) and *mf* (mezzo-forte). The word *Red.* is written below the left hand.

Second system of musical notation. It continues the piece with similar melodic and accompaniment patterns. Dynamics include *sfz* and *f* (forte). Performance markings include *broaden* and *Slower*. The word *Red.* is written below the left hand.

Third system of musical notation. The right hand has a melodic line with a fermata. Dynamics include *p* (piano) and *mp* (mezzo-piano). Performance markings include *rit.* (ritardando) and *Simply*. The word *Red.* is written below the left hand.

Fourth system of musical notation, concluding the piece. The right hand features a melodic line with a fermata. Dynamics include *pp* (pianissimo). Performance markings include *push forward* and *rit.*. The word *Red.* is written below the left hand. The system ends with a double bar line and a flower-like symbol.

## Be Thou My Vision 151

1. Be Thou my Vi - sion, O Lord of my heart;  
 2. Be Thou my Wis - dom, and Thou my true Word;  
 3. High King of heav - en, my vic - to - ry won,

naught be all else to me, save that Thou art—  
 I ev - er with Thee and Thou with me, Lord;  
 may I reach heav - en's joys, O bright heav'n's Sun!

Thou my best thought by day or by night,  
 Thou my great Fa - ther and I thy true son,  
 Heart of my own heart, what - ev - er be - fall,

wak - ing or sleep - ing, Thy pres - ence my light.  
 Thou in me dwell - ing, and I with Thee one.  
 still be my Vi - sion, O Rul - er of all.

WORDS and MUSIC: Traditional Irish Hymn. Tr. Mary Byrne; Ed. Eleanor Hall

Arr. Jack Schneider

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## PRELUDE ON "SLANE"

5½ minutes

Sw. Fl. and Str. 8', 4'  $\text{A}\sharp$  00 4523 220 Prepare  $\text{B}$  01 8755 343  
 Gt. Diap. 8', 4'  $\text{G}$  Prepare  $\text{A}\sharp$  00 6350 010 and  $\text{B}$  02 8866 545  
 Ped. Diap., Bourd. 16', Ped. 43, Chorus ad lib.  
 Sw. to Ped. 8'

*Be Thou My Vision*

GILBERT M. MARTIN  
 Based on the traditional Irish tune

Moderately  $\text{♩} = 88$

*mp*  $\bigcirc$  Sw. espr.

*mf*

*f* poco accel. poco rit. A

First system of musical notation. The upper staff (treble clef) contains a melodic line with a slur over the first two measures and an 'accel.' marking above the third measure. The lower staff (bass clef) contains a bass line. A dynamic marking 'mf' is placed between the staves, with a line pointing to the third measure of the upper staff.

Second system of musical notation. The upper staff (treble clef) contains a melodic line with a slur over the first two measures and a 'rit.' marking above the first measure. The lower staff (bass clef) contains a bass line. A dynamic marking 'mp' is placed between the staves, with a line pointing to the third measure of the upper staff. A 'sempre rit.' marking is placed above the fifth measure of the upper staff.

Adagio ♩ = 76

☐ Gt.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with a slur over the first two measures and a dynamic marking 'mf' below the first measure. The lower staff (bass clef) contains a bass line.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with a slur over the first two measures. The lower staff (bass clef) contains a bass line.

Moderately ♩ = 80

The musical score is written for piano and guitar. It consists of four systems of staves. The first system includes a piano part with a treble and bass staff, and a guitar part indicated by a box labeled 'Gt.'. The tempo is marked 'Moderately' with a quarter note equal to 80 beats per minute. The first system also includes the instruction 'rit.' (ritardando) and a dynamic marking 'f' (forte). The second system continues the piano and guitar parts. The third system includes a dynamic marking 'mf' (mezzo-forte) and a 'rit.' instruction. The fourth system includes a performance instruction 'Sw.' (switch) and a specific instruction '(F) Sw. Fl. 8', 4'' (Flute 8', 4' switch). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C).

a little more movement

mf A# Gt. Fl. 8', 2 $\frac{2}{3}$ '

lightly

mf

mp

a tempo

rit.

(B) Sw. Add Diapasons accel.

f O Sw.



**Agitato** ♩ = 104*non legato***B** Gt. Full 8', 4', 2'

Add to Ped.

Ped. 63

*accel.**rit.*

(•)

**Maestoso** ♩ = 88

Gt. marcato

*accel.**rit.*

*a tempo*

*poco dim.*

[G] Gt. Diap. 8', 4', 2'

*rit.*

*mp* [F#] Sw. Ob. 8' only *a tempo*

*p*

*mp* [G] Gt.

Reduce Ped. to 16' only

Ped. 33

[D] Sw. Str. 8' only

*slowly*

[D] Gt. Light Diap. 8' only

*diap*

*pp*

## **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.

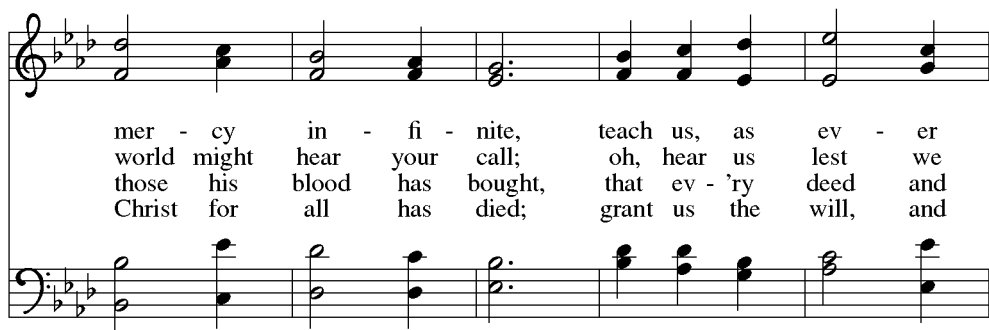
As a called and ordained minister of the church of Christ, and by his authority,  
I therefore declare to you  
the entire forgiveness of all your sins,  
in the name of the Father,  
and of the + Son, and of the Holy Spirit.

**Amen.**

# 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.

## Gathering Song

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

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

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

**And also with you.**

A Kyrie may be sung.

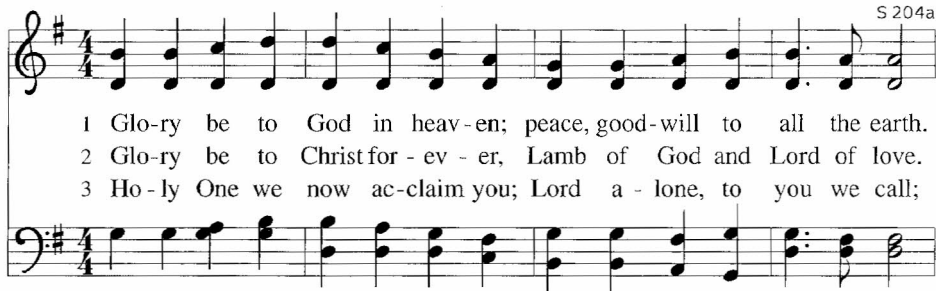
S 203

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

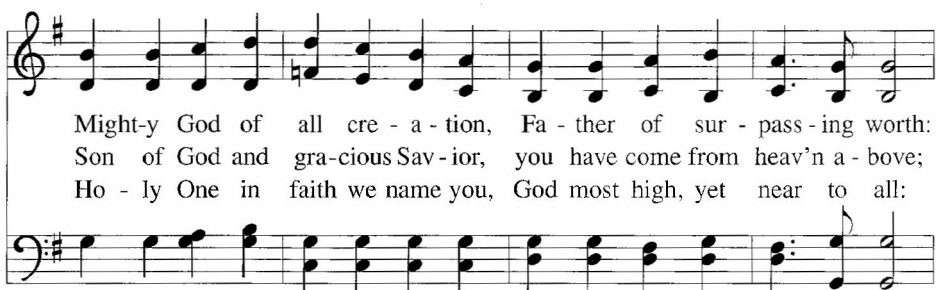
We come to hear your liv - ing word; it saves us from de - spair.  
Pour out your grace and make us whole that new life may be - gin.  
Re - new us with your sav - ing pow'r; cre - ate in us new hearts!

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

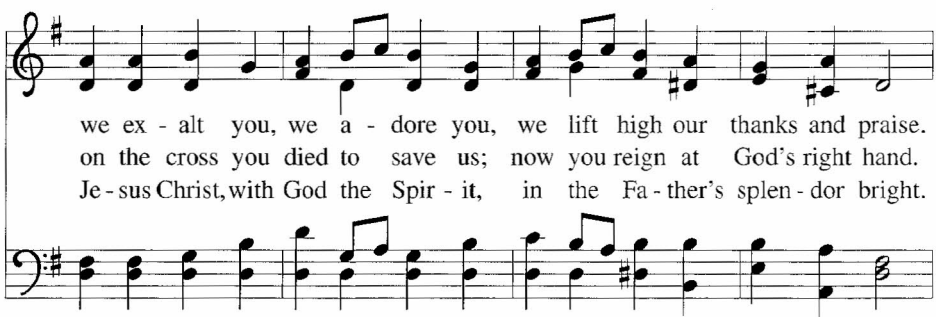
S 204a



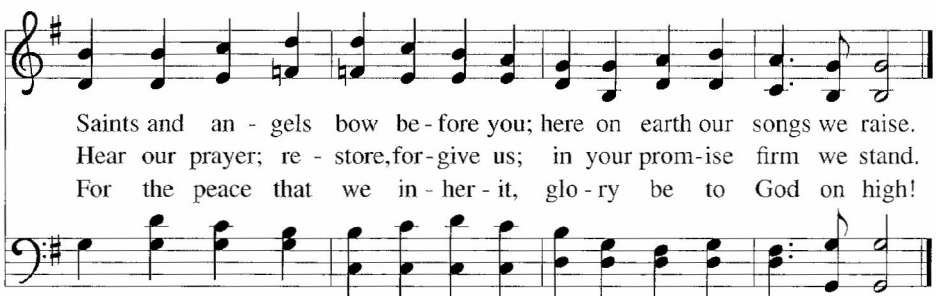
1 Glo-ry be to God in heav-en; peace, good-will to all the earth.  
2 Glo-ry be to Christ for - ev - er, Lamb of God and Lord of love.  
3 Ho - ly One we now ac-claim you; Lord a - lone, to you we call;



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



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



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

## **PRAYER OF THE DAY**

Let us pray.

**Almighty God, the resplendent light of your truth shines from the mountaintop into our hearts. Transfigure us by your beloved Son, and illumine the world with your image, through Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.**

## **FLC Choir**

### **First Reading:**

#### **2 Kings 2:1–12**

Now when the LORD was about to take Elijah up to heaven by a whirlwind, Elijah and Elisha were on their way from Gilgal. <sup>2</sup>Elijah said to Elisha, "Stay here; for the LORD has sent me as far as Bethel."

But Elisha said, "As the LORD lives, and as you yourself live, I will not leave you." So they went down to Bethel. <sup>3</sup>The company of prophets who were in Bethel came out to Elisha, and said to him, "Do you know that today the LORD will take your master away from you?" And he said, "Yes, I know; keep silent."

<sup>4</sup>Elijah said to him, "Elisha, stay here; for the LORD has sent me to Jericho." But he said, "As the LORD lives, and as you yourself live, I will not leave you." So they came to Jericho. <sup>5</sup>The company of prophets who were at Jericho drew near to Elisha, and said to him, "Do you know that today the LORD will take your master away from you?" And he answered, "Yes, I know; be silent."

<sup>6</sup>Then Elijah said to him, "Stay here; for the LORD has sent me to the Jordan." But he said, "As the LORD lives, and as you yourself live, I will not leave you." So the two of them went on. <sup>7</sup>Fifty men of the company of prophets also went, and stood at some distance from them, as they both were standing by the Jordan.

<sup>8</sup>Then Elijah took his mantle and rolled it up, and struck the water; the water was parted to the one side and to the other, until the two of them crossed on dry ground. <sup>9</sup>When they had crossed, Elijah said to Elisha, "Tell me what I may do for you, before I am taken from you." Elisha said, "Please let me inherit a double share of your spirit." <sup>10</sup>He responded, "You have asked a hard thing; yet, if you see me as I am being taken from you, it will be granted you; if not, it will not."

<sup>11</sup>As they continued walking and talking, a chariot of fire and horses of fire separated the two of them, and Elijah ascended in a whirlwind into heaven. <sup>12</sup>Elisha kept watching and crying out, "Father, father! The chariots of Israel and its horsemen!" But when he could no longer see him, he grasped his own clothes and tore them in two pieces.

**Psalm 50:1–6**

<sup>1</sup>The mighty one, God the LORD, has spoken; calling the earth from the rising of the sun to its setting.

<sup>2</sup>**Out of Zion, perfect in its beauty, God shines forth in glory.**

<sup>3</sup>Our God will come and will not keep silence; with a consuming flame before, and round about a raging storm.

<sup>4</sup>**God calls the heavens and the earth from above to witness the judgment of the people.**

<sup>5</sup>"Gather before me my loyal followers, those who have made a covenant with me and sealed it with sacrifice."

<sup>6</sup>**The heavens declare the rightness of God's cause, for it is God who is judge.**

**2<sup>nd</sup> Reading: 2 Corinthians 4:3–6**

<sup>3</sup>And even if our gospel is veiled, it is veiled to those who are perishing. <sup>4</sup>In their case the god of this world has blinded the minds of the unbelievers, to keep them from seeing the light of the gospel of the glory of Christ, who is the image of God. <sup>5</sup>For we do not proclaim ourselves; we proclaim Jesus Christ as Lord and ourselves as your slaves for Jesus' sake.

<sup>6</sup>For it is the God who said, "Let light shine out of darkness," who has shone in our hearts to give the light of the knowledge of the glory of God in the face of Jesus Christ.



# Word

## First Reading

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

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

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

## Psalm

*The psalm for the day is sung.*

## Second Reading

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

## Gospel Acclamation

*The assembly stands to welcome the gospel.*

S 205a

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

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

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

The Gospel of the Lord according to

**Mark 9:2-9**

**“Glory to you, O Lord”**

<sup>2</sup>Six days later, Jesus took with him Peter and James and John, and led them up a high mountain apart, by themselves. And he was transfigured before them, <sup>3</sup>and his clothes became dazzling white, such as no one on earth could bleach them.

<sup>4</sup>And there appeared to them Elijah with Moses, who were talking with Jesus. <sup>5</sup>Then Peter said to Jesus, "Rabbi, it is good for us to be here; let us make three dwellings, one for you, one for Moses, and one for Elijah." <sup>6</sup>He did not know what to say, for they were terrified. <sup>7</sup>Then a cloud overshadowed them, and from the cloud there came a voice, "This is my Son, the Beloved listen to him!"

<sup>8</sup>Suddenly when they looked around, they saw no one with them any more, but only Jesus. <sup>9</sup>As they were coming down the mountain, he ordered them to tell no one about what they had seen, until after the Son of Man had risen from the dead.

The gospel of the Lord.

**Praise to you, O Christ.**

**SERMON**

# How Good, Lord, to Be Here!

1 How good, Lord, to be here! Your glo - ry fills the night;  
2 How good, Lord, to be here, your beau - ty to be - hold  
3 Ful - fill - er of the past and hope of things to be,  
4 Be - fore we taste of death, we see your king - dom come;  
5 How good, Lord, to be here! Yet we may not re - main;

The first system of the musical score is written for a single melodic line on a treble clef staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The melody consists of eighth and quarter notes, with a final half note. The lyrics are aligned with the notes, with some words spanning across bar lines.

your face and gar - ments, like the sun, shine with un - bor - rowed light.  
where Mo - ses and E - li - jah stand, your mes - sen - gers of old.  
we hail your bod - y glo - ri - fied and our re - demp - tion see.  
we long to hold the vi - sion bright and make this hill our home.  
but since you bid us leave the mount, come with us to the plain.

The second system of the musical score continues the melody on a treble clef staff with the same key signature and time signature. It concludes with a double bar line. The lyrics continue from the first system, with some words spanning across bar lines.

Text: Joseph A. Robinson, 1858-1933, alt.

Music: POTSDAM, W. Mercer, *The Church Psalter and Hymn Book*, 1854

## **Nicene Creed**

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

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

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

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

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

**Amen.**

## **Prayers of The People**

Response after each prayer:

P: Lord, in your mercy,

**C: hear our prayer.**

## **SHARING of THE Peace**

The peace of Christ

be with you always.

**And also with you.**

## **Offering**

**Now Based on ELW #460 Charles W. Ore**

# Now *Now*

II - *f*  
I - *ff*  
Ped. - *f*

CHARLES W. ORE

♩ = M.M. 72

The first system of musical notation for the piece 'Now'. It consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. It contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef with a key signature of one flat (Bb) and a time signature of 6/8. It contains a bass line with eighth and sixteenth notes, some beamed together. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 6/8. It contains a bass line with eighth and sixteenth notes, some beamed together. A fermata is placed over the first measure of the middle staff.

The second system of musical notation for the piece 'Now'. It consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. It contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef with a key signature of one flat (Bb) and a time signature of 6/8. It contains a bass line with eighth and sixteenth notes, some beamed together. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 6/8. It contains a bass line with eighth and sixteenth notes, some beamed together. A fermata is placed over the first measure of the middle staff.

The third system of musical notation for the piece 'Now'. It consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. It contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef with a key signature of one flat (Bb) and a time signature of 6/8. It contains a bass line with eighth and sixteenth notes, some beamed together. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 6/8. It contains a bass line with eighth and sixteenth notes, some beamed together. A fermata is placed over the first measure of the middle staff.

The fourth system of musical notation for the piece 'Now'. It consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. It contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef with a key signature of one flat (Bb) and a time signature of 6/8. It contains a bass line with eighth and sixteenth notes, some beamed together. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 6/8. It contains a bass line with eighth and sixteenth notes, some beamed together. A fermata is placed over the first measure of the middle staff.

System 1: Treble and Bass staves. Treble staff has a piano (p) dynamic marking. The key signature has one flat (B-flat). The time signature is 6/8. The system contains four measures. The first measure has a piano (p) dynamic marking. The second measure has a piano (p) dynamic marking. The third measure has a piano (p) dynamic marking. The fourth measure has a piano (p) dynamic marking. The system ends with a repeat sign.

System 2: Treble and Bass staves. Treble staff has a piano (p) dynamic marking. The key signature has one flat (B-flat). The time signature is 6/8. The system contains four measures. The first measure has a piano (p) dynamic marking. The second measure has a piano (p) dynamic marking. The third measure has a piano (p) dynamic marking. The fourth measure has a piano (p) dynamic marking. The system ends with a repeat sign.

System 3: Treble and Bass staves. Treble staff has a piano (p) dynamic marking. The key signature has one flat (B-flat). The time signature is 6/8. The system contains four measures. The first measure has a piano (p) dynamic marking. The second measure has a piano (p) dynamic marking. The third measure has a piano (p) dynamic marking. The fourth measure has a piano (p) dynamic marking. The system ends with a repeat sign.

System 4: Treble and Bass staves. Treble staff has a piano (p) dynamic marking. The key signature has one flat (B-flat). The time signature is 6/8. The system contains four measures. The first measure has a piano (p) dynamic marking. The second measure has a piano (p) dynamic marking. The third measure has a piano (p) dynamic marking. The fourth measure has a piano (p) dynamic marking. The system ends with a repeat sign.

This musical score is for a piano piece, spanning measures 1 through 12. It is written in a key with one flat (B-flat) and a 9/8 time signature. The score is organized into four systems, each containing three staves: a grand staff (treble and bass clef) and a separate bass staff. The notation includes various musical elements such as eighth and sixteenth notes, rests, and chords. Measure numbers 12, 12, and 9 are indicated at the end of the first, second, and third systems respectively. Performance markings include "slight rit." (slight ritardando) above the grand staff in measure 10 and "a tempo" above the grand staff in measure 11. The final measure (12) is marked with "rit." (ritardando) and a dashed line. The score concludes with a double bar line in measure 12.

12

12

12

9

slight rit.

I a tempo

rit. ---

First system of musical notation. The top staff is in treble clef with a 6/8 time signature and a key signature of one flat (B-flat). It contains two measures of music, each with a fermata over the final note. The bottom staff is in bass clef with a 6/8 time signature and a key signature of one flat. It contains two measures of music, each with a fermata over the final note. The tempo marking *tempo I* is written above the first measure of the top staff. The fingerings *II* and *I* are indicated above the first notes of the top and bottom staves, respectively.

Second system of musical notation. The top staff is in treble clef with a 6/8 time signature and a key signature of one flat. It contains two measures of music, each with a fermata over the final note. The bottom staff is in bass clef with a 6/8 time signature and a key signature of one flat. It contains two measures of music, each with a fermata over the final note. The tempo marking *tempo I* is written above the first measure of the top staff. The fingerings *II* and *I* are indicated above the first notes of the top and bottom staves, respectively. The instruction *Play as legato as* is written above the second measure of the top staff.

Third system of musical notation. The top staff is in treble clef with a 6/8 time signature and a key signature of one flat. It contains two measures of music, each with a fermata over the final note. The bottom staff is in bass clef with a 6/8 time signature and a key signature of one flat. It contains two measures of music, each with a fermata over the final note. The tempo marking *tempo I* is written above the first measure of the top staff. The instruction *possible* is written above the first measure of the top staff.

Fourth system of musical notation. The top staff is in treble clef with a 6/8 time signature and a key signature of one flat. It contains two measures of music, each with a fermata over the final note. The bottom staff is in bass clef with a 6/8 time signature and a key signature of one flat. It contains two measures of music, each with a fermata over the final note. The tempo marking *tempo I* is written above the first measure of the top staff. The instruction *slight rit.* is written above the first measure of the top staff. The instruction *a tempo* is written above the second measure of the top staff. The instruction *rit.* is written above the third measure of the top staff.



Fsus F Dm Gm C Am Gm Dm C

Now the si - lence Now the peace Now the emp - ty hands up - lift - ed

Fsus F Dm Gm C Am Gm Dm Gm Eb

Now the kneel - ing Now the plea Now the Fa - ther's arms in wel - come

F Bb Gm Cm F Bb F Gm F Cm

Now the hear - ing Now the pow'r Now the ves - sel brimmed for pour - ing

F Bb Gm Cm F Bb F Gm C

Now the bod - y Now the blood Now the joy - ful cel - e - bra - tion

Fsus F Dm Gm C Am Gm Dm C Gm

Now the wed - ding Now the songs Now the heart for - giv - en leap - ing

Detailed description: This system contains the first line of music. The treble staff has a key signature of one flat (Bb) and a common time signature. Chords are indicated above the staff: Fsus, F, Dm, Gm, C, Am, Gm, Dm, C, and Gm. The melody consists of eighth and quarter notes. The bass staff provides harmonic support with chords and some moving lines. The lyrics are written below the treble staff.

F Gm C Gm<sup>7</sup> F Gm C Gm<sup>7</sup>

Now the Spir - it's vis - i - ta - tion Now the Son's e - piph - a - ny

Detailed description: This system contains the second line of music. The treble staff continues with chords: F, Gm, C, Gm<sup>7</sup>, F, Gm, C, and Gm<sup>7</sup>. The melody and bass line continue. The lyrics are: "Now the Spir - it's vis - i - ta - tion Now the Son's e - piph - a - ny".

F Gm Gm<sup>7</sup> Dm C Gm C Gm C

Now the Fa - ther's bless - ing Now Now Now

Detailed description: This system contains the third line of music. The treble staff has chords: F, Gm, Gm<sup>7</sup>, Dm, C, Gm, C, Gm, and C. The melody and bass line continue. The lyrics are: "Now the Fa - ther's bless - ing Now Now Now".

# Hymn # 186

## Create in Me a Clean Heart

Richard W. Hillert

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

The first system of music is in G major (one flat) and 4/4 time. It consists of a treble and bass staff. The treble staff begins with a quarter rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The bass staff begins with a half note G, followed by a half note B, a half note D, a half note F, and a half note G. The lyrics are written below the treble staff.

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

The second system of music continues the melody. The treble staff has a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The bass staff has a half note G, a half note B, a half note D, a half note F, and a half note G. The lyrics are written below the treble staff.

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

The third system of music continues the melody. The treble staff has a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The bass staff has a half note G, a half note B, a half note D, a half note F, and a half note G. The lyrics are written below the treble staff.

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

The fourth system of music continues the melody. The treble staff has a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The bass staff has a half note G, a half note B, a half note D, a half note F, and a half note G. The lyrics are written below the treble staff.

## Create in Me a Clean Heart

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

The first system of the musical score is written in G major (one flat) and 7/4 time. It consists of a vocal melody in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The system concludes with a double bar line.

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

The second system continues the musical score in the same key and time signature. The vocal melody resumes with a quarter note, followed by eighth and quarter notes. The piano accompaniment continues with its eighth-note bass line and chords. The system ends with a double bar line.

**OFFERTORY PRAYER**

**THE GREAT THANKSGIVING**

The Lord be with you.

**And also with you.**

Lift up your hearts.

**We lift them to the Lord.**

Let us give thanks  
to the Lord our God.

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

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

*The presiding minister continues:*

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

S 207

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

The first system of the musical score is in 6/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "Ho - ly, ho - ly, ho - ly Lord, God of pow-er and might,"

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

The second system of the musical score continues the melody and accompaniment. The lyrics are: "heav'n and earth are full of your glo-ry. Ho-san-na in the high-est."

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

The third system of the musical score concludes the hymn. The lyrics are: "Bless-ed is he who comes in the name of the Lord. Ho -"



*The presiding minister continues, using one of the following or another appropriate form.*

**OR**

I  
You are indeed holy, almighty and merciful God. You are most holy, and great is the majesty of your glory.

You so loved the world that you gave your only Son, so that everyone who believes in him may not perish but have eternal life.

We give you thanks for his coming into the world to fulfill for us your holy will and to accomplish all things for our salvation.

*Continue on the following page.*

II  
In the night in which he was betrayed, our Lord Jesus took bread, and gave thanks; broke it, and gave it to his disciples, saying: Take and eat; this is my body, given for you. Do this for the remembrance of me.

Again, after supper, he took the cup, gave thanks, and gave it for all to drink, saying: This cup is the new covenant in my blood, shed for you and for all people for the forgiveness of sin. Do this for the remembrance of me.

*Continue with the Lord's Prayer (p. 176 [208]).*

## **THE LORD'S PRAYER**

Our Father, who art in heaven, hallowed be thy name, thy Kingdom come, thy will be done, on earth as it is in heaven. Give us this day our daily bread; and forgive us our trespasses, as we forgive those who trespass against us; And lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, forever and ever.

Amen.

## **Invitation to Communion**



"Lamb of God" may be sung.

S 208

1 O Lamb of God, you bear the sin of all the world a - way;  
2 O Lamb of God, you bear the sin of all the world a - way;  
3 O Lamb of God, you bear the sin of all the world a - way;

you suf-fered death our lives to save: have mer-cy now, we pray.  
you set us free from guilt and grave: have mer-cy now, we pray.  
e - ter-nal peace with God you made: give us your peace, we pray.

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

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

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

1 F to Eb

2

3

The musical score is written for piano. The first system consists of three measures. Measure 1 is marked '1 F to Eb' and shows a key signature change from one flat (Bb) to two flats (Bb, Eb). Measure 2 is marked '2' and shows a common time signature change from C to C. Measure 3 is marked '3' and shows a time signature change from C to 3/4. The second system consists of three measures. The music is written for piano with treble and bass staves. The first system has a key signature of one flat (Bb) and a common time signature (C). The second system has a key signature of two flats (Bb, Eb) and a common time signature (C).

# Let Us Break Bread Together

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

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

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

This system contains the second line of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the treble staff, with three parts indicated by the words 'let us'.

## *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. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

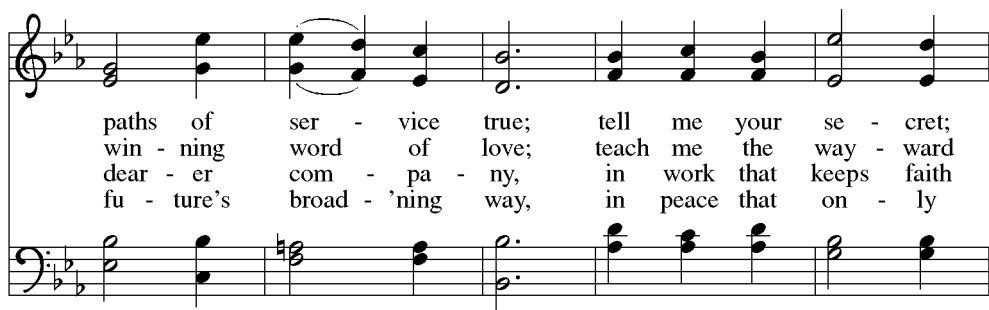
sun, O Lord, have mer - cy on me.

This system contains the second line of the Refrain. It continues the melody and accompaniment from the first line of the Refrain. The lyrics are written below the treble staff.

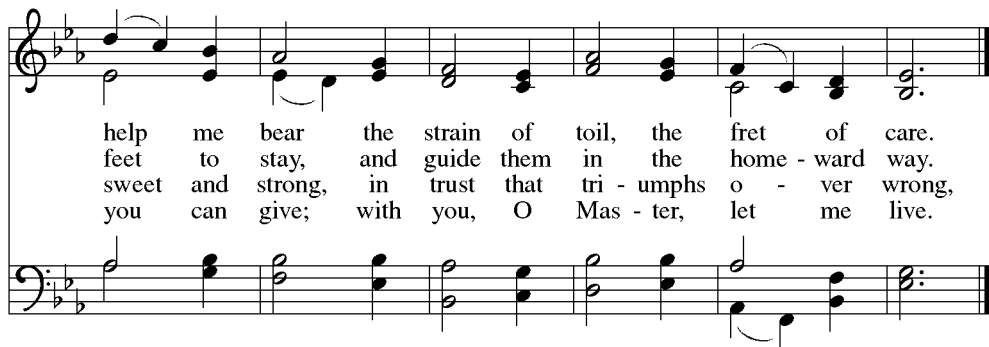
# O Master, Let Me Walk with You



1 O Mas - ter, let me walk with you in low - ly  
 2 Help me the slow of heart to move by some clear,  
 3 Teach me your pa - tience; share with me a clos - er,  
 4 In hope that sends a shin - ing ray far down the



paths of ser - vice true; tell me your se - cret;  
 win - ning word of love; teach me the way - ward  
 dear - er com - pa - ny, in work that keeps faith  
 fu - ture's broad - 'ning way, in peace that on - ly



help me bear the strain of toil, the fret of care.  
 feet to stay, and guide them in the home - ward way.  
 sweet and strong, in trust that tri - umphs o - ver wrong,  
 you can give; with you, O Mas - ter, let me live.

1 E<sup>b</sup> to F

2

Musical score for piano, measures 1 to 2. The score is written for two staves (treble and bass clef) in a key signature of two flats (B-flat and E-flat). The time signature is common time (C). The first measure (labeled 1) shows a melodic line in the treble staff starting on G4, moving to A4, B-flat4, and C5, with a half note G4 in the bass staff. The second measure (labeled 2) shows a melodic line in the treble staff starting on D5, moving to E5, F5, and G5, with a half note D5 in the bass staff. The key signature changes from two flats to one flat (B-flat) at the start of measure 2.

# O Savior, Precious Savior

1 O Sav - ior, pre - cious Sav - ior, whom yet un - seen we love;  
 2 O bring - er of sal - va - tion, who won - drous - ly hast wrought,  
 3 In thee all full - ness dwell - eth, all grace and pow'r di - vine;  
 4 Oh, grant the con - sum - ma - tion of this our song a - bove,

O name of might and fa - vor, all oth - er names a - bove:  
 thy - self the rev - e - la - tion of love be - yond our thought:  
 the glo - ry that ex - cel - leth, O Son of God, is thine.  
 in end - less ad - o - ra - tion and ev - er - last - ing love;

we wor - ship thee; we bless thee; to thee a - lone we sing;  
 we wor - ship thee; we bless thee; to thee a - lone we sing;  
 We wor - ship thee; we bless thee; to thee a - lone we sing;  
 then shall we praise and bless thee where per - fect prais - es ring,

we praise thee and con - fess thee, our ho - ly Lord and King.  
 we praise thee and con - fess thee, our gra - cious Lord and King.  
 we praise thee and con - fess thee, our glo - rious Lord and King.  
 and ev - er - more con - fess thee, our Sav - ior and our King!

**Post**

**Communion Prayer**

**Blessing and**

**Benediction**

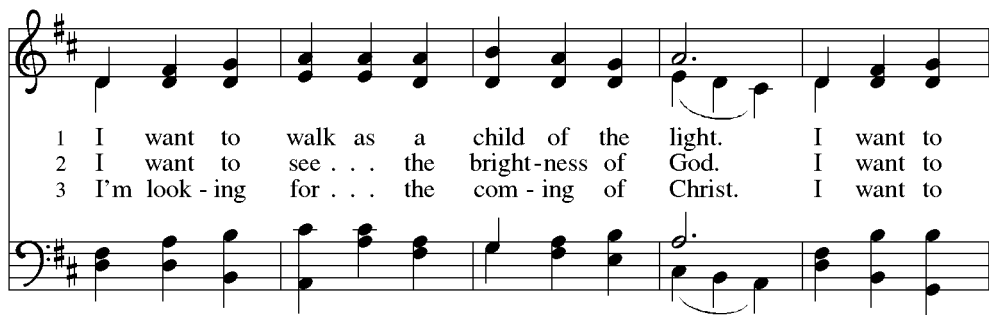
Hymn

Go in peace.

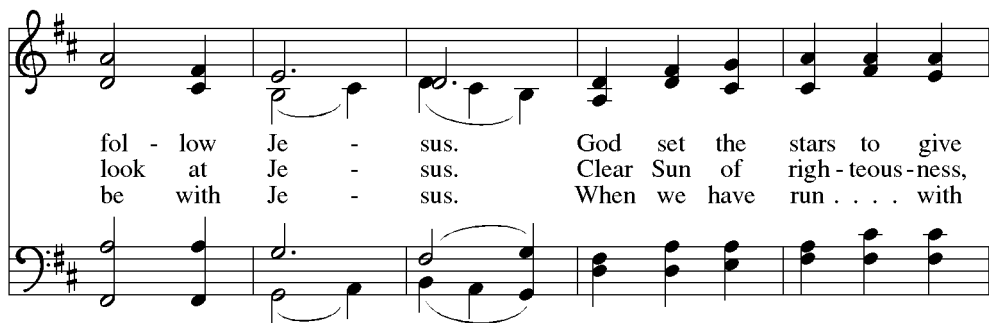
Serve the Lord.

**Thanks be to God.**


# I Want to Walk as a Child of the Light



1 I want to walk as a child of the light. I want to  
2 I want to see . . . the bright-ness of God. I want to  
3 I'm look - ing for . . . the com - ing of Christ. I want to



fol - low Je - sus. God set the stars to give  
look at Je - sus. Clear Sun of righ - teous-ness,  
be with Je - sus. When we have run . . . with



light to the world. The star of my life is Je - sus.  
shine on my path, and show me the way to the Fa - ther.  
pa - tience the race, we shall know the joy of Je - sus.



*Refrain*

In him there is no dark-ness at all. The night and the

This block contains the first line of the musical score. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

day are both a - like. The Lamb is the light of the

This block contains the second line of the musical score. It continues the melody and accompaniment from the first line. The lyrics are written below the treble staff.

cit - y of God. Shine in my heart, Lord Je - sus.

This block contains the third line of the musical score. It concludes the refrain with a double bar line. The lyrics are written below the treble staff.

Text: Kathleen Thomerson, b. 1934  
Music: HOUSTON, Kathleen Thomerson  
Text and music © 1970, 1975 Celebration.

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## ADULATION

1¼ minutes

Sw. Found. 8', 4'

Gt. Full 8', 4', 2', Sw. to Gt. 8', 4'

Ped. Full 16', 8', Sw. to Ped.

A# 12 6654 500

A# 46 8878 654

Ped. 55

ROBERT J. HUGHES

Joyfully  $\text{♩} = 84$ 

*f* Gt. *cresc.*

*ff* *dim. poco a poco*

*(f)* *(mf)* Sw.



First system of music. Treble and bass staves for piano. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of chords and single notes, with dynamic markings *(mp)* and *p*. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a series of chords and single notes, with dynamic markings *(mp)* and *p*. A third staff, also in bass clef and key signature, contains a series of single notes.



Second system of music. Treble and bass staves for piano. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of chords and single notes, with dynamic markings *mf* and *Gt.*. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a series of chords and single notes. A third staff, also in bass clef and key signature, contains a series of single notes.



Third system of music. Treble and bass staves for piano. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of chords and single notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a series of chords and single notes. A third staff, also in bass clef and key signature, contains a series of single notes.



Fourth system of music. Treble and bass staves for piano. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a series of chords and single notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a series of chords and single notes. A third staff, also in bass clef and key signature, contains a series of single notes.

*cresc. poco a poco*

The musical score is written for piano and guitar. It is in G major (one sharp) and 4/4 time. The score is divided into four systems. The first system features a piano part with a treble and bass staff, and a guitar part with a bass staff. The tempo/mood is marked 'cresc. poco a poco'. The second and third systems continue the piano part. The fourth system introduces a guitar part with a treble staff, marked with a box and 'Gt.'. The piano part consists of a melody in the treble staff and a bass line in the bass staff. The guitar part consists of a bass line in the bass staff and a melody in the treble staff.

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The music features chords and single notes. A dynamic marking *f* is present in the first measure of the treble staff.

Second system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The music features chords and single notes. A dynamic marking *cresc. e molto rit.* is present in the first measure of the treble staff. A dynamic marking *ff* as fast as possible is present in the second measure of the treble staff, with a circled *Sw.* below it. An *8va* marking is present above the treble staff in the second measure.

Third system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The music features chords and single notes. A dynamic marking *loco* is present in the first measure of the treble staff. A tempo marking *Presto* ( $\text{♩} = 132$ ) is present in the first measure of the treble staff. A dynamic marking *cresc.* is present in the second measure of the treble staff.

Fourth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The music features chords and single notes. A dynamic marking *fff* is present in the first measure of the treble staff, with a circled *Gt.* below it. A dynamic marking *rit.* is present in the second measure of the treble staff.