

Date: April 26, 2015

Pedal

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

I Positif

3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2
26 Holzgedeckt 8'	27 Praestant 4'	28 Gemshorn 2'	29 Larigot 1 1/3'	30 Scharff IV 1'	31 Regal 8'	32 Tremulant							

III Swell

3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 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

G Major

BWV 557

(possibly by J. T. Krebs)

Praeludium

5

Grave



(Allegro)



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a few notes, mostly rests. The bottom staff is in bass clef and contains a few notes, mostly rests.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a few notes, mostly rests. The bottom staff is in bass clef and contains a few notes, mostly rests.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a few notes, mostly rests. The bottom staff is in bass clef and contains a few notes, mostly rests.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a few notes, mostly rests. The bottom staff is in bass clef and contains a few notes, mostly rests.

The fifth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a few notes, mostly rests. The bottom staff is in bass clef and contains a few notes, mostly rests.

Fuga

First system of musical notation, featuring a treble and bass staff with a key signature of one sharp (F#). The treble staff contains eighth and sixteenth notes, while the bass staff features a steady eighth-note accompaniment.

Second system of musical notation, continuing the piece. It includes a trill (tr) in the treble staff. The bass staff continues with its eighth-note accompaniment.

Third system of musical notation. The treble staff shows a melodic line with some grace notes, and the bass staff continues with the eighth-note accompaniment. A trill (tr) is marked at the end of the system.

Fourth system of musical notation. The treble staff features a more active melodic line with sixteenth notes. The bass staff continues with the eighth-note accompaniment.

Fifth system of musical notation, the final system on this page. It concludes with a final cadence in the treble staff and a sustained bass line.

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.

Alleluia! Sing to Jesus

1 Al - le - lu - ia! Sing to Je - sus; his the scep - ter,
 2 Al - le - lu - ia! Not as or - phans are we left in
 3 Al - le - lu - ia! Bread of heav - en, here on earth our
 4 Al - le - lu - ia! King e - ter - nal, Lord om - nip - o -
 5 Al - le - lu - ia! Sing to Je - sus; his the scep - ter,

his the throne; Al - le - lu - ia! his the tri - umph, his the
 sor - row now; Al - le - lu - ia! he is near us; faith be -
 food, our stay; Al - le - lu - ia! here the sin - ful flee to
 tent we own; Al - le - lu - ia! born of Mar - y, earth your
 his the throne; Al - le - lu - ia! his the tri - umph, his the

vic - to - ry a - lone. Hark! The songs of peace - ful
 lieves, nor ques - tions how. Though the cloud from sight re -
 you from day to day. In - ter - ces - sor, friend of
 foot - stool, heav'n your throne. As with - in the veil you
 vic - to - ry a - lone. Hark! The songs of peace - ful

Zi - on thun - der like a might - y flood: "Je - sus
 ceived him when the for - ty days were o'er, shall our
 sin - ners, earth's re - deem - er, hear our plea where the
 en - tered, robed in flesh, our great high priest, here on
 Zi - on thun - der like a might - y flood: "Je - sus

out of ev - 'ry na - tion has re - deemed us by his blood."
 hearts for - get his prom - ise: "I am with you ev - er - more?"
 songs of all the sin - less sweep a - cross the crys - tal sea.
 earth both priest and vic - tim in the eu - cha - ris - tic feast.
 out of ev - 'ry na - tion has re - deemed us by his blood."

Text: William C. Dix, 1837–1898, alt.

Music: HYFRYDOL, Rowland H. Prichard, 1811–1887

PRAISE THE LORD, YE HEAVENS, ADORE HIM

(HYFRYDOL)

Rowland H. Prichard
Arranged by Frederick Swann

Intro.
Boxes closed
Full Sw.
Pedal tacet
+Gt. Prin. 8', 4', 2'
gradually open boxes and crescendo pedal

Stanza 1
Full +32'
add Pedal

1. To Final Stanza

Interlude
Solo Trumpet

Interlude Solo Trumpet. The score is in G major, 4/4 time. The right hand (trumpet) plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand (pedal) plays a continuous eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4. The text "Pedal tacet" is written below the first two measures.

Continuation of the Interlude Solo Trumpet. The right hand continues the melody. The left hand continues the eighth-note pattern. The text "no rit." is written above the final measure, and "add Pedal" is written below the final measure.

Final Stanza. The score is in G major, 4/4 time. The right hand (Gt.) plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand (pedal) plays a continuous eighth-note pattern: G3, A3, B3, C4, D4, E4, F4, G4. The text "Gt. ff" is written above the first measure.

Continuation of the Final Stanza. The right hand continues the melody. The left hand continues the eighth-note pattern.

Continuation of the Final Stanza. The right hand continues the melody. The left hand continues the eighth-note pattern.

Continuation of the Final Stanza. The right hand continues the melody. The left hand continues the eighth-note pattern. The text "+16'" is written above the first measure, and "+32'" is written below the first measure.

Gathering Song

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

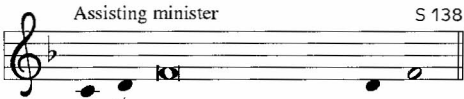
During this time, the presiding minister and the assembly greet each other.

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

And also with you.


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

Assisting minister S 138



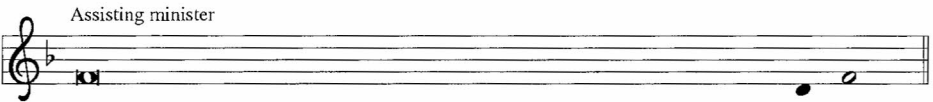
In peace, let us pray to the Lord.

Assembly




Lord, have mer - cy.

Assisting minister



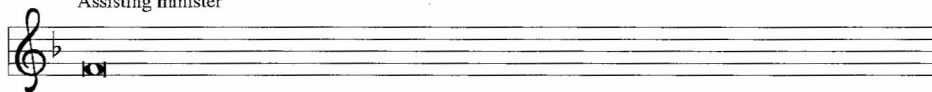
For the peace from above, and for our salvation, let us pray to the Lord.

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 worship and praise,



let us pray to the Lord.

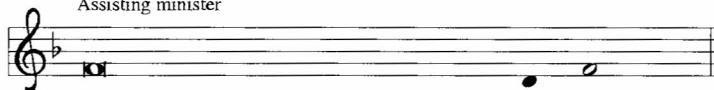
Assembly



Lord, have mer - cy.



Assisting minister



Help, save, comfort, and defend us, gra - cious Lord.

Assembly



A - men.



Refrain

S 140

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

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

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

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

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

Refrain

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

The second system, labeled 'Refrain', continues in G major. The vocal line starts with a quarter rest, followed by quarter notes G, A, and B, then a half note C. The piano accompaniment maintains the same rhythmic pattern as the first system.

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

The third system continues the 'Al-le-lu-ia' refrain in G major. The vocal line begins with a quarter note G, followed by quarter notes A and B, then a half note C. The piano accompaniment continues with the established eighth-note bass line and chords.

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

This system contains the first two staves of a musical score. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a half note, followed by a quarter note, then a pair of eighth notes, and continues with a half note and a quarter note. The bottom staff is a piano accompaniment in treble and bass clefs, also in two sharps. It features a half note in the bass and a half note in the treble, followed by a pair of eighth notes in the treble, and then a half note in the bass and a quarter note in the treble.

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

This system contains the next two staves of the musical score. The vocal line continues with a half note, a quarter note, a pair of eighth notes, and a half note, ending with a whole note. The piano accompaniment continues with a half note in the bass and a half note in the treble, followed by a pair of eighth notes in the treble, and then a half note in the bass and a quarter note in the treble.

Refrain

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

This system contains the final two staves of the musical score. The vocal line begins with a rest, followed by a half note, a quarter note, a pair of eighth notes, and a half note. The piano accompaniment begins with a rest in the bass and a half note in the treble, followed by a pair of eighth notes in the treble, and then a half note in the bass and a quarter note in the treble.

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

The first system of the musical score is in D major (two sharps). The vocal line (treble clef) begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a half note A4. The piano accompaniment (grand staff) features a treble clef with a half note D4 and a bass clef with a half note D3. The melody continues with eighth and quarter notes in both staves, ending with a whole note D4 in the vocal line and a whole note D3 in the bass clef.

3 Sing with all the peo - ple of God, and

The second system continues the melody. The vocal line starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a half note A4. The piano accompaniment continues with a treble clef melody of half and quarter notes, and a bass clef accompaniment of half notes and chords. The system concludes with a half note D4 in the vocal line and a half note D3 in the bass clef.

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

The third system concludes the phrase. The vocal line begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a half note A4. The piano accompaniment continues with a treble clef melody of half and quarter notes, and a bass clef accompaniment of half notes and chords. The system ends with a half note D4 in the vocal line and a half note D3 in the bass clef.

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

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is D major (two sharps). The vocal line begins with a half note D, followed by quarter notes E, F#, G, A, B, C, D. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

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

The second system of the musical score. The vocal line continues with quarter notes D, E, F#, G, A, B, C, D, followed by a half note D. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord in the right hand.

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

The third system of the musical score, marked 'Refrain'. The vocal line begins with a quarter rest, followed by quarter notes D, E, F#, G, A, B, C, D. The piano accompaniment begins with a quarter rest, followed by a steady eighth-note pattern in the right hand and a bass line in the left hand.

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

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

4 For the Lamb who was slain has be -

The second system continues the musical score. The vocal line (treble clef) starts with a quarter note G, followed by a half note A, a quarter note B, and a half note C. This is followed by a quarter note D, a half note E, a quarter note F#, and a half note G. The piano accompaniment (grand staff) features a treble clef with a quarter note G, a half note A, and a quarter note B. The bass clef has a half note G and a half note A. The system concludes with a quarter note C and a half note D.

gun his reign. Al - le - lu - ia.

The third system concludes the musical phrase. The vocal line (treble clef) starts with a quarter note G, followed by a half note A, a quarter note B, and a half note C. This is followed by a quarter note D, a half note E, a quarter note F#, and a half note G. The piano accompaniment (grand staff) features a treble clef with a quarter note G, a half note A, and a quarter note B. The bass clef has a half note G and a half note A. The system concludes with a quarter note C and a half note D.

Final refrain

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

The musical score for the first system is in G major (one sharp) and 4/4 time. The vocal line begins with a quarter rest, followed by a quarter note G, a quarter note A, a quarter note B, a half note C, a quarter note B, a quarter note A, a quarter note G, and a half note F. The piano accompaniment consists of a right hand with a quarter rest, followed by a quarter note G, a quarter note A, a quarter note B, a half note C, a quarter note B, a quarter note A, a quarter note G, and a half note F. The left hand begins with a quarter rest, followed by a quarter note G, a quarter note A, a quarter note B, a half note C, a quarter note B, a quarter note A, a quarter note G, and a half note F.

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

The musical score for the second system is in G major (one sharp) and 4/4 time. The vocal line begins with a quarter note G, a quarter note A, a quarter note B, a half note C, a quarter note B, a quarter note A, a quarter note G, and a half note F. The piano accompaniment consists of a right hand with a quarter note G, a quarter note A, a quarter note B, a half note C, a quarter note B, a quarter note A, a quarter note G, and a half note F. The left hand begins with a quarter rest, followed by a quarter note G, a quarter note A, a quarter note B, a half note C, a quarter note B, a quarter note A, a quarter note G, and a half note F.

Prayer of the Day

The presiding minister leads the prayer of the day.

Let us pray.

A brief silence is kept before the prayer.

*After the prayer the assembly responds: **Amen.***

The assembly is seated.

Prayer of the Day

Let us pray.

A brief silence is kept before the prayer.

O Lord Christ, good shepherd of the sheep, you seek the lost and guide us into your fold. Feed us, and we shall be satisfied; heal us, and we shall be whole. Make us one with you, for you live and reign with the Father and the Holy Spirit, one God, now and forever. Amen.

He Leadeth Me

To my sisters, Sandy, Pam, and Alison

Freely, with expression

William Bradbury
arranged by M. Sherrill Kelsey

The first system of musical notation is in 4/4 time, key of D major (two sharps). It features a piano (*p*) dynamic. The right hand plays a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a final chord in the left hand.

The second system continues the piece. It includes a *rit.* (ritardando) marking. The right hand has a melodic line with a grace note (8va) and a slur. The left hand has a bass line with a *rit.* marking and a crescendo hairpin.

The third system is marked "Steady tempo" with a quarter note equal to 96 (♩ = 96). It begins with a piano (*p*) dynamic and ends with a mezzo-piano (*mp*) dynamic. The right hand plays a melodic line with slurs, and the left hand plays a steady bass line.

The fourth system continues the piece. It features a melodic line in the right hand with a slur and a piano (*p*) dynamic. The left hand plays a steady bass line. The system concludes with a final chord in the left hand.

First system of piano music in D major (two sharps) and 4/4 time. The right hand features a melodic line with a half note G4, a dotted half note A4, and a quarter note B4, all under a slur. The left hand plays a bass line with eighth and quarter notes. A fermata is placed over the first measure of the right hand.

Second system of piano music in D major, 4/4 time. The right hand continues the melodic line with eighth and quarter notes. The left hand provides a steady bass accompaniment with eighth notes.

Third system of piano music in D major, 4/4 time. The right hand has a melodic line with a slur and a finger number '2' above a quarter note. The left hand has a bass line with a slur and finger numbers '3 1 3' below a triplet of eighth notes. A mezzo-forte (*mf*) dynamic marking is present. The system concludes with a 2/4 time signature change.

Fourth system of piano music in D major, 2/4 time. The right hand features a melodic line with a slur and a fermata over the first measure. The left hand plays a bass line with eighth notes and chords.

Fifth system of piano music in D major, 2/4 time. The right hand has a melodic line with a slur and a mezzo-piano (*mp*) dynamic marking. The left hand plays a bass line with eighth notes and chords. The system concludes with a fermata over the final measure.

First system of musical notation. The treble clef staff begins with a key signature of two sharps (F# and C#) and a 7/8 time signature. It contains two measures of music, followed by a double bar line. The bass clef staff also contains two measures. A second system begins with a key signature change to one flat (Bb) and a 4/4 time signature. The treble clef staff has a *mf* dynamic marking. The bass clef staff continues the melody.

Second system of musical notation. The treble clef staff continues the melody with a *rit.* (ritardando) marking. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff begins with the instruction *Slower, delicately* and a tempo marking of a quarter note = 76. It includes a triplet of eighth notes marked with a '3'. The bass clef staff continues the accompaniment with a *mp* (mezzo-piano) dynamic marking.

Fourth system of musical notation. The treble clef staff features a triplet of eighth notes and a *rit.* marking. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff begins with the instruction *a tempo* and a triplet of eighth notes marked with a '3'. It includes a *mf* (mezzo-forte) dynamic marking. The bass clef staff continues the accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two flats. The music includes chords and moving lines in both hands. A dynamic marking *p* (piano) is present with a crescendo hairpin.

Second system of musical notation. The key signature changes to one flat. It features a forte *f* dynamic marking in the bass and a ritardando *rit.* marking with a decrescendo hairpin.

Third system of musical notation. The key signature changes to one sharp. It includes a tempo marking *Tempo I°* and the instruction *delicately*. A mezzo-piano *mp* dynamic marking is shown.

Fourth system of musical notation. The key signature remains one sharp. It features a tempo marking *a tempo* and a ritardando *rit.* marking.

Fifth system of musical notation. The key signature remains one sharp. It includes a tempo marking *rit. poco a poco* and a dynamic marking *p*. The system concludes with a double bar line, a *Red.* (Reduction) marking, and a decorative floral symbol.

FIRST READING:

Acts 4:5–12

⁵The next day their rulers, elders, and scribes assembled in Jerusalem, ⁶with Annas the high priest, Caiaphas, John, and Alexander, and all who were of the high-priestly family. ⁷When they had made the prisoners stand in their midst, they inquired, "By what power or by what name did you do this?"

⁸Then Peter, filled with the Holy Spirit, said to them, "Rulers of the people and elders, ⁹if we are questioned today because of a good deed done to someone who was sick and are asked how this man has been healed, ¹⁰let it be known to all of you, and to all the people of Israel, that this man is standing before you in good health by the name of Jesus Christ of Nazareth, whom you crucified, whom God raised from the dead.

¹¹This Jesus is 'the stone that was rejected by you, the builders; it has become the cornerstone.' ¹²There is salvation in no one else, for there is no other name under heaven given among mortals by which we must be saved."

Refrain
All

Shep-herd me, O God, be - yond my wants, be - yond my fears, from

Optional harmony

Shep-herd me be - yond my wants, be - yond my fears, from

Fm D \flat A \flat E \flat Cm⁷ D \flat

To stanzas 1, 2, 3, 5 To stanza 4

death in-to life. life.

death to life. life.

B \flat m⁷ Cm⁷ Fm B \flat m Fm⁷ B \flat Fm E \flat A \flat

Leader or All

1 God is my shep-herd, so noth-ing shall I want, I
2 Gent - ly you raise me and heal my wea - ry soul, you
3 Though I should wan - der the val - ley of death, I

Fm B \flat m Fm⁷ B \flat

rest in the mead-ows of faith-ful-ness and love, I
 lead me by path-ways of righ-teous-ness and truth, my
 fear no e-vil, for you are at my side, your

Fm Bbm Fm⁷ Bb

walk by the qui-et wa-ters of
 spir-it shall sing the mu-sic of
 rod and your staff, my com-fort and my

Bbm⁷ Cm⁷ Bbm Eb

Refrain

peace.
 name.
 hope.

Fm Bbm Fm⁷ Bb

All

Shep-herd me, O God, be - yond my wants, be - yond my fears, from

Optional harmony

Shep-herd me be - yond my wants, be - yond my fears, from

Fm

D \flat

A \flat

E \flat

Cm 7

D \flat

death in-to

death to

B \flat m 7 Cm 7

To stanza 4

life.

life.

Fm E \flat A \flat

Leader or All

4 You have set me a ban-quet of love in the face of

Bbm

Eb

Ab

ha - tred,

crown-ing me with love be - yond my

Db

Bbm

Bbm⁷

Gm⁷

Refrain

pow'r

to

hold.

C⁷

refrain
All

Shep-herd me, O God, be - yond my wants, be - yond my fears, from

Optional harmony

Shep-herd me be - yond my wants, be - yond my fears, from

Fm D \flat A \flat E \flat Cm⁷ D \flat

To stanzas 1, 2, 3, 5

death in-to life.

death to life.

B \flat m⁷ Cm⁷ Fm B \flat m Fm⁷ B \flat

Leader or All

5 Sure - ly your kind-ness and mer - cy fol - low me

Fm Bbm Fm⁷ Bb

The musical score is written for a single melodic line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 5/4. The melody is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. The lyrics are placed below the melody. The piano part features chords indicated by the letters Fm, Bbm, Fm⁷, and Bb. The melody consists of eighth and quarter notes, with a final half note. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

all the days of my life; I will dwell in the house of my

Bbm7 Cm7 Bbsus Bb Bbm7 Cm7

God for-ev - er - more.

Db Eb Fm Bbm Fm7 Bb

Final refrain - All

Shep-herd me, O God, be - yond my wants, be - yond my fears, from

Fm Db Ab Eb Cm7 Db

death in - to life.

Bbm7 Cm7 Db Eb Fm Bbm F

Refrain
All

Shep-herd me, O God, be - yond my wants, be - yond my fears, from

Optional harmony

Shep-herd me be - yond my wants, be - yond my fears, from

Fm D \flat A \flat E \flat Cm⁷ D \flat

To stanzas 1, 2, 3, 5 To stanza 4

death in-to life. life.

death to life. life.

B \flat m⁷ Cm⁷ Fm B \flat m Fm⁷ B \flat Fm E \flat A \flat

Leader or All

1 God is my shep-herd, so noth-ing shall I want, I
2 Gent - ly you raise me and heal my wea - ry soul, you
3 Though I should wan - der the val - ley of death, I

Fm B \flat m Fm⁷ B \flat

rest in the mead-ows of faith-ful-ness and love, I
 lead me by path-ways of righ-teous-ness and truth, my
 fear no e-vil, for you are at my side, your

Fm Bbm Fm⁷ Bb

walk by the qui-et wa-ters of
 spir-it shall sing the mu-sic of
 rod and your staff, my com-fort and my

Bbm⁷ Cm⁷ Bbm Eb

peace.
 name.
 hope.

Fm Bbm Fm⁷ Bb

Refrain

Leader or All

4 You have set me a ban-quet of love in the face of

Bbm

Eb

Ab

ha - tred,

crown-ing me with love be - yond my

Db

Bbm

Bbm⁷

Gm⁷

Refrain

pow'r

to

hold.

C⁷

Refrain
All

Shep-herd me, O God, be - yond my wants, be - yond my fears, from

Optional harmony

Shep-herd me be - yond my wants, be - yond my fears, from

Fm

D \flat

A \flat

E \flat

Cm⁷

D \flat

death in-to life. life.

To stanzas 1, 2, 3, 5

To stanza 4

death to life. life.

death to

life.

life.

B \flat m⁷ Cm⁷

Fm

B \flat m

Fm⁷

B \flat

Fm

E \flat

A \flat

death to life. life.

Leader or All

5 Sure - ly your kind-ness and mer - cy fol - low me

Fm Bbm Fm⁷ Bb

The musical score is written for a single melodic line and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. The lyrics are placed below the melody. The piano part features chords indicated by letters: Fm, Bbm, Fm⁷, and Bb. The melody consists of eighth and quarter notes, with a final half note. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

all the days of my life; I will dwell in the house of my

Bbm7 Cm7 Bbsus Bb Bbm7 Cm7

God for-ev - er - more.

Db Eb Fm Bbm Fm7 Bb

Final refrain - All

Shep-herd me, O God, be - yond my wants, be - yond my fears, from

Fm Db Ab Eb Cm7 Db

death in - to life.

Bbm7 Cm7 Db Eb Fm Bbm F

Second Reading:

1 John 3:16–24

¹⁶We know love by this, that he laid down his life for us — and we ought to lay down our lives for one another. ¹⁷How does God's love abide in anyone who has the world's goods and sees a brother or sister in need and yet refuses help?

¹⁸Little children, let us love, not in word or speech, but in truth and action. ¹⁹And by this we will know that we are from the truth and will reassure our hearts before him ²⁰whenever our hearts condemn us; for God is greater than our hearts, and he knows everything.

²¹Beloved, if our hearts do not condemn us, we have boldness before God; ²²and we receive from him whatever we ask, because we obey his commandments and do what pleases him. ²³And this is his commandment, that we should believe in the name of his Son Jesus Christ and love one another, just as he has commanded us.

²⁴All who obey his commandments abide in him, and he abides in them. And by this we know that he abides in us, by the Spirit that he has given us.

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 142a

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

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

The Holy Gospel according to

John 10:11-18

Glory to you, O Lord.

¹¹I am the good shepherd. The good shepherd lays down his life for the sheep. ¹²The hired hand, who is not the shepherd and does not own the sheep, sees the wolf coming and leaves the sheep and runs away — and the wolf snatches them and scatters them.

¹³The hired hand runs away because a hired hand does not care for the sheep. ¹⁴I am the good shepherd. I know my own and my own know me, ¹⁵just as the Father knows me and I know the Father. And I lay down my life for the sheep. ¹⁶I have other sheep that do not belong to this fold. I must bring them also, and they will listen to my voice. So there will be one flock, one shepherd.

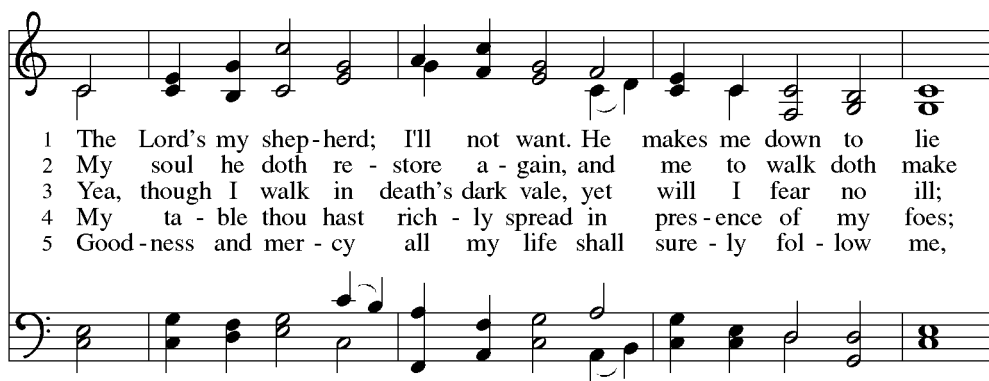
¹⁷For this reason the Father loves me, because I lay down my life in order to take it up again. ¹⁸No one takes it from me, but I lay it down of my own accord. I have power to lay it down, and I have power to take it up again. I have received this command from my Father."

The Gospel of the Lord.

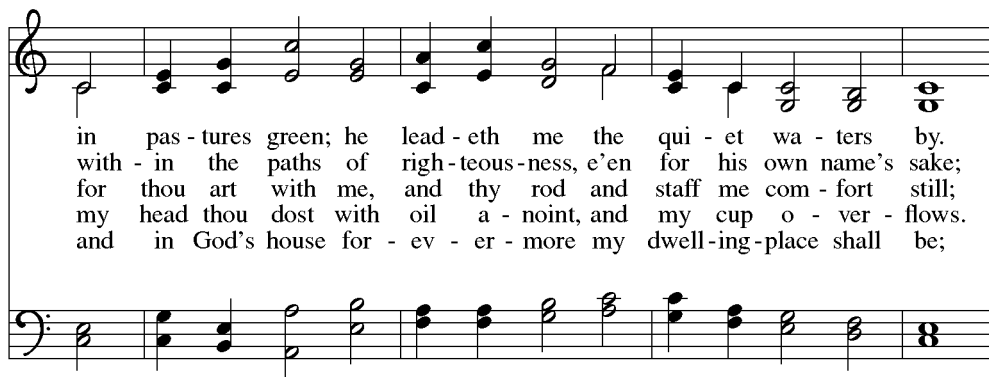
Praise to you O Christ

SERMON

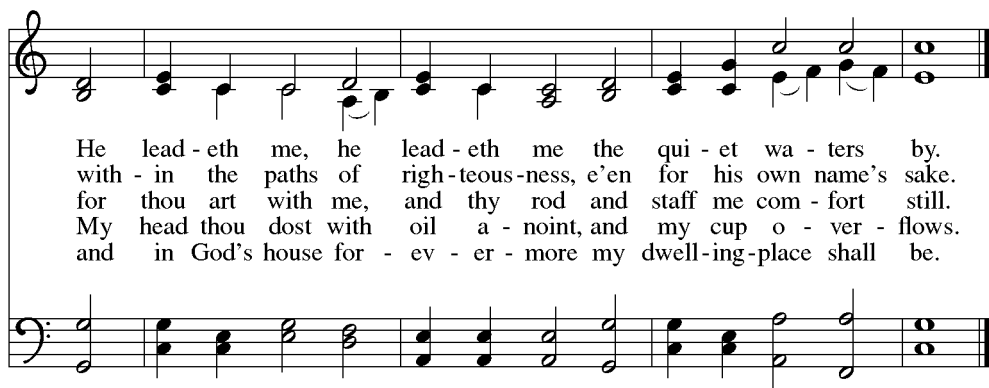
The Lord's My Shepherd



1 The Lord's my shep-herd; I'll not want. He makes me down to lie
 2 My soul he doth re - store a - gain, and me to walk doth make
 3 Yea, though I walk in death's dark vale, yet will I fear no ill;
 4 My ta - ble thou hast rich - ly spread in pres - ence of my foes;
 5 Good - ness and mer - cy all my life shall sure - ly fol - low me,



in pas - tures green; he lead - eth me the qui - et wa - ters by.
 with - in the paths of righ - teous - ness, e'en for his own name's sake;
 for thou art with me, and thy rod and staff me com - fort still;
 my head thou dost with oil a - noint, and my cup o - ver - flows.
 and in God's house for - ev - er - more my dwell - ing - place shall be;



He lead - eth me, he lead - eth me the qui - et wa - ters by.
 with - in the paths of righ - teous - ness, e'en for his own name's sake.
 for thou art with me, and thy rod and staff me com - fort still.
 My head thou dost with oil a - noint, and my cup o - ver - flows.
 and in God's house for - ev - er - more my dwell - ing - place shall be.

Text: *The Psalms of David in Meeter*, Edinburgh, 1650

Music: BROTHER JAMES' AIR, James L. Macbeth Bain; arr. Gordon Jacob, 1895–1984

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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, and born of the virgin Mary, He suffered under Pontius Pilate, was crucified, died, and was buried;

He descended into hell.

On the third day he rose again;

He ascended into heaven, He is seated at the right hand of the Father, He will come again to judge the living and the dead.

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

Amen.

Prayers of the people

Response after each prayer:

P: Lord, in your mercy,

C: hear our prayer.

SHARING of THE Peace

The peace of Christ

be with you always.

And also with you.

Savior, Like a Shepherd Lead Us

Sw. Oboe 8
Gt. Flutes 8, 4, String 8
Ped. Foundations 16, 8

Marianne Kim
Tune: **BRADBURY**
by **William B. Bradbury**

Gently ♩ = ca. 80

The musical score is written for a piano and guitar. It consists of three systems of staves. The first system shows the piano part with a melody in the right hand and a bass line in the left hand, marked *mp* {Gt.}. The second system continues the melody and bass line. The third system shows a change in dynamics to *mf* and includes a crescendo marking. The score is in 4/4 time and the key signature has two flats (B-flat and E-flat).

Duration: 3:20

11

Musical score for measures 11-13. The system consists of three staves. The top two staves are a grand staff with treble and bass clefs, and the bottom staff is a single bass clef. The key signature has three flats. Measure 11: Treble has chords (F4, Ab4), (F4, Ab4), (F4, Ab4), (F4, Ab4). Bass has (F2, Ab2), (F2, Ab2), (F2, Ab2), (F2, Ab2). Bottom staff has F2. Measure 12: Treble has (F4, Ab4), (F4, Ab4), (F4, Ab4), (F4, Ab4). Bass has (F2, Ab2), (F2, Ab2), (F2, Ab2), (F2, Ab2). Bottom staff has F2. Measure 13: Treble has (F4, Ab4), (F4, Ab4), (F4, Ab4), (F4, Ab4). Bass has (F2, Ab2), (F2, Ab2), (F2, Ab2), (F2, Ab2). Bottom staff has F2.

14

Musical score for measures 14-16. The system consists of three staves. The top two staves are a grand staff with treble and bass clefs, and the bottom staff is a single bass clef. The key signature has three flats. Measure 14: Treble has (F4, Ab4), (F4, Ab4), (F4, Ab4), (F4, Ab4). Bass has (F2, Ab2), (F2, Ab2), (F2, Ab2), (F2, Ab2). Bottom staff has F2. Measure 15: Treble has (F4, Ab4), (F4, Ab4), (F4, Ab4), (F4, Ab4). Bass has (F2, Ab2), (F2, Ab2), (F2, Ab2), (F2, Ab2). Bottom staff has F2. Measure 16: Treble has (F4, Ab4), (F4, Ab4), (F4, Ab4), (F4, Ab4). Bass has (F2, Ab2), (F2, Ab2), (F2, Ab2), (F2, Ab2). Bottom staff has F2.

17

Musical score for measures 17-19. The system consists of three staves. The top two staves are a grand staff with treble and bass clefs, and the bottom staff is a single bass clef. The key signature has three flats. Measure 17: Treble has (F4, Ab4), (F4, Ab4), (F4, Ab4), (F4, Ab4). Bass has (F2, Ab2), (F2, Ab2), (F2, Ab2), (F2, Ab2). Bottom staff has F2. Measure 18: Treble has (F4, Ab4), (F4, Ab4), (F4, Ab4), (F4, Ab4). Bass has (F2, Ab2), (F2, Ab2), (F2, Ab2), (F2, Ab2). Bottom staff has F2. Measure 19: Treble has (F4, Ab4), (F4, Ab4), (F4, Ab4), (F4, Ab4). Bass has (F2, Ab2), (F2, Ab2), (F2, Ab2), (F2, Ab2). Bottom staff has F2.

20 Sw.

Musical score for measures 20-22. The system consists of three staves. The top two staves are a grand staff with treble and bass clefs, and the bottom staff is a single bass clef. The key signature has three flats. Measure 20: Treble has (F4, Ab4), (F4, Ab4), (F4, Ab4), (F4, Ab4). Bass has (F2, Ab2), (F2, Ab2), (F2, Ab2), (F2, Ab2). Bottom staff has F2. Measure 21: Treble has (F4, Ab4), (F4, Ab4), (F4, Ab4), (F4, Ab4). Bass has (F2, Ab2), (F2, Ab2), (F2, Ab2), (F2, Ab2). Bottom staff has F2. Measure 22: Treble has (F4, Ab4), (F4, Ab4), (F4, Ab4), (F4, Ab4). Bass has (F2, Ab2), (F2, Ab2), (F2, Ab2), (F2, Ab2). Bottom staff has F2.

23

Measures 23-25 of a musical score. The key signature has two flats (B-flat and E-flat). The score is written for three staves: Treble, Bass, and a lower Bass staff. Measure 23 features a half note in the Treble and a complex bass line with eighth and sixteenth notes. Measure 24 continues the Treble melody and the bass line. Measure 25 shows the Treble melody concluding with a half note, while the bass line has a half note and a whole note in the lower Bass staff.

26

Measures 26-28 of a musical score. Measure 26 continues the Treble melody. Measure 27 features a Treble melody with a bracketed section labeled "Gt. + Fl. 2". Measure 28 begins with a double bar line, followed by a new section marked *mf* (mezzo-forte). The Treble staff has chords, and the Bass staff has a whole note. The lower Bass staff has a whole note.

29

Measures 29-31 of a musical score. Measure 29 features chords in the Treble and Bass staves. Measure 30 continues the chordal texture. Measure 31 shows the Treble staff with a half note and the Bass staff with a half note. The lower Bass staff has a whole note.

32

Measures 32-34 of a musical score. Measure 32 features chords in the Treble and Bass staves. Measure 33 continues the chordal texture. Measure 34 shows the Treble staff with a half note and the Bass staff with a half note. The lower Bass staff has a whole note.

35

35

36

37

f

38

38

39

40

41

41

42

43

44

44

45

46

rit.

a tempo

47

47

50

50

mp

53

53

poco rit.

a tempo

Sw.

56

56

p

pp

{ Gt. - Fl. 4, 2

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 4/4 time. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. It contains a melody starting on a quarter rest, followed by eighth and quarter notes. The bass staff has a bass clef and contains a bass line with a half note and quarter notes. The lyrics are written below the treble staff.

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

The second system continues the melody in 4/4 time. The treble staff shows a continuation of the melody with a sharp sign appearing on the final note. The bass staff continues with a bass line. The lyrics are written below the treble staff.

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

The third system continues the melody in 4/4 time. The treble staff shows a continuation of the melody. The bass staff continues with a bass line. The lyrics are written below the treble staff.

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

The fourth system continues the melody in 4/4 time. The treble staff shows a continuation of the melody. The bass staff continues with a bass line. 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.

Great Thanksgiving

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

S 144a

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.

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 144b

Ho - ly, ho - ly, ho - ly Lord, God of pow'r and might,

heav-en and earth are full of your glo-ry. Ho - san - na. Ho -

This system contains the first two measures of the piece. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

san-na. Ho - san - na in the high - est. Bless-ed is he who

This system contains measures three through six. The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment maintains its harmonic support with chords and moving lines in both hands.

comes in the name of the Lord. Ho-san - na in the high - est.

This system contains measures seven through ten, concluding the piece. The vocal line ends with a half note G4. The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

Words of Institution**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.

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

This system contains the first two staves of the musical score. The top staff is a vocal line in G major (one flat) with a treble clef. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). The lyrics 'Lamb of God, you take a - way the sin of the world; have' are written below the vocal staff.

mer-cy on us. Lamb of God, you take a-way the sin of the

This system contains the next two staves. The vocal line continues with the lyrics 'mer-cy on us. Lamb of God, you take a-way the sin of the'. The piano accompaniment continues with the same harmonic structure.

world; have mer-cy on us. Lamb of God, you take a - way the

This system contains the final two staves of the musical score. The vocal line concludes with the lyrics 'world; have mer-cy on us. Lamb of God, you take a - way the'. The piano accompaniment concludes with the same harmonic structure.



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 song at #204 was written for this setting.)

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

The assisting minister leads one of the following or a similar prayer after communion.
Let us pray.

We give you thanks,
 almighty God, that you
 have refreshed us
 through the healing
 power of this gift
 of life. In your mercy,
 strengthen us through
 this gift, in faith
 toward you and in
 fervent love toward
 one another; for the
 sake of Jesus Christ
 our Lord.
Amen.

OR

O God, we give you
 thanks that you have
 set before us this
 feast, the body and
 blood of your Son.
 By your Spirit
 strengthen us to
 serve all in need
 and to give ourselves
 away as bread for the
 hungry, through Jesus
 Christ our Lord.
Amen.

OR

God of abundance, with
 this bread of life and cup
 of salvation you have
 united us with Christ,
 making us one with all
 your people. Now send
 us forth in the power of
 your Spirit, that we may
 proclaim your redeem-
 ing love to the world and
 continue forever in the
 risen life of Jesus Christ,
 our Lord.
Amen.

Eat This Bread

Jesus Christ, Bread of Life

Refrain



“Eat this bread, drink this cup, come to me and nev - er be hun - gry.
OR *Je - sus Christ, bread of life, those who come to you will not hun - ger.*



Eat this bread, drink this cup, trust in me and you will not thirst.”
Je - sus Christ, ris - en Lord, those who trust in you will not thirst.

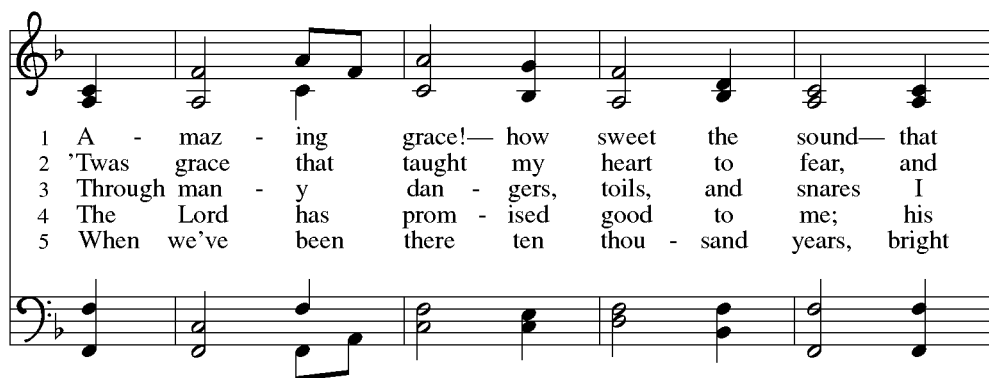
Text: Taizé Community

Music: BERTHIER, Jacques Berthier, 1923–1994

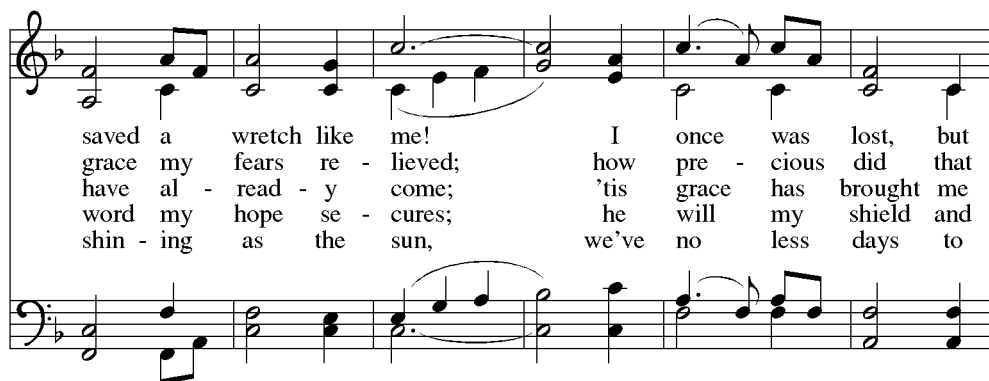
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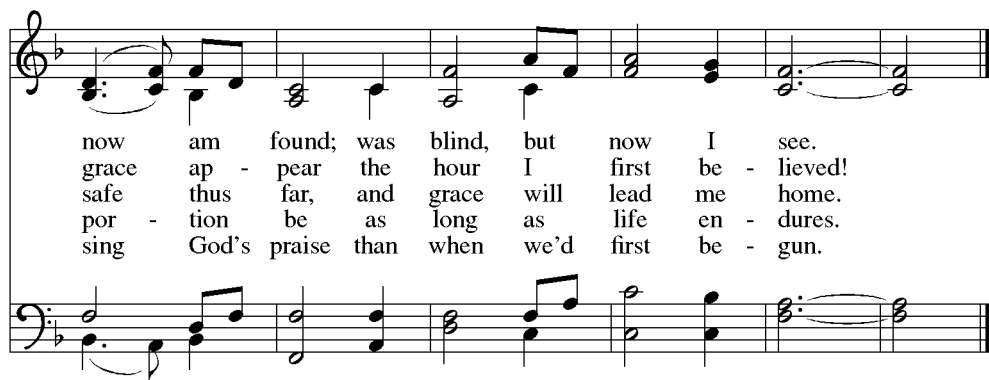
Amazing Grace, How Sweet the Sound



1 A - maz - ing grace!— how sweet the sound— that
 2 'Twas grace that taught my heart to fear, and
 3 Through man - y dan - gers, toils, and snares I
 4 The Lord has prom - ised good to me; his
 5 When we've been there ten thou - sand years, bright

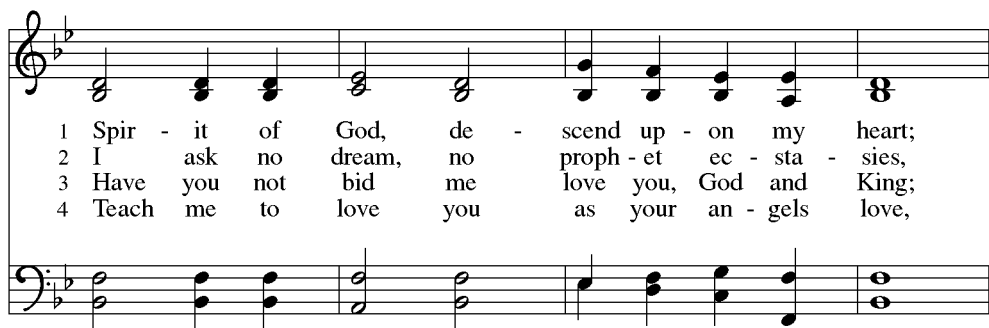


saved a wretch like me! I once was lost, but
 grace my fears re - lieved; how pre - cious did that
 have al - read - y come; 'tis grace has brought me
 word my hope se - cures; he will my shield and
 shin - ing as the sun, we've no less days to

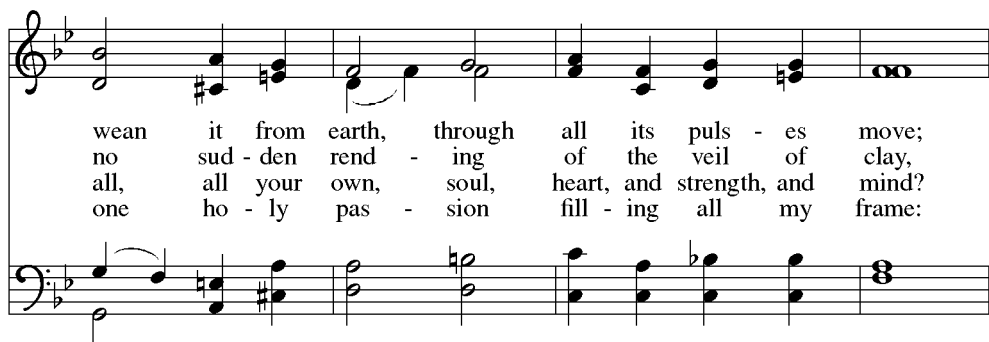


now am found; was blind, but now I see.
 grace ap - pear the hour I first be - lieved!
 safe thus far, and grace will lead me home.
 por - tion be as long as life en - dures.
 sing God's praise than when we'd first be - gun.

Spirit of God, Descend upon My Heart



1 Spir - it of God, de - scend up - on my heart;
 2 I ask no dream, no proph - et ec - sta - sies,
 3 Have you not bid me love you, God and King;
 4 Teach me to love you as your an - gels love,



wean it from earth, through all its puls - es move;
 no sud - den rend - ing of the veil of clay,
 all, all your own, soul, heart, and strength, and mind?
 one ho - ly pas - sion fill - ing all my frame:

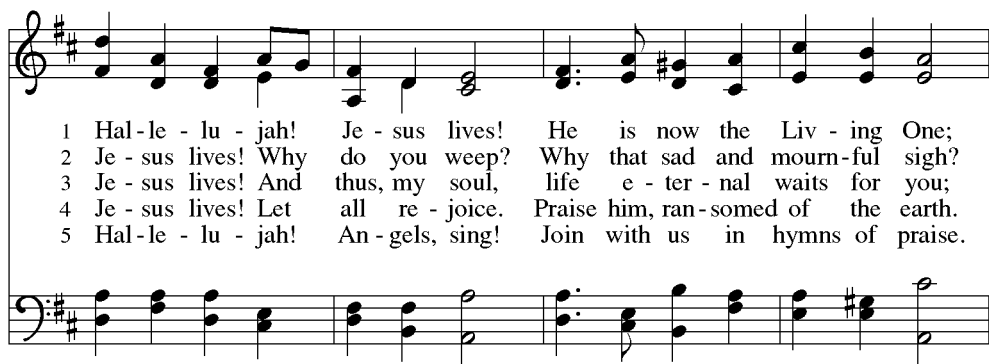


stoop to my weak - ness, strength to me im - part,
 no an - gel vis - i - tant, no op - 'ning skies;
 I see your cross; there teach my heart to cling.
 the bap - tism of the heav'n - de - scend - ed dove,

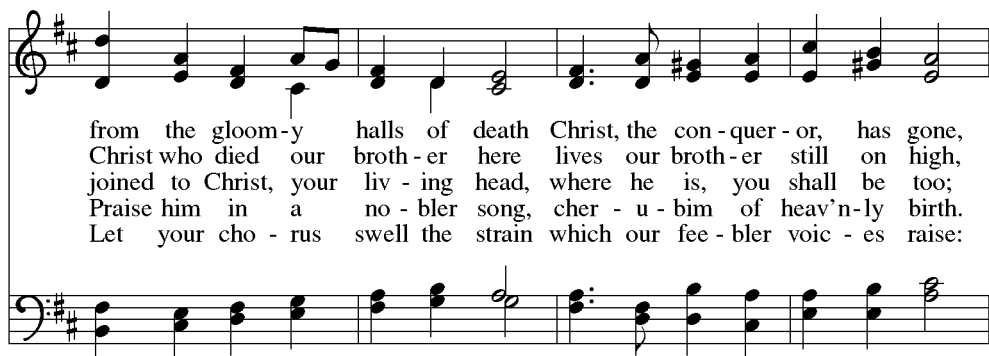


and make me love you as I ought to love.
 but take the dim - ness of my soul a - way.
 Oh, let me seek you and, oh, let me find!
 my heart an al - tar, and your love the flame.

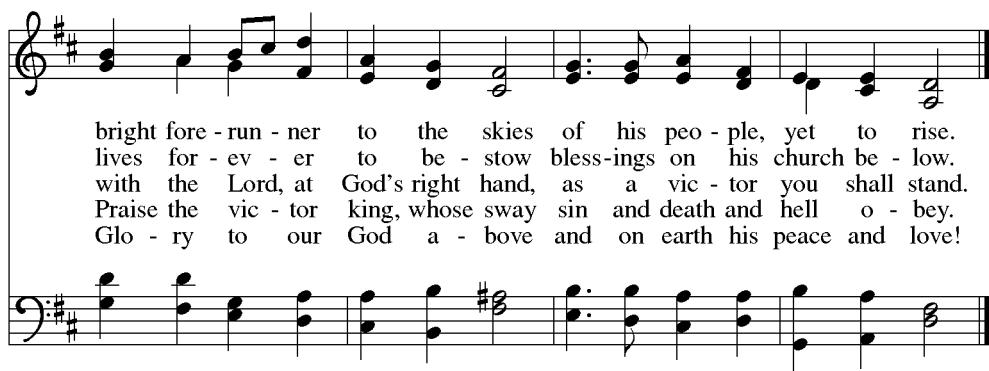
Hallelujah! Jesus Lives!



1 Hal - le - lu - jah! Je - sus lives! He is now the Liv - ing One;
 2 Je - sus lives! Why do you weep? Why that sad and mourn - ful sigh?
 3 Je - sus lives! And thus, my soul, life e - ter - nal waits for you;
 4 Je - sus lives! Let all re - joice. Praise him, ran - somed of the earth.
 5 Hal - le - lu - jah! An - gels, sing! Join with us in hymns of praise.



from the gloom - y halls of death Christ, the con - quer - or, has gone,
 Christ who died our broth - er here lives our broth - er still on high,
 joined to Christ, your liv - ing head, where he is, you shall be too;
 Praise him in a no - bler song, cher - u - bim of heav'n - ly birth.
 Let your cho - rus swell the strain which our fee - bler voic - es raise:



bright fore - run - ner to the skies of his peo - ple, yet to rise.
 lives for - ev - er to be - stow bless - ings on his church be - low.
 with the Lord, at God's right hand, as a vic - tor you shall stand.
 Praise the vic - tor king, whose sway sin and death and hell o - bey.
 Glo - ry to our God a - bove and on earth his peace and love!

Recessional in D

27

Sw. Flutes 8, 4, Viola 8
Gt. Diapasons 8, 4, Sw. to Gt., Ch. to Gt.
Ch. Flutes 8, 4, Principal 4, Sw. to Ch.
Ped. Bourdon 16, Sw. to Ped., Ch. to Ped.

Robert J. Powell

Moderato ♩ = ca. 66

f {Ch.

mf {Sw.

Duration: 1:40

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13



System 13: Treble and Bass staves. Treble staff has a melodic line with a slur over measures 13-14. Bass staff has a bass line with a slur over measures 13-14. A third staff below shows a single bass note in measure 13 and a short melodic phrase in measures 14-15.

16



System 16: Treble and Bass staves. Treble staff has a melodic line with a slur over measures 16-17. Bass staff has a bass line with a slur over measures 16-17. A third staff below shows a single bass note in measure 16 and a short melodic phrase in measures 17-18.

19



System 19: Treble and Bass staves. Treble staff has a melodic line with a slur over measures 19-20. Bass staff has a bass line with a slur over measures 19-20. A third staff below shows a single bass note in measure 19 and a short melodic phrase in measures 20-21.

22



System 22: Treble and Bass staves. Treble staff has a melodic line with a slur over measures 22-23. Bass staff has a bass line with a slur over measures 22-23. A third staff below shows a single bass note in measure 22 and a short melodic phrase in measures 23-24.

25

f {Gt.

29

33

Ch.

37

ff *rit.*