

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

To Dr. Charles Brown of NTSU
MORNING HYMN

2¼ minutes

JAMES PETHEL

Sw. Found. 8', 4'

$\text{A}\sharp$ 00 5333 200

Gt. Found. 8', 4', Sw. to Gt.

$\text{A}\sharp$ 01 7657 321

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

Ped. 43

Flowingly, with movement $\text{♩} = \text{ca. } 96$

Flowingly, with movement $\text{♩} = \text{ca. } 96$

mp Gt. *cresc.*

mf

dim.

mp Sw. *mp* Gt.

First system of a musical score. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The top staff begins with a *cresc.* marking. The bottom staff has a *f* marking. The music consists of eighth and sixteenth notes in the treble and quarter notes in the bass.

Second system of a musical score. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has two sharps. The top staff has a *dim.* marking followed by a *mf* marking. There are two *Sw.* (Swell) markings, each preceded by a circle symbol, and two *Gt.* (Guitar) markings, each preceded by a square symbol. The music features chords and single notes in both staves.

Third system of a musical score. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has two sharps. The top staff has a *mp* marking followed by a *Sw.* (Swell) marking. The bottom staff has a *rit.* (ritardando) marking. The system concludes with the marking *a tempo* and *legato*. The music includes chords and single notes.

Fourth system of a musical score. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature has two sharps. The music consists of eighth and sixteenth notes in the treble and quarter notes in the bass, with some phrasing slurs.

First system of musical notation. The top staff (treble clef) contains a series of chords and single notes, including a whole note chord with a fermata. The middle staff (bass clef) contains a whole note chord with a fermata. The bottom staff (bass clef) contains a whole note chord with a fermata.

Second system of musical notation. The top staff (treble clef) contains a series of chords and single notes, including a whole note chord with a fermata. The middle staff (bass clef) contains a whole note chord with a fermata. The bottom staff (bass clef) contains a whole note chord with a fermata.

Third system of musical notation. The top staff (treble clef) contains a series of chords and single notes, including a whole note chord with a fermata. The middle staff (bass clef) contains a whole note chord with a fermata. The bottom staff (bass clef) contains a whole note chord with a fermata. Dynamics include *mp* and *f*. A guitar part is indicated by a box labeled "Gt.".

Fourth system of musical notation. The top staff (treble clef) contains a series of chords and single notes, including a whole note chord with a fermata. The middle staff (bass clef) contains a whole note chord with a fermata. The bottom staff (bass clef) contains a whole note chord with a fermata. Dynamics include *cresc.*



First system of musical notation. The top staff (treble clef) contains a melodic line with a slur over the first four measures and a fermata in the fifth. The bottom staff (bass clef) contains a bass line with a slur over the first four measures and a fermata in the fifth. A dynamic marking *ff* is present in the third measure of the bass line.



Second system of musical notation. The top staff (treble clef) contains a melodic line with a slur over the first four measures and a fermata in the fifth. The bottom staff (bass clef) contains a bass line with a slur over the first four measures and a fermata in the fifth.



Third system of musical notation. The top staff (treble clef) contains a melodic line with a slur over the first four measures and a fermata in the fifth. The bottom staff (bass clef) contains a bass line with a slur over the first four measures and a fermata in the fifth. A dynamic marking *f* is present in the third measure of the bass line.



Fourth system of musical notation. The top staff (treble clef) contains a melodic line with a slur over the first four measures and a fermata in the fifth. The bottom staff (bass clef) contains a bass line with a slur over the first four measures and a fermata in the fifth.

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.

In the Cross of Christ I Glory



1 In the cross of Christ I glo - ry, tow'r - ing
 2 When the woes of life o'er - take me, hopes de -
 3 When the sun of bliss is beam-ing light and
 4 Bane and bless - ing, pain and plea - sure, by the



o'er the wrecks of time. All the light of
 ceive, and fears an - noy, nev - er shall the
 love up - on my way, from the cross the
 cross are sanc - ti - fied; peace is there that



sa - cred sto - ry gath - ers round its head sub - lime.
 cross for - sake me; lo, it glows with peace and joy.
 ra - diance stream-ing adds more lus - ter to the day.
 knows no mea - sure, joys that through all time a - bide.

Gathering Song

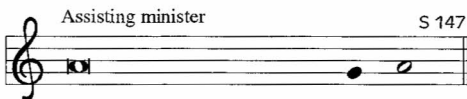
The time of gathering song may be brief or extended, and may include one or more of the following: hymns, psalms; a Kyrie; a canticle of praise.

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.



In peace, let us pray to the Lord.

Assembly

Lord, have mer - cy.

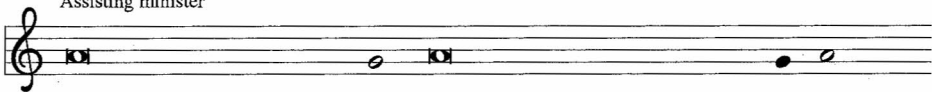


For the peace from a-bove, and for our sal - vation, let us pray to the Lord.

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.

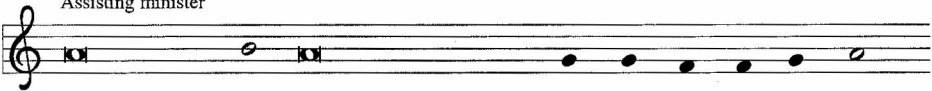
Assembly



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.

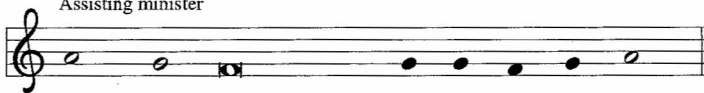
Assembly



Lord, have mer - cy.



Assisting minister



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

Assembly



A - men.



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

Assisting minister

S 148



Glo-ry to God in the high-est, and peace to God's peo-ple on earth.

All



Lord God, heav-en-ly King, al-might-y God and



Fa-ther, we wor-ship you, we give you thanks, we



praise you for your glo-ry. Lord Je-sus Christ, on-ly



Son of the Fa-ther, Lord God, Lamb of God, you

This system contains the first two measures of the hymn. The vocal melody is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal staff.

take a-way the sin of the world: have mer - cy on

This system contains the next two measures of the hymn. The musical notation continues with the same key signature and time signature. The lyrics are written below the vocal staff.

us; you are seat - ed at the right hand of the

This system contains the final two measures of the hymn. The musical notation continues with the same key signature and time signature. The lyrics are written below the vocal staff.

Fa-ther: re - ceive our prayer. For you a-lone are the

This system contains the first two staves of music. The vocal melody is on a treble clef staff with a key signature of two sharps (F# and C#). The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff. The music consists of eight measures, ending with a quarter rest in the vocal line.

Ho - ly One, you a-lone are the Lord, you a -

This system contains the next two staves of music. The vocal melody continues on the treble clef staff. The piano accompaniment continues on the grand staff. The lyrics are written below the vocal staff. The music consists of eight measures, ending with a quarter note in the vocal line.

lone are the Most High, Je - sus Christ, with the Ho - ly Spir - it,

This system contains the next two staves of music. The vocal melody continues on the treble clef staff. The piano accompaniment continues on the grand staff. The lyrics are written below the vocal staff. The music consists of eight measures, with a time signature change from 4/4 to 3/2 in the final measure.

in the glo - ry of God the Fa-ther. A - men.

This system contains the final two staves of music. The vocal melody continues on the treble clef staff. The piano accompaniment continues on the grand staff. The lyrics are written below the vocal staff. The music consists of eight measures, with a time signature change from 3/2 to 4/4 in the final measure, and ends with a double bar line.

Prayer of the Day

Let us pray.

A brief silence is kept before the prayer.

O God, by the passion of your blessed Son you made an instrument of shameful death to be for us the means of life. Grant us so to glory in the cross of Christ that we may gladly suffer shame and loss for the sake of your Son, Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever.

FLC Choir

First Reading:

Genesis 17:1–7, 15–16

When Abram was ninety-nine years old, the LORD appeared to Abram, and said to him, "I am God Almighty; walk before me, and be blameless. ²And I will make my covenant between me and you, and will make you exceedingly numerous." ³Then Abram fell on his face; and God said to him,

⁴"As for me, this is my covenant with you: You shall be the ancestor of a multitude of nations. ⁵No longer shall your name be Abram, but your name shall be Abraham; for I have made you the ancestor of a multitude of nations. ⁶I will make you exceedingly fruitful; and I will make nations of you, and kings shall come from you. ⁷I will establish my covenant between me and you, and your offspring after you throughout their generations, for an everlasting covenant, to be God to you and to your offspring after you. ¹⁵God said to Abraham, "As for Sarai your wife, you shall not call her Sarai, but Sarah shall be her name. ¹⁶I will bless her, and moreover I will give you a son by her. I will bless her, and she shall give rise to nations; kings of peoples shall come from her."

Psalm 22:23–31

²³You who fear the LORD, give praise! All you of Jacob's line, give glory. Stand in awe of the LORD, all you offspring of Israel.

²⁴For the LORD does not despise nor abhor the poor in their poverty; neither is the LORD's face hidden from them; but when they cry out, the LORD hears them.

²⁵From you comes my praise in the great assembly; I will perform my vows in the sight of those who fear the LORD.

²⁶The poor shall eat and be satisfied, Let those who seek the LORD give praise! May your hearts live forever!

²⁷All the ends of the earth shall remember and turn to the LORD; all the families of nations shall bow before God.

²⁸For dominion belongs to the LORD, who rules over the nations.

²⁹Indeed, all who sleep in the earth shall bow down in worship; all who go down to the dust, though they be dead, shall kneel before the LORD.

³⁰**Their descendants shall serve the LORD, whom they shall proclaim to generations to come.**

³¹They shall proclaim God's deliverance to a people yet unborn, saying to them, "The LORD has acted!"

Second Reading:

Romans 4:13–25

¹³For the promise that he would inherit the world did not come to Abraham or to his descendants through the law but through the righteousness of faith. ¹⁴If it is the adherents of the law who are to be the heirs, faith is null and the promise is void. ¹⁵For the law brings wrath; but where there is no law, neither is there violation.

¹⁶For this reason it depends on faith, in order that the promise may rest on grace and be guaranteed to all his descendants, not only to the adherents of the law but also to those who share the faith of Abraham (for he is the father of all of us, ¹⁷as it is written, "I have made you the father of many nations") — in the presence of the God in whom he believed, who gives life to the dead and calls into existence the things that do not exist.

¹⁸Hoping against hope, he believed that he would become "the father of many nations," according to what was said, "So numerous shall your descendants be." ¹⁹He did not weaken in faith when he considered his own body, which was already as good as dead (for he was about a hundred years old), or when he considered the barrenness of Sarah's womb. ²⁰No distrust made him waver concerning the promise of God, but he grew strong in his faith as he gave glory to God,

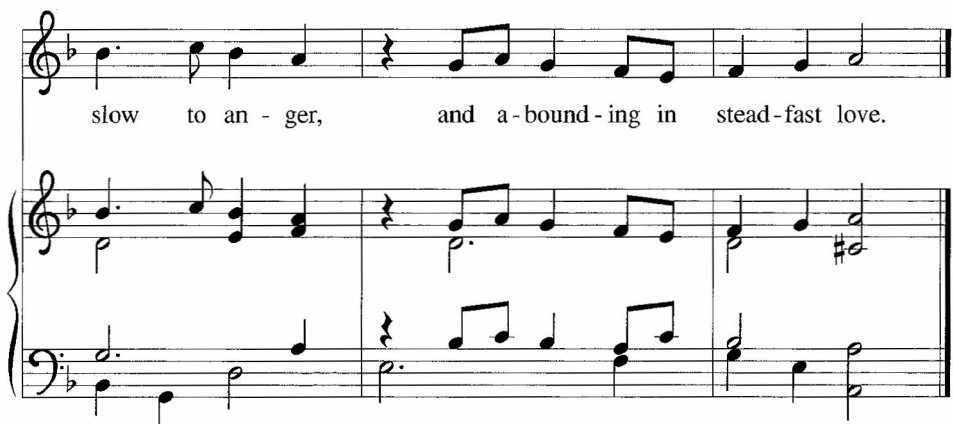
²¹being fully convinced that God was able to do what he had promised. ²²Therefore his faith "was reckoned to him as righteousness." ²³Now the words, "it was reckoned to him," were written not for his sake alone, ²⁴but for ours also. It will be reckoned to us who believe in him who raised Jesus our Lord from the dead, ²⁵who was handed over to death for our trespasses and was raised for our justification.

During Lent:

S151b



Re - turn to the Lord, your God, for he is gra - cious and mer-ci - ful,



slow to an - ger, and a - bound - ing in stead - fast love.

Gospel

The gospel is announced: The holy gospel according to _____.

Glory to you, O Lord.

The gospel is proclaimed, concluding: The gospel of the Lord.

Praise to you, O Christ.

Sermon

The assembly is seated. Silence for reflection follows the sermon.

Hymn of the Day

The assembly stands to proclaim the word of God in song.

GOSPEL Reading

The holy gospel according to

Mark 8:31-38

Glory to you, O Lord.

³¹Then he began to teach them that the Son of Man must undergo great suffering, and be rejected by the elders, the chief priests, and the scribes, and be killed, and after three days rise again. ³²He said all this quite openly. And Peter took him aside and began to rebuke him.

³³But turning and looking at his disciples, he rebuked Peter and said, "Get behind me, Satan! For you are setting your mind not on divine things but on human things."

³⁴He called the crowd with his disciples, and said to them, "If any want to become my followers, let them deny themselves and take up their cross and follow me. ³⁵For those who want to save their life will lose it, and those who lose their life for my sake, and for the sake of the gospel, will save it.

³⁶For what will it profit them to gain the whole world and forfeit their life? ³⁷Indeed, what can they give in return for their life? ³⁸Those who are ashamed of me and of my words in this adulterous and sinful generation, of them the Son of Man will also be ashamed when he comes in the glory of his Father with the holy angels."

The gospel of the Lord.

Praise to you, O Christ.

SERMON

Jesus, Keep Me Near the Cross

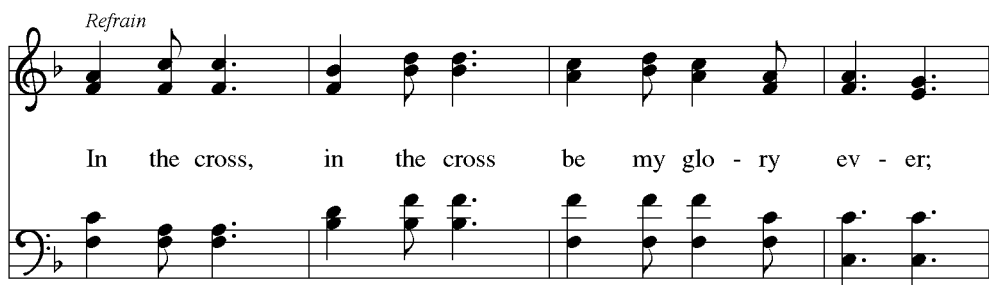


1 Je - sus, keep me near the cross, there's a pre - cious foun - tain;
 2 Near the cross, a trem - bling soul, love and mer - cy found me;
 3 Near the cross! O Lamb of God, bring its scenes be - fore me;
 4 Near the cross I'll watch and wait, hop - ing, trust - ing ev - er,



free to all, a heal - ing stream flows from Cal - v'ry's moun - tain.
 there the bright and morn - ing star sheds its beams a - round me.
 help me walk from day to day with its shad - ow o'er me.
 till I reach the gold - en strand just be - yond the riv - er.

Refrain



In the cross, in the cross be my glo - ry ev - er;



till my ran - somed soul shall find rest be - yond the riv - er.

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.

BEHOLD THE LAMB OF GOD

2½ minutes

Sw. Soft Strings 8', 4'

Gt. Gamba 8' *flauto*

Ped. Light 16', Sw. to Ped. Ped. 41, Chorus ad lib.

JOHN DURO

Based on the hymn

by S. S. Wesley, 1810-1876

+ Light Vib

Andante ♩ = 56 *mp* ☐ Gt.

p ☐ Sw.

rall.

mp ☐ Sw.

a tempo

mf ☐ Gt. Solo Reed 8'

mf G Gt. Add Diap. cresc.

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has three flats. The first staff begins with a *mf* dynamic and a box containing the letter 'G', followed by the instruction 'Gt. Add Diap.'. A *cresc.* marking appears later in the staff. The music consists of eighth and sixteenth notes.

f A Gt. Full mf G Gt. Add Diap.

This system contains the next two staves. The top staff begins with a *f* dynamic and a box containing the letter 'A', followed by 'Gt. Full'. The bottom staff begins with a *mf* dynamic and a box containing the letter 'G', followed by 'Gt. Add Diap.'. The music continues with various note values and rests.

Ped. Full 16'

Ped. 81

Lento $\text{♩} = 52$ D# Gt. Solo Reed 8'

p Sw.

This system contains the third and fourth staves. The tempo is marked **Lento** with a quarter note equal to 52 beats. The top staff begins with a *p* dynamic and a box containing 'Sw.'. The bottom staff begins with a *mf* dynamic and a box containing 'D#', followed by 'Gt. Solo Reed 8''. There is a handwritten 'mf' and some scribbles over the middle of the system.

Ped. Light 16' only

Ped. 41

dim.

This system contains the fifth and sixth staves. The top staff begins with a *dim.* marking. The music concludes with a final cadence in both staves.

Let the Vineyards Be Fruitful

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

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

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

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

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

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

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, and then a series of eighth notes: B4, C5, D5, E5, F5, G5. 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 piece. It follows the same key signature and time signature as the first system. The vocal line continues with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, D5, E5, F5, G5. The piano accompaniment continues with the same eighth-note pattern in the right hand and the active bass line in the left hand. 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

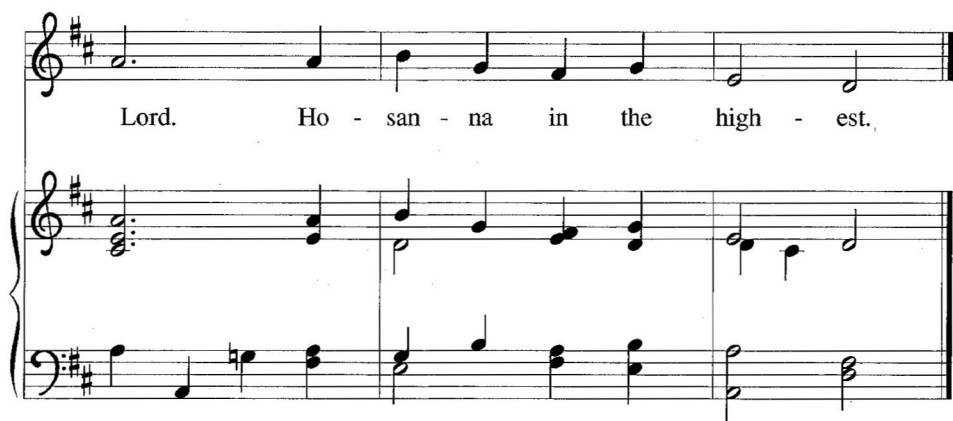
This system contains the first two measures of the hymn. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are 'pow'r and might, heav'n and earth are full of your'. The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both with the same key signature and time signature. The right hand plays chords and single notes, while the left hand plays a steady bass line.

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

This system contains the next two measures. The vocal line continues with 'glo - ry. Ho - san - na in the high - est.'. The piano accompaniment continues with the same instrumental parts. The time signature changes from common time to 3/2 time in the second measure of this system.

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

This system contains the final two measures. The vocal line concludes with 'Bless - ed is he who comes in the name of the'. The piano accompaniment continues with the same instrumental parts. The time signature changes from 3/2 time back to common time in the second measure of this system.



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 various 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 various 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 has 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' at the beginning.

Musical notation for exercise 2, in 3/4 time. The key signature has one sharp (F#). The notation consists of two staves. The upper staff contains a melody starting on D4, moving to E4, and then to F#4. The lower staff contains a bass line starting on D3, moving to E3, and then to F#3. The exercise is marked with a '2' at the beginning.

Let Us Break Bread Together

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

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

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

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

Refrain

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

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

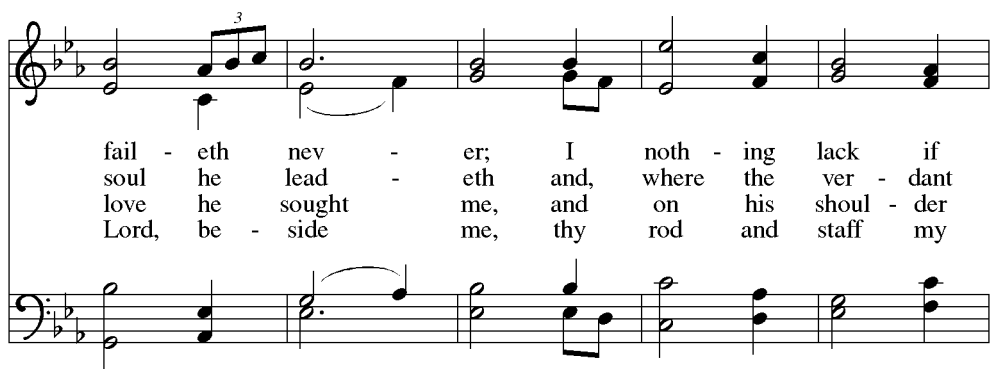
sun, O Lord, have mer - cy on me.

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

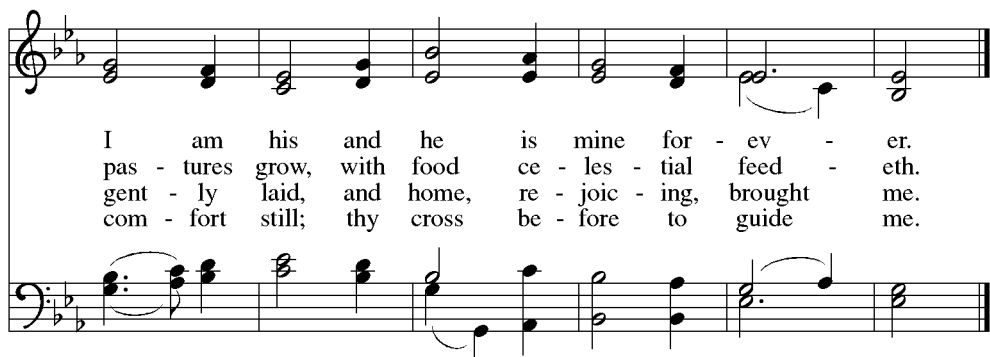
The King of Love My Shepherd Is



1 The King of love my shep - herd is, whose good - ness
 2 Where streams of liv - ing wa - ter flow, my ran - somed
 3 Per - verse and fool - ish oft I strayed, but yet in
 4 In death's dark vale I fear no ill, with thee, dear



fail - eth nev - er; I noth - ing lack if
 soul - he lead - eth and, where the ver - dant
 love he sought me, and on his shoul - der
 Lord, be - side me, thy rod and staff my



I am his and he is mine for - ev - er.
 pas - tures grow, with food ce - les - tial feed - eth.
 gent - ly laid, and home, re - joic - ing, brought me.
 com - fort still; thy cross be - fore to guide me.

5 Thou spreadst a table in my sight;
 thine unction grace bestoweth;
 and, oh, what transport of delight
 from thy pure chalice floweth!

6 And so, through all the length of days,
 thy goodness faileth never.
 Good Shepherd, may I sing thy praise
 within thy house forever.

1 E \flat to D

2

Musical notation for measures 1 and 2. The key signature is three flats (B \flat , E \flat , A \flat). The time signature is common time (C). Measure 1 features a half note in the right hand (G \flat 4) and a half note in the left hand (F \flat 3), both tied to the next measure. Measure 2 begins with a whole rest in both hands, followed by a series of eighth and sixteenth notes in the right hand and chords in the left hand, ending with a half note chord in the right hand (B \flat 4, D5) and a half note chord in the left hand (F \flat 3, A \flat 3).

3

Musical notation for measure 3. The right hand plays a series of eighth and sixteenth notes (G \flat 4, A \flat 4, B \flat 4, C5, D5, E5, F5, G5) tied to the next measure. The left hand plays chords (F \flat 3, A \flat 3, B \flat 3, C4) and a half note (F \flat 3) tied to the next measure. The piece concludes with a double bar line.

Break Now the Bread of Life

The musical score is written for a three-part vocal setting (Soprano, Alto, and Tenor/Bass) and piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The score is divided into three systems. The first system contains the first three lines of the lyrics. The second system contains the next two lines. The third system contains the final line. The piano accompaniment is written in the bass clef, featuring a steady harmonic accompaniment. The vocal parts are written in the treble clef. The lyrics are printed below the vocal staves, with line numbers 1, 2, and 3 indicating the different parts.

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

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

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

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 song. 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 -

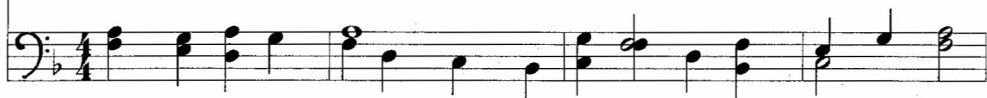
The first system of the musical score is written in G major (one sharp). It consists of a vocal line on a single treble staff and a piano accompaniment on a grand staff (treble and bass staves). The vocal line begins with a half note G, followed by quarter notes A, B, and C, then a half note D, and continues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

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

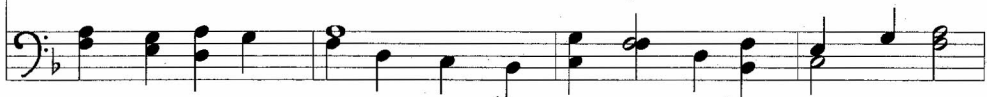
The second system continues the musical piece. The vocal line starts with a half note G, followed by quarter notes A and B, then a half note C, and continues with quarter notes D, E, F, and G. The piano accompaniment continues with similar patterns, featuring chords and moving lines in both hands. The system concludes with a double bar line.



1 There's a wide-ness in God's mer - cy, like the wide-ness of the sea;
 2 There is wel - come for the sin - ner, and a prom - ised grace made good;
 3 For the love of God is broad - er than the mea - sures of our mind;
 4 'Tis not all we owe to Je - sus; it is some - thing more than all:



there's a kind - ness in God's jus - tice which is more than lib - er - ty.
 there is mer - cy with the Sav - ior; there is heal - ing in his blood.
 and the heart of the E - ter - nal is most won - der - ful - ly kind.
 great - er good be - cause of e - vil, larg - er mer - cy through the fall.



There is no place where earth's sor - rows are more felt than up in heav'n.
 There is grace e - nough for thou - sands of new worlds as great as this;
 But we make this love too nar - row by false lim - its of our own;
 Make our love, O God, more faith - ful; let us take you at your word,



There is no place where earth's fail - ings have such kind - ly judg - ment giv'n.
 there is room for fresh cre - a - tions in that up - per home of bliss.
 and we mag - ni - fy its strict - ness with a zeal God will not own.
 and our lives will be thanks - giv - ing for the good - ness of the Lord.



5. Come unto Me, Ye Weary

Great:	Swell:	Pedal:
Bourdon 8'	Oboe 8'	Bourdon 16', 8'
Principal 4'	Flute 2'	Flute 4'

VICTOR HILDNER

Allegro moderato

The first system of musical notation is for a piano accompaniment. It features a treble and bass staff in G major (one sharp) and common time (C). The tempo is marked 'Allegro moderato'. The first measure of the treble staff is marked 'Sw.' and 'mf'. The second measure of the treble staff is marked 'Gt.'. The first measure of the bass staff is marked 'Ped.'. The system contains four measures of music.

The second system of musical notation continues the piano accompaniment. It features a treble and bass staff in G major and common time. The system contains four measures of music, with a repeat sign at the beginning of the second measure.

The third system of musical notation continues the piano accompaniment. It features a treble and bass staff in G major and common time. The system contains four measures of music.



L. H. 276, 279

