

Date:

Pedal

|                     |   |                      |   |                       |   |                             |   |                    |   |              |   |              |   |              |   |
|---------------------|---|----------------------|---|-----------------------|---|-----------------------------|---|--------------------|---|--------------|---|--------------|---|--------------|---|
| 3                   | 4 | 3                    | 4 | 3                     | 4 | 3                           | 4 | 3                  | 4 | 3            | 4 | 3            | 4 | 3            | 4 |
| <del>1</del>        | 2 | <del>1</del>         | 2 | <del>1</del>          | 2 | <del>1</del>                | 2 | <del>1</del>       | 2 | <del>1</del> | 2 | <del>1</del> | 2 | <del>1</del> | 2 |
| 1<br>Subbass<br>16' |   | 2<br>Oktavbass<br>8' |   | 3<br>Choralbass<br>4' |   | 4<br>Rauschquinte<br>2 2/3' |   | 5<br>Fagott<br>16' |   | 6<br>I → P   |   | 7<br>II → P  |   | 8<br>III → P |   |

II Great

|                      |   |                       |   |                    |   |   |   |                         |   |                           |   |                               |   |              |   |                |   |
|----------------------|---|-----------------------|---|--------------------|---|---|---|-------------------------|---|---------------------------|---|-------------------------------|---|--------------|---|----------------|---|
| 3                    | 4 | 3                     | 4 | 3                  | 4 | 3                                       | 4 | 3                       | 4 | 3                         | 4 | 3                             | 4 | 3            | 4 | 3              | 4 |
| <del>1</del>         | 2 | <del>1</del>          | 2 | <del>1</del>       | 2 | <del>1</del>                            | 2 | <del>1</del>            | 2 | <del>1</del>              | 2 | <del>1</del>                  | 2 | <del>1</del> | 2 | <del>1</del>   | 2 |
| 9<br>Principal<br>8' |   | 10<br>Rohrflöte<br>8' |   | 11<br>Oktave<br>4' |   | 12<br>Sesquialtera II<br>2 2/3 + 1 3/5' |   | 13<br>Superoktave<br>2' |   | 14<br>Mixtur IV<br>1 1/3' |   | 15<br>Tromp. En chamade<br>8' |   | 16<br>I → II |   | 17<br>III → II |   |

I Positif

|                         |   |                       |   |                      |   |                         |   |                        |   |                   |   |                 |   |
|-------------------------|---|-----------------------|---|----------------------|---|-------------------------|---|------------------------|---|-------------------|---|-----------------|---|
| 3                       | 4 | 3                     | 4 | 3                    | 4 | 3                       | 4 | 3                      | 4 | 3                 | 4 | 3               | 4 |
| <del>1</del>            | 2 | <del>1</del>          | 2 | <del>1</del>         | 2 | <del>1</del>            | 2 | <del>1</del>           | 2 | <del>1</del>      | 2 | <del>1</del>    | 2 |
| 26<br>Holzgedeckt<br>8' |   | 27<br>Praestant<br>4' |   | 28<br>Gemshorn<br>2' |   | 29<br>Larigot<br>1 1/3' |   | 30<br>Scharff IV<br>1' |   | 31<br>Regal<br>8' |   | 32<br>Tremulant |   |

III Swell

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

|             |
|-------------|
|             |
| Zimblesturn |

# DELIVER ME, O LORD

## (Libera Me)

3

5 minutes

Sw. Flutes 8' and 4'

Gt. Diapason 8', Sw. to Gt.

Ped. Bourdon 16' and 8', Sw. to Ped. Ped. 43

(F)

(G)

GABRIEL FAURÉ  
Arranged by Lani Smith  
from the "Requiem"

**Molto moderato**  $\text{♩} = 60$ 

Sw.

*p*

Gt.

*poco staccato*



First system of musical notation. The upper staff (treble clef) contains a series of chords and single notes, with a *cresc.* marking above the fourth measure. The lower staff (bass clef) contains a continuous eighth-note accompaniment.



Second system of musical notation. The upper staff (treble clef) features a series of chords, with a *f* marking above the second measure. The lower staff (bass clef) continues the eighth-note accompaniment.



Third system of musical notation. The upper staff (treble clef) contains a series of chords, with a *poco rit.* marking above the first measure and an *a tempo* marking above the fourth measure. The lower staff (bass clef) continues the eighth-note accompaniment. A *pp* marking is present at the end of the system.



Fourth system of musical notation. The upper staff (treble clef) contains a series of chords, with a *cresc.* marking above the fifth measure. The lower staff (bass clef) contains a series of chords, with a *Sw.* marking above the second measure. A *cresc.* marking is also present at the end of the system.

First system of the musical score. It features a grand staff with a treble and bass clef. The music is in a key with one flat (B-flat). The first staff has a melodic line with a long slur. The second staff has a bass line with a long slur. The third staff is empty. A dynamic marking *f* is present in the first staff.

Second system of the musical score. It features a grand staff with a treble and bass clef. The music is in a key with one flat (B-flat). The first staff has a melodic line with a long slur. The second staff has a bass line with a long slur. The third staff is empty. A dynamic marking *p* is present in the first staff. A dynamic marking *ff* is present in the second staff. A tempo marking **Più mosso** and a tempo indication  $\text{♩} = 72$  are present. A box labeled *Sw. To Gt.* with a '3' is present. A box labeled *Gt.* is present. A text instruction **Prepare Gt. to Ped.** is present.

Third system of the musical score. It features a grand staff with a treble and bass clef. The music is in a key with one flat (B-flat). The first staff has a melodic line with a long slur. The second staff has a bass line with a long slur. The third staff is empty.

Fourth system of the musical score. It features a grand staff with a treble and bass clef. The music is in a key with one flat (B-flat). The first staff has a melodic line with a long slur. The second staff has a bass line with a long slur. The third staff is empty.





First system of musical notation. The treble clef staff features a complex chordal texture with many beamed notes, while the bass clef staff has a more active line with eighth and sixteenth notes. The bottom staff is empty.



Second system of musical notation. The treble clef staff continues with complex chords. The bass clef staff has a melodic line with some rests. The bottom staff is empty. Dynamics include *mp* and *cresc.*



Third system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff has a complex chordal texture. The bottom staff has a melodic line with some rests. Dynamics include *f* and *mp*.



Fourth system of musical notation. The treble clef staff has a complex chordal texture. The bass clef staff has a melodic line with some rests. The bottom staff has a melodic line with some rests. Dynamics include *f* and *mp*.

First system of musical notation, measures 1-4. The score is in 2/2 time with a key signature of one sharp (F#). The right hand plays a melody of half notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand plays a bass line of half notes: F#2, G2, A2, B2, C3, B2, A2, G2, F#2. The system ends with a repeat sign.

Second system of musical notation, measures 5-8. The tempo is marked **Moderato** with a metronome marking of  $\text{♩} = 60$ . The right hand plays a melody of half notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand plays a bass line of half notes: F#2, G2, A2, B2, C3, B2, A2, G2, F#2. The system ends with a repeat sign.

Handwritten annotations: *Sw. to get off* (above measure 5), *great* (above measure 6), *Sw.* (above measure 7), *poco staccato* (below measure 7), and *Gt. to Ped. off* (below measure 8).

Third system of musical notation, measures 9-12. The right hand plays a melody of half notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand plays a bass line of half notes: F#2, G2, A2, B2, C3, B2, A2, G2, F#2. The system ends with a repeat sign.

Handwritten annotation: *A Gt. Add 16'* (above measure 9).

Fourth system of musical notation, measures 13-16. The right hand plays a melody of half notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The left hand plays a bass line of half notes: F#2, G2, A2, B2, C3, B2, A2, G2, F#2. The system ends with a repeat sign.



First system of musical notation. The treble staff features a melodic line with a long slur spanning the first four measures. The piano accompaniment consists of chords in the right hand and a single-note bass line in the left hand. A fermata is placed over the first measure of the piano accompaniment.



Second system of musical notation. The treble staff continues the melodic line with a slur. The piano accompaniment includes a *cresc.* (crescendo) marking in the right hand. The bass line continues with single notes.



Third system of musical notation. The treble staff continues the melodic line. The piano accompaniment includes a *f* (forte) marking in the right hand. The bass line continues with single notes.



Fourth system of musical notation. The treble staff continues the melodic line. The piano accompaniment includes a *dim.* (diminuendo) marking in the right hand. A *Sw.* (Swell) marking is present in the right hand. A *p* (piano) marking is present in the right hand. A box containing *Gt. 16' off* is present in the right hand. The bass line continues with single notes.

First system of musical notation for 'Three-Fold Amen'. It consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The middle staff is a single bass clef staff. The bottom staff is a single bass clef staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. A fermata is placed over a note in the middle staff. A bracket labeled 'pp' (pianissimo) spans the first two staves. A bracket labeled 'Sw.' (Swell) spans the first two staves. The tempo markings 'rit.' (ritardando) and 'a tempo' are present.

## THREE-FOLD AMEN

GABRIEL FAURÉ  
Arranged by Lani Smith  
from the "Requiem"

Second system of musical notation for 'Three-Fold Amen'. It consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The middle staff is a single bass clef staff. The bottom staff is a single bass clef staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. A fermata is placed over a note in the middle staff. A bracket labeled 'p' (piano) spans the first two staves. A bracket labeled 'Sw. Strings 8' and 4'' (Swell Strings 8' and 4') spans the first two staves. The tempo marking 'Slowly' is present. The tempo marking 'Sw. to Ped. 8'' (Swell to Pedal 8') is present. The tempo marking 'Ped. 04' (Pedal 04) is present.

## INTRODUCTION

*With nightfall our Lenten observance comes to an end, and we gather with Christians around the world to celebrate the Three Days of Jesus' death and resurrection. At the heart of the Maundy Thursday liturgy is Jesus' commandment to love one another. As Jesus washed the feet of his disciples, we are called to follow his example as we humbly care for one another, especially the poor and the unloved. At the Lord's table we remember Jesus' sacrifice of his life, even as we are called to offer ourselves in love for the life of the world.*

## CONFESSION AND FORGIVENESS

Friends in Christ,  
in this Lenten season we have heard our Lord's call  
to struggle against sin, death, and the devil—  
all that keeps us from loving God and each other.  
This is the struggle to which we were called at baptism.  
[We have shared this discipline of Lent with new brothers  
and sisters in Christ who will be baptized at the Easter Vigil.]

Within the community of the church,  
God never wearies of forgiving sin  
and giving the peace of reconciliation.  
On this night  
let us confess our sin against God and our neighbor,  
and enter the celebration of the great Three Days  
reconciled with God and with one another.

1 Let all mor-tal flesh keep si-lence, and with fear and trem-bling stand;  
 2 King of kings, yet born of Mar-y, as of old on earth he stood,  
 3 Rank on rank the host of heav-en spreads its van-guard on the way;  
 4 At his feet the six-winged ser-aph, cher-u-bim with sleep-less eye,

pon-der noth-ing earth-ly mind-ed, for with bless-ing in his hand  
 Lord of lords in hu-man ves-ture, in the bod-y and the blood,  
 as the Light of light, de-scend-ing from the realms of end-less day,  
 veil their fac-es to the pres-ence, as with cease-less voice they cry:

Christ our God to earth de-scend-ing comes full hom-age to de-mand.  
 he will give to all the faith-ful his own self for heav'n-ly food.  
 comes, the pow'rs of hell to van-quish, as the dark-ness clears a-way.  
 "Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia, Lord Most High!"

**Greeting / Prayer of the Day (in unison):**

*Holy God, source of all love, on the night of his betrayal, Jesus gave us a new commandment, to love one another as he loves us. Write this commandment in our hearts, and give us the will to serve others as he was the servant of all, your Son, Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever.*

# Pavane, Op. 50

Gabriel Faure (1845-1924)

♩ = 72

Flute

Guitar

Em Cmaj7 D Bm7 C Am7

CII----->

5

B B7/a Em/g Em Am7 Dm7 G7 Cmaj7

9

B Em Cmaj7 D Bm7 C Am7

To Coda ⊕

13

B B7/a G G7/f C/e Dm7 Cmaj7 B7

CIII

Detailed description: The image shows a musical score for 'Pavane, Op. 50' by Gabriel Faure. It is written for Flute and Guitar. The tempo is marked as 72 beats per minute (♩ = 72). The key signature is one sharp (F#). The score is divided into measures, with measure numbers 5, 9, and 13 indicated. The guitar part includes chords and fingerings. The score ends with a Coda symbol.



17

Em B B7/a Em/g Fis7 B D/fis

CII----->

21

G A7 Bm7/fis A7 Bm7/fis A7 D Am/c

CIII

25

D.S. al Coda

Coda

B Em Fis/cis

CII

28

G/b A7 Em Fis/cis G/b A7 Em Fis7

32

Em7 A G B7 Em B7 Em

*In the bread and cup of the Lord's supper, we experience intimate fellowship with Christ and with one another, because it involves his body given for us and the new covenant in his blood. Faithful participation in this meal is a living proclamation of Christ's death until he comes in the future.*

<sup>23</sup>For I received from the Lord what I also handed on to you, that the Lord Jesus on the night when he was betrayed took a loaf of bread, <sup>24</sup>and when he had given thanks, he broke it and said, "This is my body that is for you. Do this in remembrance of me." <sup>25</sup>In the same way he took the cup also, after supper, saying, "This cup is the new covenant in my blood. Do this, as often as you drink it, in remembrance of me." <sup>26</sup>For as often as you eat this bread and drink the cup, you proclaim the Lord's death until he comes.

GOSPEL

John 13:1–17, 31b–35

*The story of the last supper in John's gospel recalls a remarkable event not mentioned elsewhere: Jesus performs the duty of a slave, washing the feet of his disciples and urging them to do the same for one another.*

Now before the festival of the Passover, Jesus knew that his hour had come to depart from this world and go to the Father. Having loved his own who were in the world, he loved them to the end. <sup>2</sup>The devil had already put it into the heart of Judas son of Simon Iscariot to betray him. And during supper <sup>3</sup>Jesus, knowing that the Father had given all things into his hands, and that he had come from God and was going to God, <sup>4</sup>got up from the table, took off his outer robe, and tied a towel around himself. <sup>5</sup>Then he poured water into a basin and began to wash the disciples' feet and to wipe them with the towel that was tied around him. <sup>6</sup>He came to Simon Peter, who said to him, "Lord, are you going to wash my feet?" <sup>7</sup>Jesus answered, "You do not know now what I am doing, but later you will understand." <sup>8</sup>Peter said to him, "You will never wash my feet." Jesus answered, "Unless I wash you, you have no share with me." <sup>9</sup>Simon Peter said to him, "Lord, not my feet only but also my hands and my head!" <sup>10</sup>Jesus said to him, "One who has bathed does not need to wash, except for the feet, but is entirely clean. And you are clean, though not all of you." <sup>11</sup>For he knew who was to betray him; for this reason he said, "Not all of you are clean."

<sup>12</sup>After he had washed their feet, had put on his robe, and had returned to the table, he said to them, "Do you know what I have done to you? <sup>13</sup>You call me Teacher and Lord — and you are right, for that is what I am. <sup>14</sup>So if I, your Lord and Teacher, have washed your feet, you also ought to wash one another's feet. <sup>15</sup>For I have set you an example, that you also should do as I have done to you. <sup>16</sup>Very truly, I tell you, servants are not greater than their master, nor are messengers greater than the one who sent them. <sup>17</sup>If you know these things, you are blessed if you do them. <sup>31b</sup>"Now the Son of Man has been glorified, and God has been glorified in him. <sup>32</sup>If God has been glorified in him, God will also glorify him in himself and will glorify him at once. <sup>33</sup>Little children, I am with you only a little longer. You will look for me; and as I said to the Jews so now I say to you, 'Where I am going, you cannot come.' <sup>34</sup>I give you a new commandment, that you love one another. Just as I have loved you, you also should love one another. <sup>35</sup>By this everyone will know that you are my disciples, if you have love for one another."

**Sermon:**

Em G D Em Am B

1 What feast of love is of - fered here, what ban - quet come from heav - en?  
 2 What light of truth is of - fered here, what cov - e - nant from heav - en?  
 3 What wine of love is of - fered here, what crim - son drink from heav - en?

Em G D Em B Esus Em

What food of ev - er - last - ing life, what gra - cious gift is giv - en?  
 What hope of ev - er - last - ing life, what won - drous word is giv - en?  
 What stream of ev - er - last - ing life, what pre - cious blood is giv - en?

Bm G D Em Am B

This, this is Christ the king, the bread come down from heav - en.  
 This, this is Christ the king, the sun come down from heav - en.  
 This, this is Christ the king, the sweet - est wine of heav - en.

G D Em B Esus Em

Oh, taste and see and sing! How sweet the man - na giv - en!  
 Oh, see and hear and sing! The Word of God is giv - en!  
 Oh, taste and see and sing! The Son of God is giv - en!

## PRAYERS OF INTERCESSION

*The prayers are prepared locally for each occasion. The following examples may be adapted or used as appropriate.*

Looking to the cross and called by Christ to love and serve one another, let us pray for the church, the world, and all those in need.

*A brief silence.*

Holy God, you provide us the food that never perishes, the body and blood of your Son. Form us as your disciples to proclaim the salvation you provide. Lord, in your mercy,  
**hear our prayer.**

Holy God, you bless all living creatures, revealing your glory to the world. Protect all sources of water, and guide us to be good stewards of all natural resources. Lord, in your mercy,  
**hear our prayer.**

Holy God, you extend your dominion throughout the whole world. Show the leaders of nations your vision of justice and peace. Lord, in your mercy,  
**hear our prayer.**

Holy God, you hear all who call upon your name. Provide for those who have no food or clothing, lift up the brokenhearted, bring peace to the dying, and comfort the sick (*especially*). Lord, in your mercy,  
**hear our prayer.**

Holy God, you call us together in this place to receive the good things you provide us through word and sacrament. Send us forth to do your work for one another, giving you glory. Lord, in your mercy,  
**hear our prayer.**

*Here other intercessions may be offered.*

Holy God, you set before us models of the faith in all times and places. Through the examples of the faithful departed, show us how to proclaim your gospel. Lord, in your mercy,  
**hear our prayer.**

Hear the prayers of your people, merciful God, for the sake of the one who stretched out his arms on the cross to redeem your people and to reconcile the whole creation, Jesus Christ our Lord.  
**Amen.**

Peace

# Pie Jesu

*from Requiem*

Sw. Solo Flute 8.  
Gt. Soft Strings  
Ped. Light 16, 8

Gabriel Fauré  
Arr. by Marilyn Rinehart

Adagio  $\text{♩} = 44$   
Sw.

The first system of musical notation features three staves. The top staff is for the Solo Flute (Sw.), the middle staff is for Soft Strings (Gt.), and the bottom staff is for the Pedal (Ped.). The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is Adagio, with a quarter note equal to 44 beats. The music begins with a half note G4 in the flute, followed by a half note A4, and then a half note B4. The strings provide a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. The flute part features a half note G4, followed by a half note A4, and then a half note B4. The strings continue their accompaniment with chords and moving lines. The music is written in a flowing, lyrical style characteristic of Fauré's Requiem.

The third system of musical notation shows the continuation of the piece. The flute part features a half note G4, followed by a half note A4, and then a half note B4. The strings continue their accompaniment with chords and moving lines. The music is written in a flowing, lyrical style characteristic of Fauré's Requiem.

Sw.

First system of musical notation for piano (Sw.). It consists of three staves: a treble staff with a melody of eighth and quarter notes, a middle staff with chords and some eighth notes, and a bass staff with a steady eighth-note accompaniment. The key signature has two flats.

Gt.

Second system of musical notation for guitar (Gt.). It consists of three staves. The top staff has a treble clef and a melody. The middle staff has a treble clef and chords. The bottom staff has a bass clef and a steady eighth-note accompaniment. The key signature has two flats.

Sw.

Third system of musical notation for piano (Sw.). It consists of three staves. The top staff has a treble clef and a melody. The middle staff has a treble clef and chords. The bottom staff has a bass clef and a steady eighth-note accompaniment. The key signature has two flats.

Fourth system of musical notation for piano (Sw.). It consists of three staves. The top staff has a treble clef and a melody. The middle staff has a treble clef and chords. The bottom staff has a bass clef and a steady eighth-note accompaniment. The key signature has two flats.



First system of musical notation. The top staff (treble clef) contains a melody with a dotted quarter note, an eighth note, and a half note. The middle staff (piano accompaniment) features a complex rhythmic pattern with eighth and sixteenth notes, including a sharp sign. The bottom staff (bass clef) has a simple melody with a dotted quarter note and a half note. A slur connects the first two measures of the bottom staff. The word "rit." is written above the third measure of the middle staff.



Second system of musical notation. The top staff (treble clef) contains a melody with a dotted quarter note, an eighth note, and a half note. The middle staff (piano accompaniment) features a complex rhythmic pattern with eighth and sixteenth notes, including a sharp sign. The bottom staff (bass clef) has a simple melody with a dotted quarter note and a half note. A slur connects the first two measures of the bottom staff. The word "a tempo" is written above the first measure of the middle staff.



Third system of musical notation. The top staff (treble clef) contains a melody with a dotted quarter note, an eighth note, and a half note. The middle staff (piano accompaniment) features a complex rhythmic pattern with eighth and sixteenth notes, including a sharp sign. The bottom staff (bass clef) has a simple melody with a dotted quarter note and a half note. A slur connects the first two measures of the bottom staff.



Fourth system of musical notation. The top staff (treble clef) contains a melody with a dotted quarter note, an eighth note, and a half note. The middle staff (piano accompaniment) features a complex rhythmic pattern with eighth and sixteenth notes, including a sharp sign. The bottom staff (bass clef) has a simple melody with a dotted quarter note and a half note. A slur connects the first two measures of the bottom staff. The word "rit." is written above the third measure of the middle staff.

# 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,

This musical system consists of a treble and bass staff in 7/4 time, with a key signature of one flat (Bb). The treble staff begins with a treble clef, a key signature of one flat, and a 7/4 time signature. It contains a melody starting with a quarter rest, followed by eighth and quarter notes. The bass staff begins with a bass clef, a key signature of one flat, and a 7/4 time signature. It contains a bass line with half and quarter notes. The lyrics 'Re - store to me the joy of your sal - va - tion,' are written below the treble staff. The system concludes with a double bar line and a 2/4 time signature change.

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

This musical system continues the piece in 2/4 time. The treble staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It contains a melody with quarter and eighth notes. The bass staff begins with a bass clef, a key signature of one flat, and a 2/4 time signature. It contains a bass line with half and quarter notes. The lyrics 'and up - hold me with your free spir - it.' are written below the treble staff. The system concludes with a double bar line.

474

# Bread of Life from Heaven

*Refrain*



Bread of life from heav-en, your blood and bod - y giv - en, we



C G Am Am<sup>7</sup> F G<sup>7</sup> C



eat this bread and drink this cup un - til you come a - gain.



F G<sup>7</sup> C Am F G<sup>7</sup> C *last time only*



*last time only*

1 Break now the bread of Christ's sac - ri - fice; giv - ing  
 2 Seek not the food that will pass a - way; set your  
 3 Love as the one who, in love for you, gave him -  
 4 Dwell in the one who now dwells in you; make your  
 5 Drink of this cup and de - clare his death; eat this

G G<sup>7</sup> C

thanks, hun - gry ones, gath - er round.  
 hearts on the food that en - dures.  
 self for the life of the world.  
 home in the life - giv - ing Word.  
 bread and be - lieve Eas - ter morn;  
 Eat, all of you, and be  
 Come, learn the true and the  
 Come to the one who is  
 Know on - ly Christ, Ho - ly  
 trust his re - turn and, with

F G C Bm<sup>7</sup>(♯5) E<sup>7</sup>

sat - is - fied; in Christ's pres - ence the loaves will a - bound.  
 liv - ing way, that the full - ness of life may be yours.  
 food for you, that your hun - ger and thirst be no more.  
 One of God, and be - lieve in the truth you have heard.  
 ev - 'ry breath, praise the one in whom you are re - born.

Am Am<sup>7</sup> D D<sup>7</sup> Gsus G<sup>7</sup>

sat - is - fied; in Christ's pres - ence the loaves will a - bound.  
 liv - ing way, that the full - ness of life may be yours.  
 food for you, that your hun - ger and thirst be no more.  
 One of God, and be - lieve in the truth you have heard.  
 ev - 'ry breath, praise the one in whom you are re - born.

Am Am<sup>7</sup> D D<sup>7</sup> Gsus G<sup>7</sup>

*Refrain*