

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

Prelude

Chime Choir

BRIEF ORDER FOR Confession and Forgiveness

In the name of the Father,
and of the + Son,
and of the Holy Spirit.

Amen.

Pastor: God of all mercy and consolation, come to the help of your people, turning us from our sin to live for you alone.

Give us the power of your Holy Spirit that we may confess our sin,
receive your forgiveness,
and grow into the fullness
of Jesus Christ, our Savior and Lord.

Amen.

Pastor:

Let us confess our sin in the presence of God and of one another.

The assembly kneels or stands. Silence is kept for reflection.

Most merciful God,

**we confess that we are captive to sin
and cannot free ourselves.**

We have sinned against you in thought, word, and deed, by what we have done and by what we have left undone.

**We have not loved you with
our whole heart; we have not loved
our neighbors as ourselves.**

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

In the mercy of almighty God,
Jesus Christ was given to die for us,
and for his sake God forgives us all our sins.

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

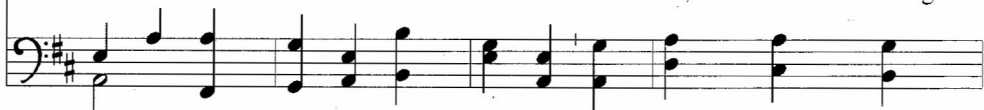
Amen.



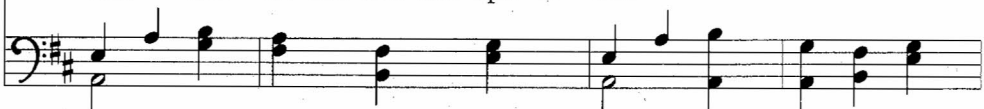
1 A hymn of glo - ry let us sing! New hymns through-out the world shall
 2 The ho - ly ap - os - tol - ic band up - on the Mount of Ol - ives
 3 To whom the shin - ing an - gels cry, "Why stand and gaze up - on the
 4 "You see him now, as-cend-ing high up to the por - tals of the
 5 O ris - en Christ, as-cend-ed Lord, all praise to you let earth ac -



ring: Al-le - lu - ia! Al-le - lu - ia! Christ, by a road be - fore un -
 stand, Al-le - lu - ia! Al-le - lu - ia! and with his faith-ful fol-l'wers
 sky?" Al-le - lu - ia! Al-le - lu - ia! "This is the Sav-ior!" thus they
 sky." Al-le - lu - ia! Al-le - lu - ia! "Here - af - ter Je - sus you shall
 cord: Al-le - lu - ia! Al-le - lu - ia! You are, while end-less a - ges



trod, as - cends un - to the throne of God.
 see their Lord as-cend in maj - es - ty.
 say, "this is his glo-rious tri-umph day!" Al-le - lu - ia! Al-le -
 see re - turn-ing in great maj - es - ty."
 run, with Fa - ther and with Spir - it one.



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



Introduction

The musical score is written for organ and consists of three systems. The key signature is D major (two sharps). The first system begins with a forte (*ff*) dynamic marking. The notation includes a treble staff with chords and moving lines, a middle staff with chords, and a bass staff with a single line and a pedal point. A text instruction 'Ped: Full, + Reed 16'' is placed above the bass staff. The second system continues the organ introduction with similar textures. The third system concludes the introduction with sustained chords and a final cadence in the bass staff.

Tune: *Geistliche Kirchengesänge*, Köln, 1623

Arrangement: Joseph A. Bogner; copyright © 2008 Augsburg Fortress. All rights reserved.

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Accompaniment

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. All three staves are in the key of D major (two sharps) and 3/4 time. The top staff begins with a quarter rest, followed by eighth and quarter notes. The middle staff has a steady accompaniment of quarter notes. The bottom staff has a steady accompaniment of quarter notes.

The second system of musical notation consists of three staves. The top staff features a more complex melody with eighth and quarter notes, including a triplet of eighth notes. The middle staff continues with a steady accompaniment of quarter notes. The bottom staff continues with a steady accompaniment of quarter notes.

The third system of musical notation consists of three staves. The top staff continues the melody with eighth and quarter notes. The middle staff continues with a steady accompaniment of quarter notes. The bottom staff continues with a steady accompaniment of quarter notes.

The fourth system of musical notation consists of three staves. The top staff continues the melody with eighth and quarter notes. The middle staff continues with a steady accompaniment of quarter notes. The bottom staff continues with a steady accompaniment of quarter notes. The system concludes with a double bar line.

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.

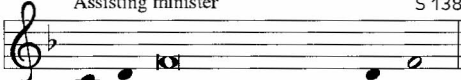
During this time, the presiding minister and the assembly greet each other.

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.

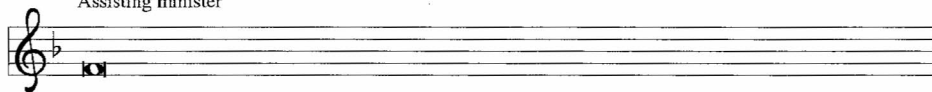
Assembly



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.

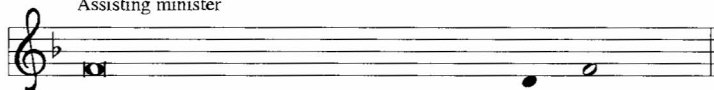
Assembly



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 D major (two sharps). The vocal line (treble clef) begins with a quarter note D, followed by quarter notes E, F#, G, A, B, C, D, and a half note E. 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 D major. The vocal line starts with a quarter rest, followed by quarter notes D, E, F#, G, A, B, C, D, and a half note E. 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 D major. The vocal line begins with a quarter note D, followed by quarter notes E, F#, G, A, B, C, D, and a half note E. The piano accompaniment remains consistent with the previous systems.

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

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, and G4, then a half note A4, and finally a quarter note B4. The piano accompaniment (grand staff) features a right hand with a half note D4, a quarter note E4, and a half note F#4, followed by a quarter note G4 and a half note A4. The left hand (bass clef) plays a series of chords: D2-F#2, D2-F#2-A2, D2-F#2-A2, and D2-F#2-A2.

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

The second system continues the melody. The vocal line has a half note B4, followed by quarter notes A4, G4, and F#4, then a half note E4, and finally a quarter note D4. The piano accompaniment continues with similar harmonic support, ending with a final chord of D2-F#2-A2.

Refrain

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

The third system is marked 'Refrain'. The vocal line starts with a quarter rest, followed by quarter notes D4, E4, and F#4, then a half note G4, and finally a quarter note A4. The piano accompaniment begins with a quarter rest, followed by a half note D4, a quarter note E4, and a half note F#4, then a quarter note G4 and a half note A4. The left hand continues with the same harmonic pattern as the previous systems.

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, quarter notes E4, F#4, and G4, and a bass clef with a half note D3 and quarter notes E3, F#3, and G3. The system concludes 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 maintains a steady harmonic support with chords and moving lines in both hands. The system ends with a half note D4 in the vocal line and a whole 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 provides a final harmonic setting for the phrase. The system ends with a whole note D4 in the vocal line and a whole 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. 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 bass line in the left hand and chords in the right 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 similar harmonic support, ending with a final chord.

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

The third system of the musical score, marked 'Refrain'. The vocal line starts 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 chords and moving lines in both hands.

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 half 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.

4 For the Lamb who was slain has be -

The second system continues the melody. The vocal line has a half note G, followed by quarter notes A and B, then a half note C. The piano accompaniment maintains its harmonic support with chords and a moving bass line.

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

The third system concludes the phrase. The vocal line has a half note G, followed by quarter notes A and B, then a half note C. The piano accompaniment provides a final harmonic resolution with sustained chords and a descending bass line.

Final refrain

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

The musical score for the final refrain is written in D major (two sharps) and 4/4 time. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

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

The musical score for the final refrain continues with the vocal line singing "Al-le - lu - ia, al-le - lu - ia, al - le - lu - ia." The piano accompaniment provides harmonic support with chords and a bass line.

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.

Gracious and glorious God, you have chosen us as your own, and by the powerful name of Christ you protect us from evil. By your Spirit transform us and your beloved world, that we may find our joy in your Son, 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 1:15–17, 21–26

¹⁵In those days Peter stood up among the believers (together the crowd numbered about one hundred twenty persons) and said, ¹⁶Friends, the scripture had to be fulfilled, which the Holy Spirit through David foretold concerning Judas, who became a guide for those who arrested Jesus — ¹⁷for he was numbered among us and was allotted his share in this ministry."

²¹So one of the men who have accompanied us during all the time that the Lord Jesus went in and out among us, ²²beginning from the baptism of John until the day when he was taken up from us — one of these must become a witness with us to his resurrection." ²³So they proposed two, Joseph called Barsabbas, who was also known as Justus, and Matthias.

²⁴Then they prayed and said, "Lord, you know everyone's heart. Show us which one of these two you have chosen ²⁵to take the place in this ministry and apostleship from which Judas turned aside to go to his own place." ²⁶And they cast lots for them, and the lot fell on Matthias; and he was added to the eleven apostles.

Seventh Sunday of Easter

Refrain

Thomas Keesecker

The LORD knows the way of the righ - teous.

The musical score is written for a vocal part and a piano accompaniment. The key signature has one flat (B-flat major), and the time signature is 4/4. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass, with a grand staff brace on the left. The vocal melody is simple and hymn-like, with lyrics written below it. The piano accompaniment provides a harmonic foundation with chords and single notes.



- ¹ Happy are they who have not walked in the counsel ¹ of the wicked,
nor lingered in the way of sinners,
nor sat in the seats ¹ of the scornful!
- ² **Their delight is in the law ¹ of the LORD,**
and they meditate on God's teaching ¹ day and night. R
- ³ They are like trees planted by streams of water, bearing fruit in due season,
with leaves that ¹ do not wither;
everything they ¹ do shall prosper.
- ⁴ **It is not so ¹ with the wicked;**
they are like chaff which the wind ¹ blows away.
- ⁵ Therefore the wicked shall not stand upright when ¹ judgment comes,
nor the sinner in the council ¹ of the righteous.
- ⁶ **For the LORD knows the way ¹ of the righteous,**
but the way of the wicked shall ¹ be destroyed. R

Second Reading: 1 John 5:9–13

⁹If we receive human testimony, the testimony of God is greater; for this is the testimony of God that he has testified to his Son. ¹⁰Those who believe in the Son of God have the testimony in their hearts. Those who do not believe in God have made him a liar by not believing in the testimony that God has given concerning his Son.

¹¹And this is the testimony: God gave us eternal life, and this life is in his Son. ¹²Whoever has the Son has life; whoever does not have the Son of God does not have life. ¹³I write these things to you who believe in the name of the Son of God, so that you may know that you have eternal life.

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 17:6-19

Glory to you, O Lord.

⁶I have made your name known to those whom you gave me from the world. They were yours, and you gave them to me, and they have kept your word. ⁷Now they know that everything you have given me is from you;

⁸for the words that you gave to me I have given to them, and they have received them and know in truth that I came from you; and they have believed that you sent me. ⁹I am asking on their behalf; I am not asking on behalf of the world, but on behalf of those whom you gave me, because they are yours. ¹⁰All mine are yours, and yours are mine; and I have been glorified in them.

¹¹And now I am no longer in the world, but they are in the world, and I am coming to you. Holy Father, protect them in your name that you have given me, so that they may be one, as we are one. ¹²While I was with them, I protected them in your name that you have given me. I guarded them, and not one of them was lost except the one destined to be lost, so that the scripture might be fulfilled.

¹³But now I am coming to you, and I speak these things in the world so that they may have my joy made complete in themselves. ¹⁴I have given them your word, and the world has hated them because they do not belong to the world, just as I do not belong to the world. ¹⁵I am not asking you to take them out of the world, but I ask you to protect them from the evil one.

¹⁶They do not belong to the world, just as I do not belong to the world. ¹⁷Sanctify them in the truth; your word is truth. ¹⁸As you have sent me into the world, so I have sent them into the world. ¹⁹And for their sakes I sanctify myself, so that they also may be sanctified in truth.

The Gospel of the Lord.

Praise to you O Christ

SERMON

Have No Fear, Little Flock

1 Have no fear, lit - tle flock; have no fear, lit - tle
 2 Have good cheer, lit - tle flock; have good cheer, lit - tle
 3 Praise the Lord high a - bove; praise the Lord high a -
 4 Thank - ful hearts raise to God; thank - ful hearts raise to

flock, for the Fa - ther has cho - sen to
 flock, for the Fa - ther will keep you in
 bove, for he stoops down to heal you, up -
 God, for he stays close be - side you, in

give you the king - dom; have no fear, lit - tle flock!
 his love for - ev - er; have good cheer, lit - tle flock!
 lift and re - store you; praise the Lord high a - bove!
 all things works with you; thank - ful hearts raise to God!

Introduction 1

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Introduction 2

Andantino e teneramente

Gt: Gentle Reed 8'

mp

Sw: Strings 8'

p

Ped: Gentle Reed 4'

mp

This musical score is for the 'Introduction 2' section, marked 'Andantino e teneramente'. It features three staves: Gt (Gentle Reed 8'), Sw (Strings 8'), and Ped (Gentle Reed 4'). The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into four systems. The first system shows the Gt and Sw parts entering, with the Ped part starting in the second measure. The second system continues the development, with a key signature change to C major (no flats) indicated by a double bar line and a new key signature. The third system features a more complex Gt part with many sixteenth notes. The fourth system concludes the introduction with sustained notes in the Gt and Sw parts and a final melodic line in the Ped part.

Introduction 3

III } Soft strings

Ped: Flutes 16', 8'

This system of the musical score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The top staff features a complex texture of sixteenth-note chords and sixteenth-note runs. The middle staff contains a melodic line with eighth and sixteenth notes, including a half-note rest. The bottom staff provides a steady eighth-note accompaniment. A bracket labeled 'III' and 'Soft strings' spans the first two staves. A pedaling instruction 'Ped: Flutes 16', 8'' is located below the bottom staff.

I: Flute 8' or 4'

(III)

The second system continues the musical piece. The top staff has a melodic line with eighth and sixteenth notes, starting with a fermata. The middle staff features a melodic line with eighth and sixteenth notes, including a half-note rest, with a bracket labeled '(III)' above it. The bottom staff continues the eighth-note accompaniment. A performance instruction 'I: Flute 8' or 4'' is placed above the first measure of the top staff.

III }

The third system concludes the introduction. The top staff has a melodic line with eighth and sixteenth notes, ending with a half-note rest. The middle staff features a melodic line with eighth and sixteenth notes, including a half-note rest, with a bracket labeled 'III' above it. The bottom staff continues the eighth-note accompaniment.

musical score for a vocal melody with piano accompaniment. The key signature is B-flat major (two flats). The tempo marking *poco rit.* is present. The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The melody consists of eighth and sixteenth notes, ending with a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Accompaniment

musical score for the accompaniment part. The key signature is B-flat major (two flats). The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The melody consists of eighth and sixteenth notes, ending with a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

musical score for the accompaniment part. The key signature is B-flat major (two flats). The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The melody consists of eighth and sixteenth notes, ending with a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

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.

OFFERTORY

FLC Chime Choir

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 for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are written below the vocal staff.

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

This system contains the next two staves of the musical score. The vocal melody continues on the top staff, and the piano accompaniment continues on the bottom staff. The lyrics are written below the vocal staff.

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 musical score. The vocal melody continues on the top staff, and the piano accompaniment continues on the bottom staff. The lyrics are written below the vocal staff.

all; u - nite them with the prayers we of - fer. Grace our ta - ble

The first system of the musical score is in B-flat major (two flats) and 4/4 time. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note G4, followed by a quarter note F4, and then a series of eighth notes: E4, D4, C4, B3, A3, G3, F3, E3. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

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

The second system continues the musical piece. The vocal line starts with a half note G4, followed by a quarter note F4, and then eighth notes: E4, D4, C4, B3, A3, G3, F3, E3. The piano accompaniment maintains the same rhythmic patterns as the first system, providing harmonic support for the vocal melody.

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:*

S144b

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 treble clef and a key signature of one flat (B-flat). The melody starts on a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment consists of a right hand with quarter notes G4, A4, Bb4, and A4, and a left hand with a half note G3. The lyrics 'heav-en and earth are full of your glo-ry. Ho - san - na. Ho -' are written below the vocal staff.

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 continues with similar patterns. The lyrics 'san-na. Ho - san - na in the high - est. Bless-ed is he who' are written below the vocal staff.

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

This system contains measures seven through ten. The vocal line concludes with a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment concludes with a final chord in the right hand (G4, A4, Bb4, A4) and a half note G3 in the left hand. The lyrics 'comes in the name of the Lord. Ho-san - na in the high - est.' are written below the vocal staff.

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 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 provides a concluding harmonic support.



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.

Communion Hymn

FLC Chime Choir

Let Us Break Bread Together

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

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

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

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

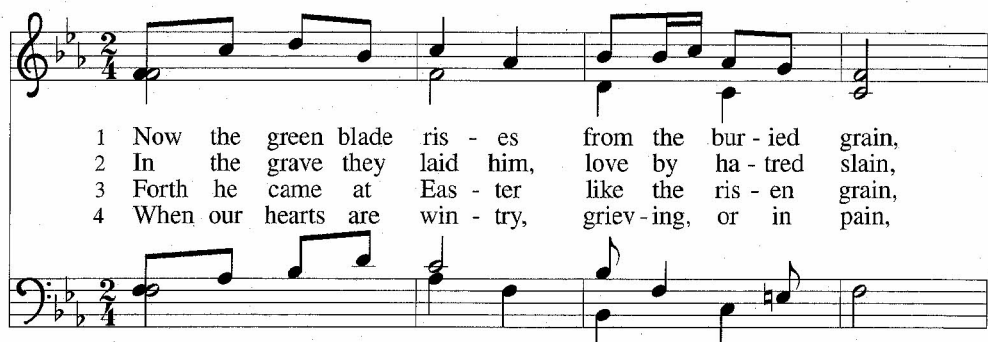
Refrain

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

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

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

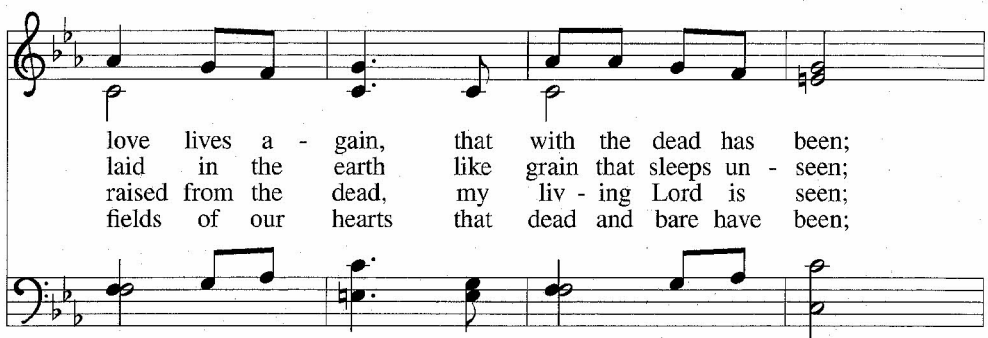
This system contains the second line of the Refrain. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.



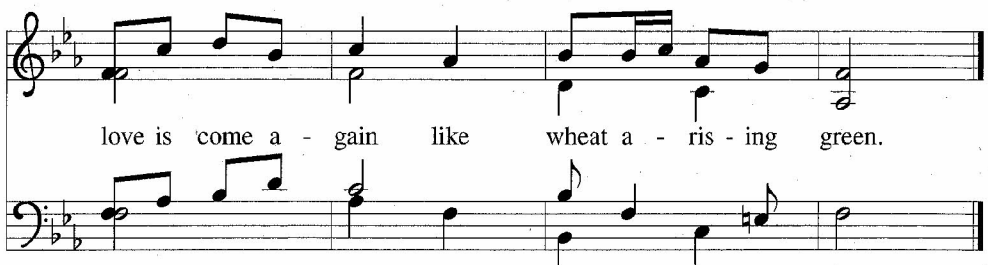
1 Now the green blade ris - es from the bur - ied grain,
 2 In the grave they laid him, love by ha - tred slain,
 3 Forth he came at Eas - ter like the ris - en grain,
 4 When our hearts are win - try, griev - ing, or in pain,



wheat that in dark earth man - y days has lain;
 think - ing that he would nev - er wake a - gain,
 He that for three days in the grave had lain;
 your touch can call us back to life a - gain,



love lives a - gain, that with the dead has been;
 laid in the earth like grain that sleeps un - seen;
 raised from the dead, my liv - ing Lord is seen;
 fields of our hearts that dead and bare have been;



love is come a - gain like wheat a - ris - ing green.

Thine Is the Glory

1 Thine is the glo - ry, ris - en, con-qu'ring Son; end - less is the
 2 Lo, Je - sus meets thee, ris - en from the tomb! Lov - ing - ly he
 3 No more we doubt thee, glo - rious Prince of life; life is naught with-

vic - t'ry thou o'er death hast won! An - gels in bright rai - ment
 greets thee, scat - ters fear and gloom; let his church with glad - ness
 out thee; aid us in our strife; make us more than con-qu'rors,

rolled the stone a - way, kept the fold - ed grave - clothes
 hymns of tri - umph sing, for the Lord now liv - eth;
 through thy death - less love; bring us safe through Jor - dan

Refrain

where thy bod - y lay.
 death hath lost its sting! Thine is the glo - ry, ris - en, con-qu'ring
 to thy home a - bove.

Son; end - less is the vic - t'ry thou o'er death hast won!

Introduction

marcato

tr

rall.

Accompaniment

marcato

Tune: George Frideric Handel, 1685–1759

Arrangement: Emily Maxson Porter; copyright © 2008 Augsburg Fortress. All rights reserved.

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The first system of musical notation consists of three staves. The top staff is a grand staff with a treble and bass clef, containing chords and a melodic line. The middle staff is a single bass clef staff with a continuous melodic line. The bottom staff is a single bass clef staff with a continuous melodic line. The key signature has two flats (B-flat and E-flat).



The second system of musical notation consists of three staves. The top staff is a grand staff with a treble and bass clef, containing chords and a melodic line. The middle staff is a single bass clef staff with a continuous melodic line. The bottom staff is a single bass clef staff with a continuous melodic line. The key signature has two flats (B-flat and E-flat).

Refrain



The third system of musical notation consists of three staves. The top staff is a grand staff with a treble and bass clef, containing chords and a melodic line. The middle staff is a single bass clef staff with a continuous melodic line. The bottom staff is a single bass clef staff with a continuous melodic line. The key signature has two flats (B-flat and E-flat).



The fourth system of musical notation consists of three staves. The top staff is a grand staff with a treble and bass clef, containing chords and a melodic line. The middle staff is a single bass clef staff with a continuous melodic line. The bottom staff is a single bass clef staff with a continuous melodic line. The key signature has two flats (B-flat and E-flat).

Toccata on “Solemnis Haec Festivas”

Sw. Principals 8, 4

Gt. Principals 8, 4, 2, Sw. to Gt.

Ped. Principals 16, 8, Sw. to Ped.

Tom Birchwood

Tune: SOLEMNIS HAEC FESTIVAS
from *Graduale*, 1685

Brightly ♩ = ca. 126

The musical score is written for a three-part organ setting. The top staff is for the Swell (Sw.) with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a forte (f) dynamic and a 'Brightly' tempo marking. The middle staff is for the Great (Gt.) and the bottom staff is for the Pedal (Ped.). The score is divided into four systems, with measures 5, 10, and 15 marked at the beginning of their respective systems. The bottom staff features several pedal points (half notes) and a crescendo leading to a mezzo-piano (mp) dynamic in the final measures. The piece concludes with a treble clef on the bottom staff.

Duration: 1:50

20

Sw.

No Ped.

25

30

35

cresc.

mf rit. e cresc.

Ped. + Gt. to Ped.

41

Slower ♩ = ca. 100

ff {Gt.

Detailed description of the musical score: The score consists of five systems of two staves each. The key signature has one sharp (F#). The first system (measures 20-24) has a right-hand melody of chords and a left-hand accompaniment of eighth notes. A 'Sw.' (Swell) marking is above the right hand, and 'No Ped.' is below the left hand. The second system (measures 25-29) continues the accompaniment with a 'Sw.' marking above the right hand. The third system (measures 30-34) continues the accompaniment. The fourth system (measures 35-40) features a 'cresc.' marking above the right hand and a 'mf rit. e cresc.' marking above the left hand. The fifth system (measures 41-45) begins with a 'Slower' tempo change and a tempo indication of '♩ = ca. 100'. It includes a 'ff' (fortissimo) marking and a 'Gt.' (Guitar) marking above the right hand. Pedal markings include 'Ped. + Gt. to Ped.' at the end of measure 40 and 'Ped.' at the end of measure 45.

46

Measures 46-50. Treble staff contains chords. Bass staff contains a moving line with eighth notes. Pedal points are marked in the bass.

51

Measures 51-55. Treble staff contains chords. Bass staff contains a moving line with eighth notes. Pedal points are marked in the bass.

56

Measures 56-60. Treble staff contains chords. Bass staff contains a moving line with eighth notes. Pedal points are marked in the bass.

61

Gradually increase registration (crescendo pedal)

cresc.

Measures 61-65. Treble staff contains chords. Bass staff contains a moving line with eighth notes. Pedal points are marked in the bass.

66

rit.

fff

Measures 66-70. Treble staff contains chords. Bass staff contains a moving line with eighth notes. Pedal points are marked in the bass.