

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	

I 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	

III 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

J.S. Bach
Prelude and Fugue in C Minor
BWV 549

Praeludium

The first system of the Praeludium score. It consists of three staves. The top two staves (treble and bass clef) are empty, indicating rests. The bottom staff (bass clef) contains the first three measures of the piece, featuring a series of eighth and sixteenth notes with grace notes.

The second system of the Praeludium score. It consists of three staves. The top two staves are empty. The bottom staff continues the melodic line from the first system, consisting of eighth and sixteenth notes.

The third system of the Praeludium score. It consists of three staves. The top two staves are empty. The bottom staff continues the melodic line. A 'Ped.' (pedal) marking is present above the staff, and a '(4)' is written below the first measure of this system.

The fourth system of the Praeludium score. It consists of three staves. The top staff contains a melodic line with grace notes. The middle staff contains a series of eighth and sixteenth notes with grace notes. The bottom staff contains a series of eighth and sixteenth notes with grace notes.

This image displays a page of handwritten musical notation, likely for a piano piece. The notation is organized into five systems, each consisting of three staves. The top staff of each system uses a treble clef, while the bottom two staves use bass clefs. The key signature is B-flat major, indicated by two flats (B-flat and E-flat) at the beginning of the first system. The time signature is 3/4, shown as a '3' over a '4'. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. There are several slurs and ties across the staves, indicating phrasing and continuity. Dynamic markings such as 'p' (piano) and 'f' (forte) are present. A specific instruction '(u)' is written above a note in the first system. The handwriting is clear and professional, typical of a composer's manuscript. The page is numbered '1' in the bottom right corner.

Fuga

The first system of the Fuga score, measures 1-4. The treble clef staff is mostly empty. The bass clef staff contains a continuous eighth-note pattern. Measure 1 has a whole note in the treble and a half note in the bass. Measure 2 has a whole note in the treble and a half note in the bass. Measure 3 has a whole note in the treble and a half note in the bass. Measure 4 has a whole note in the treble and a half note in the bass, with a trill (tr) in the bass.

The second system of the Fuga score, measures 5-7. The treble clef staff is mostly empty. The bass clef staff contains a continuous eighth-note pattern. Measure 5 has a whole note in the treble and a half note in the bass. Measure 6 has a whole note in the treble and a half note in the bass. Measure 7 has a whole note in the treble and a half note in the bass.

The third system of the Fuga score, measures 8-10. The treble clef staff is mostly empty. The bass clef staff contains a continuous eighth-note pattern. Measure 8 has a whole note in the treble and a half note in the bass. Measure 9 has a whole note in the treble and a half note in the bass. Measure 10 has a whole note in the treble and a half note in the bass.

The fourth system of the Fuga score, measures 11-13. The treble clef staff is mostly empty. The bass clef staff contains a continuous eighth-note pattern. Measure 11 has a whole note in the treble and a half note in the bass. Measure 12 has a whole note in the treble and a half note in the bass. Measure 13 has a whole note in the treble and a half note in the bass.

The fifth system of the Fuga score, measures 14-16. The treble clef staff is mostly empty. The bass clef staff contains a continuous eighth-note pattern. Measure 14 has a whole note in the treble and a half note in the bass. Measure 15 has a whole note in the treble and a half note in the bass. Measure 16 has a whole note in the treble and a half note in the bass, with a trill (tr) in the bass.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All staves are in the key of C minor (three flats). The music features a complex texture with rapid sixteenth-note passages in the upper staves and a more rhythmic, eighth-note pattern in the lower staves.

The second system continues the musical piece. It features a prominent melodic line in the upper staves, characterized by slurs and a trill-like figure. The lower staves provide a steady accompaniment with eighth-note patterns. A dashed line indicates a connection between a note in the middle staff of this system and the next system.

The third system shows a continuation of the intricate musical texture. The upper staves have a series of slurs over sixteenth-note runs. The middle and lower staves maintain their respective rhythmic patterns, with some rests and occasional eighth-note figures.

The fourth system introduces a new texture with a series of chords and rests in the upper staves, creating a more static feel. The lower staves continue with their rhythmic accompaniment, featuring a mix of eighth and sixteenth notes.

The fifth system concludes the page with a final system of music. It features a return to more active melodic lines in the upper staves, with slurs and eighth-note patterns. The lower staves provide a consistent rhythmic foundation throughout the system.

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.**

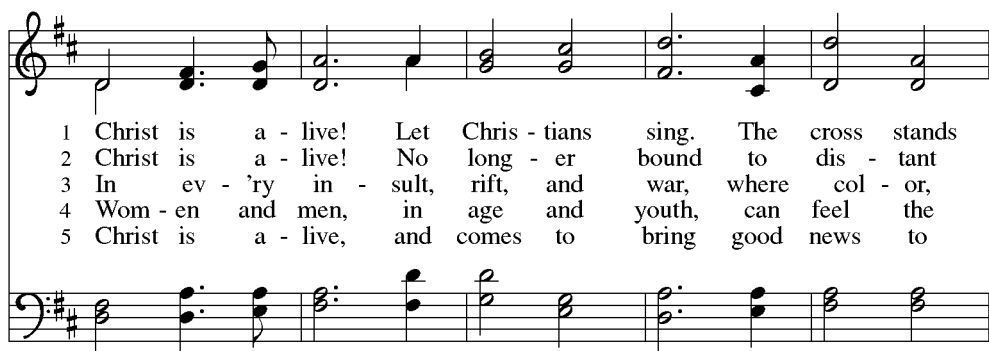
For the sake of your Son, Jesus Christ, have mercy on us. Forgive us, renew us, and lead us, so that we may delight in your will and walk in your ways, to the glory of your holy name. Amen.

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.

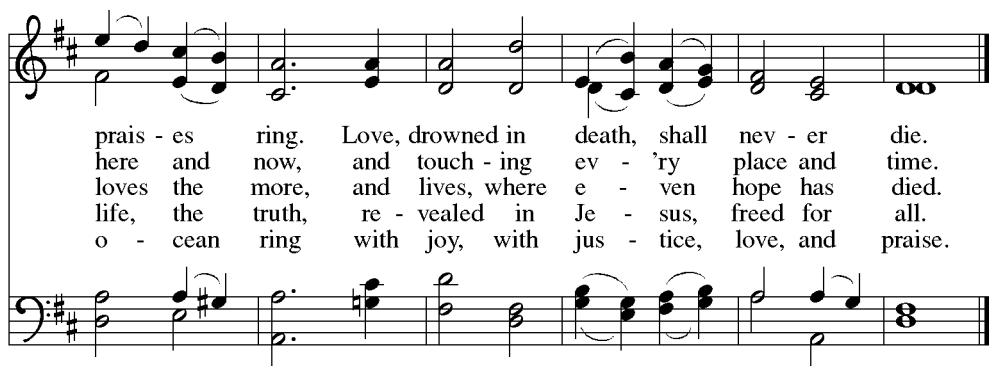
Christ Is Alive! Let Christians Sing



1 Christ is a - live! Let Chris - tians sing. The cross stands
 2 Christ is a - live! No long - er bound to dis - tant
 3 In ev - 'ry in - sult, rift, and war, where col - or,
 4 Wom - en and men, in age and youth, can feel the
 5 Christ is a - live, and comes to bring good news to



emp - ty to the sky. Let streets and homes with
 years in Pal - es - tine, but sav - ing, heal - ing,
 scorn, or wealth di - vide, Christ suf - fers still, yet
 Spir - it, hear the call, and find the way, the
 this and ev - 'ry age, till earth and sky and



prais - es ring. Love, drowned in death, shall nev - er die.
 here and now, and touch - ing ev - 'ry place and time.
 loves the more, and lives, where e - ven hope has died.
 life, the truth, re - vealed in Je - sus, freed for all.
 o - cean ring with joy, with jus - tice, love, and praise.

Text: Brian A. Wren, b. 1936

Music: TRURO, T. Williams, *Psalmody Evangelica*, 1789

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Gathering Song

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

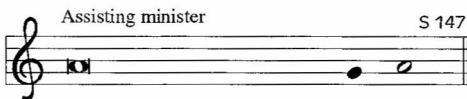
During this time, the presiding minister and the assembly greet each other.

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

And also with you.

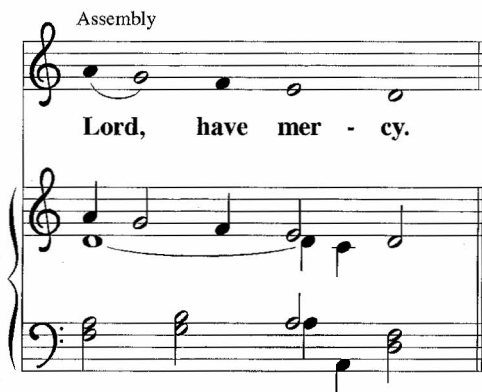
A Kyrie may be sung in dialogue between an assisting minister and the assembly.

Assisting minister S 147



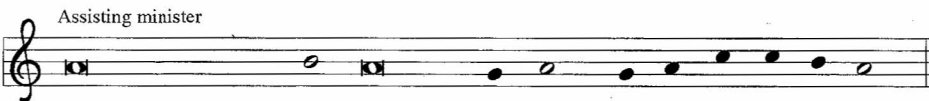
In peace, let us pray to the Lord.

Assembly



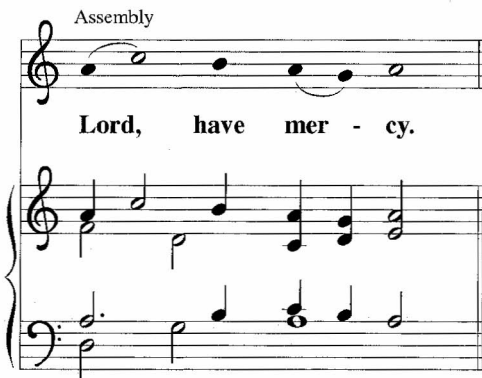
Lord, have mer - cy.

Assisting minister



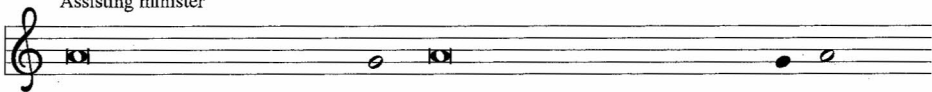
For the peace from a-bove, and for our sal - vation, let us pray to the Lord.

Assembly



Lord, have mer - cy.

Assisting minister



For the peace of the whole world, for the well-being of the church of God,



and for the unity of all, let us pray to the Lord.

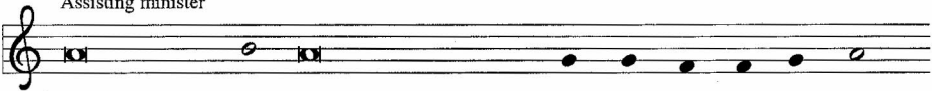
Assembly



Lord, have mer - cy.



Assisting minister



For this holy house, and for all who offer here their wor-ship and praise,



let us pray to the Lord.

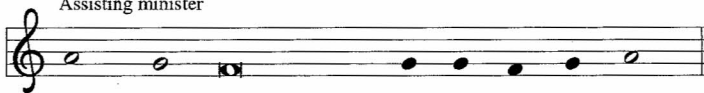
Assembly



Lord, have mer - cy.



Assisting minister



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

Assembly



A - men.



OR

Refrain

Assisting minister

S 149



This is the feast of vic-to-ry for our God. Al-le - lu - ia.

All



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



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



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



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

The first system of the musical score is in G major (one sharp). The vocal line consists of a single melodic line with a final half-note rest. The piano accompaniment features a treble and bass staff with chords and moving lines.

Refrain

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

The second system is the beginning of the refrain. The vocal line has a melodic line with a final half-note rest. The piano accompaniment continues with chords and moving lines.

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

The third system continues the refrain. The vocal line has a melodic line with a final half-note rest. The piano accompaniment continues with chords and moving lines.

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

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

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

The second system continues the melody. The vocal line has half notes G, A, B, C, D, E, F#, and G. The piano accompaniment continues with similar harmonic support.

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

The third system concludes the hymn. The vocal line ends with a half note G and a whole rest. The piano accompaniment provides a final harmonic resolution.

Final refrain

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

The first system of the musical score for the final refrain. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are "This is the feast of vic-to-ry for our God, for the". The piano accompaniment features a steady bass line and chords in the right hand.

Lamb who was slain has be - gun his reign. Al -

The second system of the musical score. The vocal line continues with the lyrics "Lamb who was slain has be - gun his reign. Al -". The piano accompaniment continues with similar harmonic support.

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

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

Prayer of the Day

Let us pray.

A brief silence is kept before the prayer.

O God, you give us your Son as the vine apart from whom we cannot live. Nourish our life in his resurrection, that we may bear the fruit of love and know the fullness of your joy, through Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.

FLC Choir

First Reading: Acts 8:26–40

²⁶Then an angel of the Lord said to Philip, "Get up and go toward the south to the road that goes down from Jerusalem to Gaza." (This is a wilderness road.) ²⁷So he got up and went. Now there was an Ethiopian eunuch, a court official of the Candace, queen of the Ethiopians, in charge of her entire treasury. He had come to Jerusalem to worship ²⁸and was returning home; seated in his chariot, he was reading the prophet Isaiah. ²⁹Then the Spirit said to Philip, "Go over to this chariot and join it." ³⁰So Philip ran up to it and heard him reading the prophet Isaiah. He asked, "Do you understand what you are reading?" ³¹He replied, "How can I, unless someone guides me?" And he invited Philip to get in and sit beside him. ³²Now the passage of the scripture that he was reading was this: "Like a sheep he was led to the slaughter, and like a lamb silent before its shearer, so he does not open his mouth. ³³In his humiliation justice was denied him. Who can describe his generation? For his life is taken away from the earth."

³⁴The eunuch asked Philip, "About whom, may I ask you, does the prophet say this, about himself or about someone else?" ³⁵Then Philip began to speak, and starting with this scripture, he proclaimed to him the good news about Jesus. ³⁶As they were going along the road, they came to some water; and the eunuch said, "Look, here is water! What is to prevent me from being baptized?"

³⁸He commanded the chariot to stop, and both of them, Philip and the eunuch, went down into the water, and Philip baptized him. ³⁹When they came up out of the water, the Spirit of the Lord snatched Philip away; the eunuch saw him no more, and went on his way rejoicing. ⁴⁰But Philip found himself at Azotus, and as he was passing through the region, he proclaimed the good news to all the towns until he came to Caesarea.

Psalms 22:25–31

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

²⁶**The 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.

²⁸**For 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: 1 John 4:7–21

⁷Beloved, let us love one another, because love is from God; everyone who loves is born of God and knows God. ⁸Whoever does not love does not know God, for God is love. ⁹God's love was revealed among us in this way: God sent his only Son into the world so that we might live through him.

¹⁰In this is love, not that we loved God but that he loved us and sent his Son to be the atoning sacrifice for our sins. ¹¹Beloved, since God loved us so much, we also ought to love one another. ¹²No one has ever seen God; if we love one another, God lives in us, and his love is perfected in us.

¹³By this we know that we abide in him and he in us, because he has given us of his Spirit. ¹⁴And we have seen and do testify that the Father has sent his Son as the Savior of the world. ¹⁵God abides in those who confess that Jesus is the Son of God, and they abide in God. ¹⁶So we have known and believe the love that God has for us.

God is love, and those who abide in love abide in God, and God abides in them. ¹⁷Love has been perfected among us in this: that we may have boldness on the day of judgment, because as he is, so are we in this world. ¹⁸There is no fear in love, but perfect love casts out fear; for fear has to do with punishment, and whoever fears has not reached perfection in love.

¹⁹We love because he first loved us. ²⁰Those who say, "I love God," and hate their brothers or sisters, are liars; for those who do not love a brother or sister whom they have seen, cannot love God whom they have not seen. ²¹The commandment we have from him is this: those who love God must love their brothers and sisters also.

Gospel Acclamation

The assembly stands to welcome the gospel.

S151a

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

This musical system consists of a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest, followed by a half note G4, a half note A4, a whole note B4, and a half note G4. After a double bar line, the time signature changes to 6/4, and the melody continues with a half note F#4, a quarter note E4, a half note D4, a quarter note C4, and a half note B3. The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature and time signature. It follows the vocal line with chords and single notes, including a whole note G3 in the bass and a half note A3 in the treble.

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

This musical system continues the vocal and piano parts. The vocal line starts with a half note G4, a half note A4, a whole note B4, and a half note G4. After a double bar line, the time signature changes to 6/4, and the melody continues with a half note F#4, a quarter note E4, a half note D4, a quarter note C4, and a half note B3. The piano accompaniment continues with chords and single notes, including a whole note G3 in the bass and a half note A3 in the treble.

GOSPEL Reading

The holy gospel according to

John 15:1-8

Glory to you, O Lord.

I am the true vine, and my Father is the vinegrower. ²He removes every branch in me that bears no fruit. Every branch that bears fruit he prunes to make it bear more fruit. ³You have already been cleansed by the word that I have spoken to you.

⁴Abide in me as I abide in you. Just as the branch cannot bear fruit by itself unless it abides in the vine, neither can you unless you abide in me. ⁵I am the vine, you are the branches. Those who abide in me and I in them bear much fruit, because apart from me you can do nothing. ⁶Whoever does not abide in me is thrown away like a branch and withers; such branches are gathered, thrown into the fire, and burned.

⁷If you abide in me, and my words abide in you, ask for whatever you wish, and it will be done for you.

⁸My Father is glorified by this, that you bear much fruit and become my disciples.

The gospel of the Lord.

Praise to you, O Christ.

SERMON

God Is Here!

1 God is here! As we your peo - ple meet to of - fer
 2 Here are sym - bols to re - mind us of our life - long
 3 Here our chil - dren find a wel - come in the Shep - herd's
 4 Lord of all, of church and king - dom, in an age of

praise and prayer, may we find in full - er mea - sure
 need of grace; here are ta - ble, font, and pul - pit;
 flock and fold; here as bread and wine are tak - en;
 change and doubt, keep us faith - ful to the gos - pel;

what it is in Christ we share. Here, as in the
 here the cross has cen - tral place. Here in hon - es -
 Christ sus - tains us as of old. Here the ser - vants
 help us work your pur - pose out. Here, in this day's

world a - round us, all our var - ied skills and arts
 ty of preach - ing, here in si - lence, as in speech,
 of the Ser - vant seek in wor - ship to ex - plore
 ded - i - ca - tion, all we have to give, re - ceive;

wait the com - ing of the Spir - it in - to o - pen minds and hearts.
 here, in new - ness and re - new - al, God the Spir - it comes to each.
 what it means in dai - ly liv - ing to be - lieve and to a - dore.
 we, who can - not live with - out you, we a - dore you! We be - lieve!

Text: Fred Pratt Green, 1903–2000

Music: ABBOT'S LEIGH, Cyril V. Taylor, 1907–1991

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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, 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.

When Peace Like a River

Sw. Flute 8, String 8

Gt. Principal 8

Ped. 16, Sw. to Ped.

Douglas E. Wagner

Tune: VILLE DU HAVRE

by Philip B. Bliss

Prayerfully ♩ = ca. 60

The musical score is written for a piano and features four systems of music. The first system (measures 1-3) is marked 'Prayerfully' with a tempo of approximately 60 beats per minute. It includes a piano accompaniment in the bass clef with a melody in the treble clef. The second system (measures 4-6) includes a guitar part (Gt.) in the treble clef and a piano accompaniment in the bass clef. The third system (measures 7-9) continues the piano accompaniment. The fourth system (measures 10-12) also continues the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'mp' and 'poco rit.'.

Duration: 2:00

13

16

19

No Ped.

22

25

Slower

Gt.

rit.

Ped.

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 on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand brace. The music is in 4/4 time. The vocal line begins with a half note G4, followed by a quarter note A4, then a quarter note Bb4. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests.

with your pres - ence, and give us a fore - taste of the feast to come.

The second system continues the musical score. It follows the same key signature and time signature as the first system. The vocal line continues with a half note C5, followed by a quarter note D5, then a quarter note E5. The piano accompaniment continues with its eighth-note pattern, providing harmonic support for the vocal line. The system concludes with a double bar line.

Great Thanksgiving

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

S 152

The Lord be with you. And al - so with you.

Lift up your hearts. We lift them to the Lord.

Let us give thanks to the Lord our God.

It is right to give our thanks and praise.

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

S 153

Ho - ly, ho - ly, ho - ly Lord, Lord God of

pow'r and might, heav'n and earth are full of your

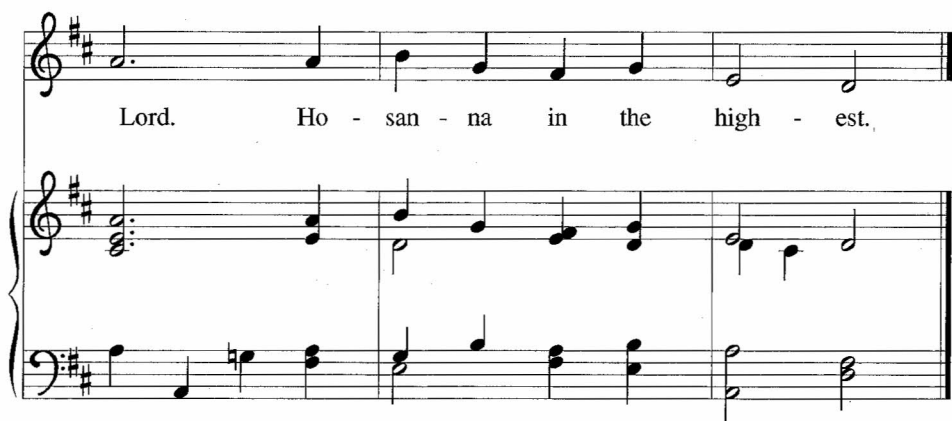
This system contains the first two measures of the hymn. The vocal melody is in G major (one sharp) and 4/4 time. The lyrics are "pow'r and might, heav'n and earth are full of your". The piano accompaniment features a treble and bass staff with chords and moving lines.

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

This system contains measures three and four. The time signature changes from 4/4 to 3/4 in measure three. The lyrics are "glo - ry. Ho - san - na in the high - est.". The piano accompaniment continues with chords and moving lines.

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

This system contains measures five and six. The time signature changes from 3/4 to 2/4 in measure five. The lyrics are "Bless - ed is he who comes in the name of the". The piano accompaniment continues with chords and moving lines.



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, a quarter rest, a quarter note A4, a half note B4, a quarter note C5, a half note D5, a quarter rest, and a half note E5. The piano accompaniment continues with chords and moving lines.

world; have mer - cy on us. Lamb of

Third system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and a half note G5. The piano accompaniment continues with chords and moving lines.

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

mer-cy on us. Lamb of God, you

take a - way the sin of the world;

grant us peace; grant us peace.

Assembly song and other music may accompany the communion.

1 D to E^b

Musical notation for the first system, labeled "1 D to E^b". It consists of two staves in 3/4 time, key of D major (two sharps). The melody is in the upper staff, starting with a dotted half note D4, followed by a quarter note E4, then a quarter note F#4, and ending with a dotted half note G#4. The bass line is in the lower staff, starting with a dotted half note D3, followed by a quarter note E3, then a quarter note F#3, and ending with a dotted half note G#3. There are some additional notes and accidentals in the lower staff, including a Bb4 and a G#4.

Musical notation for the second system, labeled "2". It consists of two staves in 3/4 time, key of D major (two sharps). The melody is in the upper staff, starting with a dotted half note D4, followed by a quarter note E4, then a quarter note F#4, and ending with a dotted half note G#4. The bass line is in the lower staff, starting with a dotted half note D3, followed by a quarter note E3, then a quarter note F#3, and ending with a dotted half note G#3. There are some additional notes and accidentals in the lower staff, including a Bb4 and a G#4.

Let Us Break Bread Together

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

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

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

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

Refrain


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

This system contains the first line of the Refrain. It features a treble and bass staff in B-flat major. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

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

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

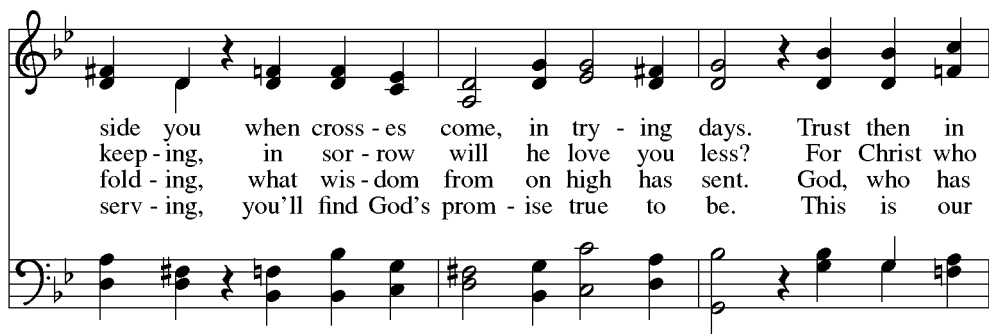
If You But Trust in God to Guide You



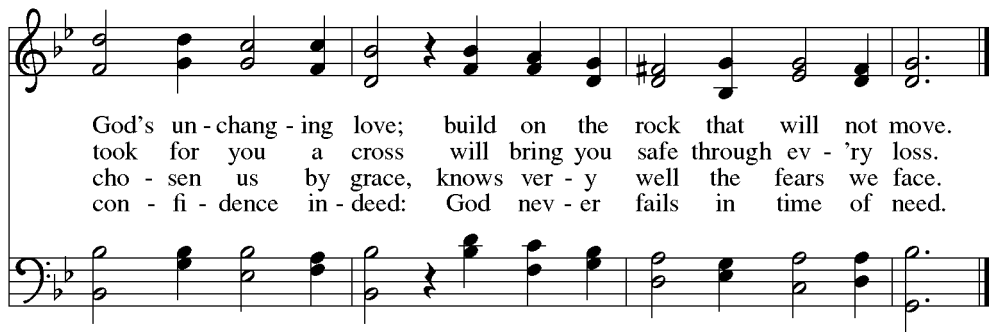
1 If you but trust in God to guide you with gen - tle
 2 What gain is there in anx - ious weep - ing, in help - less
 3 The Lord our rest - less hearts is hold - ing, in peace and
 4 Sing, pray, and keep God's ways un - swerv - ing, of - fer your



hand through all your ways, you'll find that God is there be -
 an - ger and dis - tress? If you are in your Sav - ior's
 qui - et - ness con - tent. We rest in God's good will un -
 ser - vice faith - ful - ly. Trust heav - en's word; though un - de -



side you when cross - es come, in try - ing days. Trust then in
 keep - ing, in sor - row will he love you less? For Christ who
 fold - ing, what wis - dom from on high has sent. God, who has
 serv - ing, you'll find God's prom - ise true to be. This is our



God's un - chang - ing love; build on the rock that will not move.
 took for you a cross will bring you safe through ev - 'ry loss.
 cho - sen us by grace, knows ver - y well the fears we face.
 con - fi - dence in - deed: God nev - er fails in time of need.

Lord, Take My Hand and Lead Me

1 Lord, take my hand and lead me up - on life's way;
2 Lord, when the tem - pest ra - ges, I need not fear;
3 Lord, when the shad - ows length - en and night has come,

di - rect, pro - tect, and feed me from day to day.
for you, the Rock of A - ges, are al - ways near.
I know that you will strength - en my steps toward home,

With - out your grace and fa - vor I go a - stray;
Close by your side a - bid - ing, I fear no foe,
then noth - ing can im - pede me, O bless - ed Friend!

so take my hand, O Sav - ior, and lead the way.
for when your hand is guid - ing, in peace I go.
So, take my hand and lead me un - to the end.

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 in treble clef and a left hand 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 in G major (one sharp). The vocal line (treble clef) consists of a series of eighth and quarter notes. The piano accompaniment (grand staff) features a right hand with chords and eighth notes, and a left hand with a simple bass line.

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

The second system continues the melody. The vocal line includes a phrase with a slur over two eighth notes. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The system concludes with a double bar line.

Good Christian Friends, Rejoice and Sing!

1 Good Chris - tian friends, re - joice and sing! Now is the tri - ump
 2 The Lord of life is ris'n this day; death's might - y stone is
 3 Praise we in songs of vic - to - ry that love, that life which
 4 Your name we bless, O ris - en Lord, and sing to - day with

of our king! To all the world glad news we bring:
 rolled a - way; let all the earth re - joice and say:
 can - not die, and sing with hearts up - lift - ed high:
 one ac - cord, the life laid down, the life re - stored:

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!
 Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!
 Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

Text: Cyril A. Alington, 1872–1955, alt.

Music: GELOBT SEI GOTT, Melchior Vulpius, 1570–1615

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Go Joyfully

Sw. Flutes 8, 4

Gt. Principals 8, 4

Ped. Principal 8

Richard A. Williamson

Brightly $\text{♩} = \text{ca. } 76$

The first system of the musical score is in 3/2 time, key of B-flat major. The treble staff contains a melody starting on G4, moving up stepwise to D5, then down to C5, and finally up to E5. The bass staff provides harmonic support with chords. A dynamic marking of *f* (forte) is present, along with a bracketed instruction for the guitar (Gt.). The instruction "No Ped." (No Pedal) is written below the bass staff.

The second system continues the melody from the first system. The treble staff shows the melody moving from E5 down to D5, then up to E5, and finally down to C5. The bass staff continues with harmonic support. The instruction "No Ped." is not repeated in this system.

The third system continues the melody. The treble staff shows the melody moving from C5 down to B4, then up to C5, and finally down to B4. The bass staff continues with harmonic support. The instruction "Ped." (Pedal) is written below the bass staff.

The fourth system concludes the piece. The treble staff shows the melody moving from B4 down to A4, then up to B4, and finally down to A4. The bass staff continues with harmonic support. The instruction "Ped." is not repeated in this system.

Duration: 2:05

17

mp {Sw.

21

f {Gt.

25

f {Gt.

29

f {Gt.

33

p {Sw. - 4

No Ped.

37

Measures 37-40. Treble clef: quarter note G4, quarter note A4, dotted quarter note B4, eighth rest, quarter note G4, quarter note F4, quarter note E4, quarter note D4. Bass clef: block chords of G2-B2-D3, A2-C3-E3, B2-D3-F3, G2-B2-D3.

41 + 4

mp

Measures 41-44. Treble clef: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4. Bass clef: block chords of G2-B2-D3, A2-C3-E3, B2-D3-F3, G2-B2-D3. Dynamic: *mp*.

45

f { Gt. + 2

Measures 45-48. Treble clef: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4. Bass clef: block chords of G2-B2-D3, A2-C3-E3, B2-D3-F3, G2-B2-D3. Dynamic: *f*. Marking: { Gt. + 2.

49

Ped. + 16

Measures 49-52. Treble clef: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4. Bass clef: block chords of G2-B2-D3, A2-C3-E3, B2-D3-F3, G2-B2-D3. Pedal marking: Ped. + 16.

53

Measures 53-56. Treble clef: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4. Bass clef: block chords of G2-B2-D3, A2-C3-E3, B2-D3-F3, G2-B2-D3.

57

61

66

70

74

+ Mix.

poco rit.

Ped. + Gt. to Ped.