

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

395

## Come, Holy Ghost, God and Lord

1 Come, Ho - ly Ghost, God and Lord, with all your  
 2 Come, ho - ly Light, guide di - vine, now cause the  
 3 Come, ho - ly Fire, com - fort true, grant us the

grac - es now out - poured on each be - liev - er's  
 word of life to shine. Teach us to know our  
 will your work to do and in your ser - vice

mind and heart; your fer - vent love to them im - part.  
 God a - right as lov - ing Fa - ther, our de - light.  
 to a - bide; let tri - als turn us not a - side.

Lord, by the bright - ness of your light in ho - ly  
 From ev - 'ry er - ror keep us free; let none but  
 Lord, by your pow'r pre - pare each heart and to our

faith your church u - nite; from ev - 'ry land and  
 Christ our teach - er be, that we in liv - ing  
 weak - ness strength im - part, that brave - ly here we

ev - 'ry tongue, this to your praise, O Lord, our God, be sung:  
 faith a - bide, in him, our Lord, with all our might con - fide.  
 may con - tend, through life and death to you, our Lord, as - cend.

Al - le - lu - ia! Al - le - lu - ia!

# CHORALE AND FUGHETTA ON "COME, HOLY SPIRIT"

SHARON ELERY ROGERS  
Tune: "Komm Heiliger Geist,"  
Erfurt Gesangbuch, 1524

Come, Ho-ly Spir-it, God and Lord; Be all thy gifts in plen-ty poured To  
save, to strength-en and make whole Each read-y mind, each wait-ing soul. O, by the bright-  
ness of thy light In ho-ly faith all men u-nite, And to thy praise, by ev-ry tongue,  
In ev-ry land, our hymn be-sung. Al-le-lu-ia! Al-le-lu-ia!

Sw. Found. 8', 4', 2', Mixture

Gt. Found. 8', 4', 2', Mutations, Sw. & Ch. to Gt.

Ch. Found. 8', 4', 2'

Ped. 16', 8', 4'; Sw., Gt., Ch. to Ped.

(A#) 00 5644 320

G

Ped. 36

Maestoso ♩ = 104

Gt. { mf

mf

cresc.

poco a poco



First system of musical notation, measures 1-6. The key signature has three flats (B-flat, E-flat, A-flat). The first staff (treble clef) begins with a forte (*f*) dynamic. The second staff (bass clef) contains a whole note chord marked with a circled '8' in measure 5. The third staff (bass clef) continues the melodic line.

Second system of musical notation, measures 7-12. The first staff (treble clef) features a melodic line with a slur. The second staff (bass clef) has a steady eighth-note accompaniment. The third staff (bass clef) continues the melodic line.

Third system of musical notation, measures 13-18. The first staff (treble clef) includes the instruction *molto allarg.* above measure 14. Dynamics include *ff* in measure 14 and *fff* in measure 18. The second staff (bass clef) has a steady eighth-note accompaniment. The third staff (bass clef) continues the melodic line.

**Fughetta**

Moderato con moto ♩ = 138

Fourth system of musical notation, measures 19-24. The first staff (treble clef) includes a piano marking *mp* and a circled 'Sw.' (switch) in measure 21. The second staff (bass clef) has a steady eighth-note accompaniment. The third staff (bass clef) is empty.

First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes. The bass clef staff contains a bass line with a fermata over the first measure and a circled 'Sw.' (Swell) marking above the second measure. A third, empty bass clef staff is positioned below the first.

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the bass line. A third, empty bass clef staff is positioned below the first.

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff contains chords, with a 'mf' (mezzo-forte) marking above the third measure. A bracket on the right side of the system groups the final measure of the treble staff with a box containing the letter 'Gt.' and a circled 'G'.

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the bass line. A 'Ped. Solo' marking is placed above the final measure of the treble staff, which is also marked with a 'f' (forte) dynamic.

Ped. 38

First system of musical notation, measures 1-6. The system consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The key signature has one flat (B-flat). The music features a mix of eighth and sixteenth notes in the upper staves, with a sustained bass line in the lower staff.

Second system of musical notation, measures 7-12. The system consists of three staves. The upper staves continue with melodic lines, while the lower staff features a series of sustained notes, some connected by a slur.

Third system of musical notation, measures 13-18. The system consists of three staves. The upper staves contain the text *poco a poco cresc.* and *f*. The lower staff contains the text *allarg.* and *Add Cresc. Ped. gradually*. The music includes a repeat sign in measure 16.

Fourth system of musical notation, measures 19-24. The system consists of three staves. The upper staves contain the text *ff* and *molto rit.*. The lower staff continues the bass line. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

## **PRESENTATION OF SENIOR STUDENTS**

**Seniors – 2015 Graduates**

**Tee Aune – Shelly George**

**Amy Breigenzer – Chuck and Monica Garten**

**Edwin Daggett – Tana Tweten**

**Chase Fossum – Joan Helland**

**Kerry Hoffman – Darrell and Maggen Walstad**

**Dana Hughes – Steve and Peggy Hansen**

**Parker Kulczyk – Nanci Schoenfelder**

**Blake Mattfeldt – Gary and Judi Martin**

**Ryan Padden – Beth and Sam Knodel**

**Tamrah Pewitt – Jim and Mona Amundson**

**Samuel Schultz - Chris and Mary Helland**

**Della Shipp – Matt and Lisa Baxter**

**Carly Wesely – Roger and Ruth Waarvik**

**MaKenzie Wesen – Lynn and Matt Miller**

## **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.**

The image displays a musical score for the song "The Rose Tree". It is written for three parts: Treble, Bass, and a third Bass line. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three systems, each containing three staves. The first system shows the initial melody and accompaniment. The second system continues the melody with some harmonic changes. The third system concludes the piece with a final cadence. The notation includes various musical symbols such as notes, rests, and bar lines.

Duplication in any form prohibited without publisher's written permission.

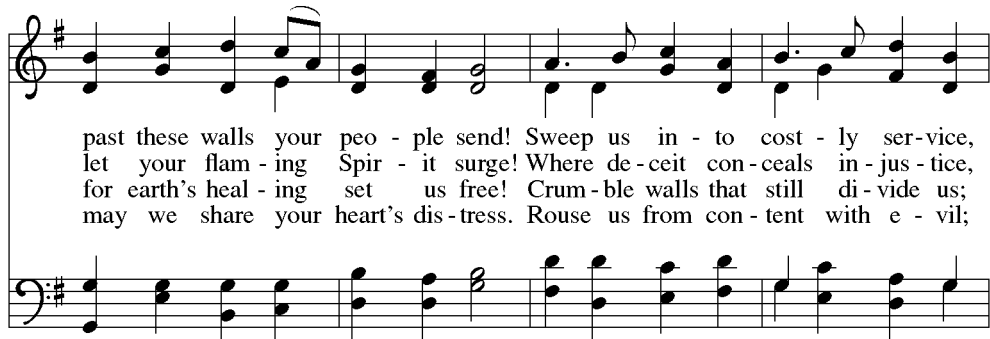
# God of Tempest, God of Whirlwind



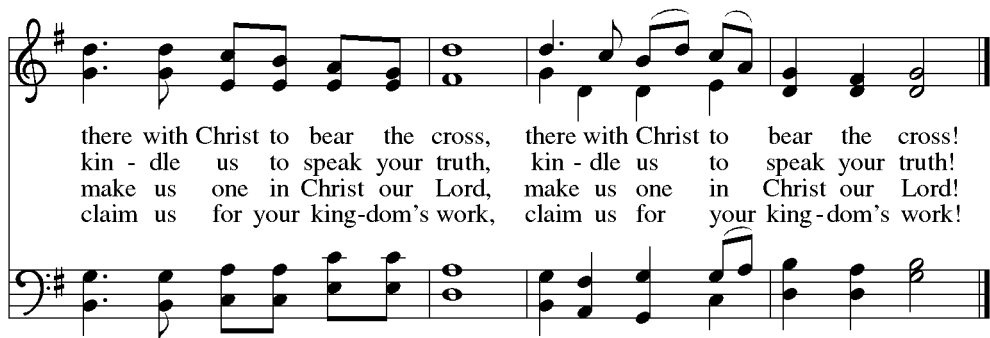
1 God of tem - pest, God of whirl-wind, as on Pen - te -  
 2 God of blaz - ing, God of burn - ing, all that blocks your  
 3 God of earth - quake, God of thun - der, shake us loose from  
 4 God of pas - sion, God un - sleep - ing, stir in us love's



cost de - scend! Drive us out from shel - tered com - fort;  
 pur - pose, purge! Through your church, Christ's liv - ing Bod - y,  
 leth - ar - gy! Break the chains of sin a - sun - der,  
 rest - less - ness! Where the peo - ple cry in an - guish,



past these walls your peo - ple send! Sweep us in - to cost - ly ser - vice,  
 let your flam - ing Spir - it surge! Where de - ceit con - ceals in - jus - tice,  
 for earth's heal - ing set us free! Crum - ble walls that still di - vide us;  
 may we share your heart's dis - tress. Rouse us from con - tent with e - vil;



there with Christ to bear the cross, there with Christ to bear the cross!  
 kin - dle us to speak your truth, kin - dle us to speak your truth!  
 make us one in Christ our Lord, make us one in Christ our Lord!  
 claim us for your king - dom's work, claim us for your king - dom's work!

Text: Herman G. Stuempfle Jr., b. 1923

Music: CWM RHONDDA, John Hughes, 1873-1932

Text © 2000 GIA Publications, Inc., 7404 S. Mason Ave., Chicago, IL 60638. [www.giamusic.com](http://www.giamusic.com). 800.442.3358.

All rights reserved. Used by permission.

Duplication in any form prohibited without permission or valid license from copyright administrator.

# Accompagniment

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 begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The second staff is in bass clef with a key signature of one sharp. It begins with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The third staff is in bass clef with a key signature of one sharp. It begins with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The system concludes with a double bar line.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The second staff is in bass clef with a key signature of one sharp. It begins with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The third staff is in bass clef with a key signature of one sharp. It begins with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The system concludes with a double bar line.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The second staff is in bass clef with a key signature of one sharp. It begins with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The third staff is in bass clef with a key signature of one sharp. It begins with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. 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.

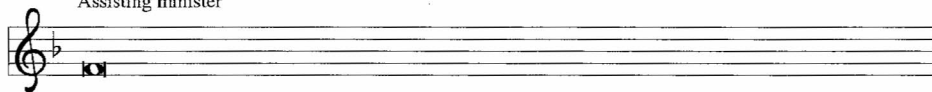
Assisting minister

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.

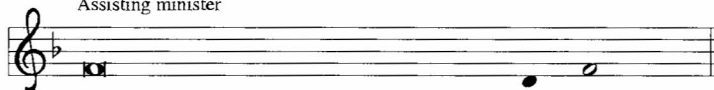
Assembly



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 half note D4, followed by quarter notes E4, F#4, and G4, then a half note A4, and finally a whole note B4. The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a simple harmonic bass line in the left 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 D4, E4, and F#4, then a half note G4, and finally a half note A4. The piano accompaniment maintains the eighth-note accompaniment in the right hand and a harmonic bass line in the left hand.

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 D4, followed by quarter notes E4, F#4, and G4, then a half note A4, and finally a whole note B4. The piano accompaniment continues with the eighth-note accompaniment in the right hand and a harmonic bass line in the left hand.

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

This system contains the first two staves of music. The vocal staff (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment (grand staff) features a right hand with a half note G4, a quarter note A4, and a half note B4-C5, followed by a half note B4 and a quarter note A4. The left hand (bass clef) plays a series of chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, and G2-B2.

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

This system contains the next two staves of music. The vocal staff continues with a half note G4, a quarter note A4, a half note B4, and a half note C5, followed by a half note B4, a quarter note A4, and a half note G4. The piano accompaniment continues with chords in the right hand: G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, and G4-B4. The left hand continues with chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, and G2-B2.

*Refrain*

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

This system contains the final two staves of music. The vocal staff begins with a quarter rest, followed by quarter notes G4, A4, and B4, then a half note C5, a quarter note B4, and a half note A4. The piano accompaniment begins with a quarter rest, followed by quarter notes G4, A4, and B4, then a half note C5, a quarter note B4, and a half note A4. The left hand continues with chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, and G2-B2.

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 right hand with a half note D4, quarter notes E4, F#4, G4, A4, B4, and a half note A4. The left hand (bass clef) has a half note D3, quarter notes E3, F#3, G3, A3, B3, and a half note A3.

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 similar harmonic support, maintaining the D major key.

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 harmonic support, ending with a half note D4 in the right hand and a half note D3 in the left hand.

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 G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a whole note G4. The piano accompaniment (grand staff) starts with a half rest in the right hand and a half note G3 in the left hand. The right hand then plays a series of chords and moving lines that support the vocal melody.

4 For the Lamb who was slain has be -

The second system continues the piece. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a whole note G4. The piano accompaniment continues with similar harmonic support, featuring chords and moving lines in both hands.

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

The third system concludes the phrase. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a whole note G4. The piano accompaniment provides harmonic support, ending with a final chord in the right hand and a half note G3 in the left hand.

*Final refrain*

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

The musical score is for a song in D major (two sharps). The vocal line is on a single staff. The piano accompaniment consists of two staves (treble and bass clef). The melody is simple and hymn-like, with a final note on a half note. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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

The musical score continues the hymn in D major. The vocal line features a melodic phrase that is repeated three times, each time with a slight variation in the final note. The piano accompaniment continues with harmonic support, ending with a final chord in the right hand and a sustained note in the left hand.

## 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.*

**Mighty God, you breathe life into our bones, and your Spirit brings truth to the world. Send us this Spirit, transform us by your truth, and give us language to proclaim your gospel, through Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.**

**Every Time I Feel the Spirit – Piano Solo**

# Every Time I Feel The Spirit

TRADITIONAL SPIRITUAL

Arranged by  
MARK HAYES (ASCAP)

Bright swing tempo (♩=184)

The musical score is written for piano in 4/4 time. It consists of three systems of music. The first system starts with a forte (f) dynamic. The second system begins at measure 4. The third system begins at measure 8. Chord symbols are placed above the staff: C9, Dm7/C, C9, F#°7/C, C9, F#°7/C, C9 in the first system; C9, Dm7/C, C9, F#°7/C, FM7, G13 in the second system; C6, F6, C9, A7#9#5, A7b9#5 in the third system. The score includes various musical notations such as eighth notes, quarter notes, and chords.

Copyright © 1998, GlorySound  
A Division of Shawnee Press, Inc.  
International Copyright Secured All Rights Reserved  
SOLE SELLING AGENT: SHAWNEE PRESS, INC., DELAWARE WATER GAP, PA 18327

WARNING: the photocopying of any pages of this copyrighted publication is illegal.  
If copies are made in breach of copyright, the publishers will, where possible, sue for damages.  
*Every illegal copy means a lost sale. Lost sales lead to shorter print runs and rising prices.  
Soon the music goes out of print, and more fine works are lost from the repertoire.*

THE CCLI LICENSE DOES NOT GRANT PERMISSION TO PHOTOCOPY THIS MUSIC

A7<sup>b9</sup>/<sub>b5</sub>#5

C7

Em7(b5) A7(b9)

F

HE5044

C E Dm F Em G F A Em7 A7<sup>#9</sup><sub>#5</sub> Dm7 G7 G13

35

C6 C9 F<sup>6</sup><sub>9</sub> Cm9 F9 C9

39 *gliss.* *f* 8va

A7(<sup>#</sup>5) Eb9 Dm9 Dm7 G9 E/G CM7 Dm7 C<sup>9</sup><sub>E</sub> C<sup>9</sup><sub>E</sub>

44

F<sup>6</sup><sub>9</sub> C9 B9 Bb9 A9

49

Dm9 Dm7 G<sup>6</sup><sub>9</sub> G13(<sup>#</sup>5) C6(add 9)

53 *mf*

57 CM9 FM7 CM9 FM7 C9 A7(b9)

62 Dm7 G7(b9) G13(b9) C6(add9) A♭13 G13 C Dm Em

67 C C7 B7 B♭7 A9 D13(b5) D9 FM7 G G7(b9) C6(add9)

71 C9 B♭M9 C C7♭9 F6(add9) F♯°7 Em7 G B♭13 A13

76 A7♭9 A9 Dm9 Dm7 G7(b9) C6 Dm7 D♯°7 Em7 G

81  $F_9^6$   $C_9$   $B\flat_9$   $A_7^{\#9\#5}$   $A_7$

*rit.*

85  $Dm_9$   $Dm_7$   $G_7(b_9)$   $G_{13}(b_9)$   $C_6(add_9)$

*slower* *mf molto rit.* *mp a tempo*

89  $F_9^6$   $G\flat_9^6$   $F_9^6$   $C_6(add_9)$

93  $F_9^6$   $G_7^{\#9\#5}$   $F_9^6$   $C_9$

*mf*

97  $F_9^6$   $C_9$   $F_9^6$

*8va* *f*



(8va)-----  
 101  $G\flat_9^6$   $F_9^6$  C9

$F_9^6$  C9

C9 Bb9 A9(#5) A7 D9

$\frac{F}{G}$   $G7(b9)$  C9  $\frac{Dm7}{C}$  C9  $\frac{F\sharp^{\circ}7}{C}$  C9

$F_9^6$  C9 C13(#11)

8va-----

## FIRST READING: Acts 2:1–21

When the day of Pentecost had come, they were all together in one place. <sup>2</sup>And suddenly from heaven there came a sound like the rush of a violent wind, and it filled the entire house where they were sitting. <sup>3</sup>Divided tongues, as of fire, appeared among them, and a tongue rested on each of them. <sup>4</sup>All of them were filled with the Holy Spirit and began to speak in other languages, as the Spirit gave them ability.

<sup>5</sup>Now there were devout Jews from every nation under heaven living in Jerusalem. <sup>6</sup>And at this sound the crowd gathered and was bewildered, because each one heard them speaking in the native language of each. <sup>7</sup>Amazed and astonished, they asked, "Are not all these who are speaking Galileans?" <sup>8</sup>And how is it that we hear, each of us, in our own native language?

<sup>9</sup>Parthians, Medes, Elamites, and residents of Mesopotamia, Judea and Cappadocia, Pontus and Asia, <sup>10</sup>Phrygia and Pamphylia, Egypt and the parts of Libya belonging to Cyrene, and visitors from Rome, both Jews and proselytes, <sup>11</sup>Cretans and Arabs — in our own languages we hear them speaking about God's deeds of power." <sup>12</sup>All were amazed and perplexed, saying to one another, "What does this mean?" <sup>13</sup>But others sneered and said, "They are filled with new wine."

<sup>14</sup>But Peter, standing with the eleven, raised his voice and addressed them, "Men of Judea and all who live in Jerusalem, let this be known to you, and listen to what I say. <sup>15</sup>Indeed, these are not drunk, as you suppose, for it is only nine o'clock in the morning. <sup>16</sup>No, this is what was spoken through the prophet Joel:

<sup>17</sup>'In the last days it will be, God declares, that I will pour out my Spirit upon all flesh, and your sons and your daughters shall prophesy, and your young men shall see visions, and your old men shall dream dreams. <sup>18</sup>Even upon my slaves, both men and women, in those days I will pour out my Spirit; and they shall prophesy.

<sup>19</sup>And I will show portents in the heaven above and signs on the earth below, blood, and fire, and smoky mist. <sup>20</sup>The sun shall be turned to darkness and the moon to blood, before the coming of the Lord's great and glorious day. <sup>21</sup>Then everyone who calls on the name of the Lord shall be saved.'

# Day of Pentecost

Refrain

Kristina Langlois

Handbells

LV

Send forth your Spir - it and re -

new the face of the earth.

The musical score is written for a vocal part, handbells, and piano accompaniment. The vocal line is in treble clef and includes the lyrics 'Send forth your Spir - it and re -' and 'new the face of the off the earth.'. The handbells part is indicated by a bracketed treble clef staff with a 'Handbells' label and a 'LV' (Low Voice) marking. The piano accompaniment consists of a grand staff (treble and bass clefs) with chords and melodic lines. The score is divided into two systems, each with four staves. The first system covers the first line of the refrain, and the second system covers the second line. The music is in a simple, hymn-like style with a clear melody and harmonic support.



<sup>24</sup> How manifold are your <sup>1</sup> works, O LORD!

In wisdom you have made them all; the earth is full <sup>1</sup> of your creatures.

<sup>25</sup> **Yonder is the sea, great and wide,  
with its swarms too man-<sup>1</sup> y to number,  
living things both <sup>1</sup> small and great.**

<sup>26</sup> There go the ships <sup>1</sup> to and fro,  
and Leviathan, which you made for the <sup>1</sup> sport of it.

<sup>27</sup> **All of them <sup>1</sup> look to you  
to give them their food <sup>1</sup> in due season. R**

<sup>28</sup> You give it to them; they <sup>1</sup> gather it;  
you open your hand, and they are filled <sup>1</sup> with good things.

<sup>29</sup> **When you hide your face, <sup>1</sup> they are terrified;  
when you take away their breath, they die and return <sup>1</sup> to their dust.**

<sup>30</sup> You send forth your Spirit, and they <sup>1</sup> are created;  
and so you renew the face <sup>1</sup> of the earth.

<sup>31</sup> **May the glory of the LORD en-<sup>1</sup> dure forever;  
O LORD, rejoice in <sup>1</sup> all your works. R**

<sup>32</sup> You look at the earth <sup>1</sup> and it trembles;  
you touch the mountains <sup>1</sup> and they smoke.

<sup>33</sup> **I will sing to the LORD as long <sup>1</sup> as I live;  
I will praise my God while I <sup>1</sup> have my being.**

<sup>34</sup> May these words of <sup>1</sup> mine please God.  
I will rejoice <sup>1</sup> in the LORD.

<sup>35b</sup> **Bless the LORD, <sup>1</sup> O my soul.  
Hal-<sup>1</sup> lelujah! R**

## **Second Reading: Romans 8:22–27**

<sup>22</sup>We know that the whole creation has been groaning in labor pains until now; <sup>23</sup>and not only the creation, but we ourselves, who have the first fruits of the Spirit, groan inwardly while we wait for adoption, the redemption of our bodies. <sup>24</sup>For in hope we were saved. Now hope that is seen is not hope. For who hopes for what is seen?

<sup>25</sup>But if we hope for what we do not see, we wait for it with patience.

<sup>26</sup>Likewise the Spirit helps us in our weakness; for we do not know how to pray as we ought, but that very Spirit intercedes with sighs too deep for words. <sup>27</sup>And God, who searches the heart, knows what is the mind of the Spirit, because the Spirit intercedes for the saints according to the will of God.

# 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 15:26-27; 16:4b-15**

**Glory to you, O Lord.**

<sup>26</sup>When the Advocate comes, whom I will send to you from the Father, the Spirit of truth who comes from the Father, he will testify on my behalf. <sup>27</sup>You also are to testify because you have been with me from the beginning.

"I did not say these things to you from the beginning, because I was with you. <sup>5</sup>But now I am going to him who sent me; yet none of you asks me, 'Where are you going?' <sup>6</sup>But because I have said these things to you, sorrow has filled your hearts. <sup>7</sup>Nevertheless I tell you the truth: it is to your advantage that I go away, for if I do not go away, the Advocate will not come to you; but if I go, I will send him to you.

<sup>8</sup>And when he comes, he will prove the world wrong about sin and righteousness and judgment: <sup>9</sup>about sin, because they do not believe in me; <sup>10</sup>about righteousness, because I am going to the Father and you will see me no longer; <sup>11</sup>about judgment, because the ruler of this world has been condemned. <sup>12</sup>I still have many things to say to you, but you cannot bear them now.

<sup>13</sup>When the Spirit of truth comes, he will guide you into all the truth; for he will not speak on his own, but will speak whatever he hears, and he will declare to you the things that are to come. <sup>14</sup>He will glorify me, because he will take what is mine and declare it to you. <sup>15</sup>All that the Father has is mine. For this reason I said that he will take what is mine and declare it to you.

The Gospel of the Lord.

**Praise to you O Christ**

**SERMON**

## Refrain

D G A D Bm

Spir - it, Spir - it of gen - tle - ness, blow through the wil - der - ness

E A D G A D

call - ing and free; Spir - it, Spir - it of rest - less - ness,

Bm G A<sup>7</sup> D G D

stir me from plac - id - ness, wind, wind on the sea.

D G A G D A

1 You moved on the wa - ters, you called to the deep,  
 2 You swept through the des - ert, you stung with the sand,  
 3 You sang in a sta - ble, you cried from a hill,  
 4 You call from to - mor - row, you break an - cient schemes.





then you coaxed up the moun - tains from the val - leys of sleep;  
 and you goad - ed your peo - ple with a law and a land;  
 then you whis - pered in si - lence when the whole world was still;  
 From the bond - age of sor - row all the cap - tives dream dreams;



and o - ver the e - ons you called to each thing:  
 and when they were blind - ed with i - dols and lies,  
 and down in the cit - y you called once a - gain,  
 our wom - en see vi - sions, our men clear their eyes.



"A - wake from your slum - bers and rise on your wings."  
 then you spoke through your proph - ets to o - pen their eyes.  
 when you blew through your peo - ple on the rush of the wind.  
 With . . . bold new de - ci - sions your peo - ple a - rise.



## **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.**

***Offering: Spirit of God, Fill My Heart – Mark Roberts***

# Spirit of God, Fill My Heart

Sw. String 8  
Gt. Flute 8  
Ped. Soft 16, 8

Mark Roberts

**Adagio** ♩ = ca. 56  
*mp* Gt.

*p* Sw.

4

7

Duration: 2:25

10

Measures 10-12 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is one sharp (F#). Measure 10 features a treble staff with eighth notes and a bass staff with a half note and a half note. Measure 11 features a treble staff with eighth notes and a bass staff with a half note and a half note. Measure 12 features a treble staff with eighth notes and a bass staff with a half note and a half note.

13

Measures 13-15 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is one sharp (F#). Measure 13 features a treble staff with eighth notes and a bass staff with a half note and a half note. Measure 14 features a treble staff with eighth notes and a bass staff with a half note and a half note. Measure 15 features a treble staff with eighth notes and a bass staff with a half note and a half note.

16

Sw.

*mp*

Measures 16-18 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is one sharp (F#). Measure 16 features a treble staff with eighth notes and a bass staff with a half note and a half note. Measure 17 features a treble staff with eighth notes and a bass staff with a half note and a half note. Measure 18 features a treble staff with eighth notes and a bass staff with a half note and a half note. The score includes a dynamic marking of *mp* and a tempo marking of *Sw.*

19

Measures 19-21 of a musical score. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is one sharp (F#). Measure 19 features a treble staff with eighth notes and a bass staff with a half note and a half note. Measure 20 features a treble staff with eighth notes and a bass staff with a half note and a half note. Measure 21 features a treble staff with eighth notes and a bass staff with a half note and a half note.

22

Measures 22-24 of a musical score in D major (two sharps). The score is written for piano (p) and guitar (Gt.). The piano part features a treble and bass staff. The guitar part is a single staff. Measure 22 shows a piano introduction with a half note in the bass and a quarter note in the treble. Measure 23 continues the piano melody. Measure 24 includes a 'rit.' (ritardando) marking. The guitar part enters in measure 23 with a half note and continues in measure 24.

25

*p*

*a tempo*

Gt.

Measures 25-27 of the musical score. Measure 25 begins with a piano (p) dynamic and an 'a tempo' marking. The guitar (Gt.) part enters in measure 25 with a half note. The piano part continues its melody. Measure 26 shows the guitar playing a half note. Measure 27 continues the piano melody and guitar accompaniment.

28

Measures 28-30 of the musical score. Measure 28 shows the piano melody and guitar accompaniment. Measure 29 continues the piano melody. Measure 30 shows the piano melody and guitar accompaniment.

31

*rit. e dim.*

Measures 31-33 of the musical score. Measure 31 shows the piano melody and guitar accompaniment. Measure 32 includes a 'rit. e dim.' (ritardando e diminuendo) marking. Measure 33 shows the piano melody and guitar accompaniment.

## 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 an eighth 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 an eighth 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 musical score. The vocal line concludes with a quarter note G4, a quarter note A4, a dotted quarter note B-flat4, and an eighth note A4. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal melody.

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

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line is written in a single treble clef. The piano accompaniment is written in grand staff notation, with the right hand in a treble clef and the left hand in a bass clef. The music is in 4/4 time. The vocal line begins with a half note G4, followed by a quarter note A4, then a quarter note Bb4. 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 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 Bb4, then a quarter note A4. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody. The system concludes 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 pattern in the right hand and a half-note bass line in the left 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 the eighth-note pattern in the right hand and the half-note bass line in the left hand.

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 features a steady eighth-note pattern in the right hand and a half-note bass line 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 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 of the musical score. 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 provides the final 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.**

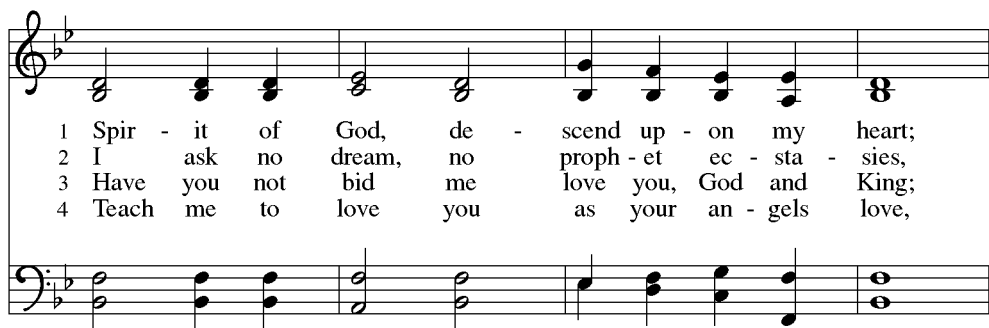
**OR**

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.**

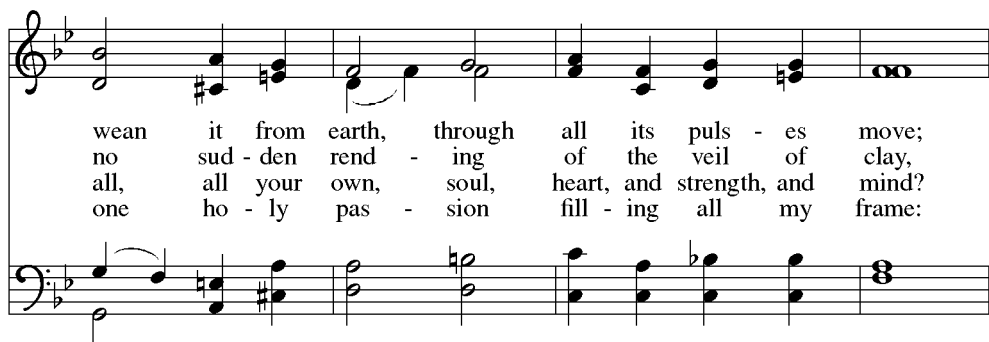
**OR**

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.**

# 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.

# 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

Text and music © 1984 Les Presses de Taizé, GIA Publications, Inc., agent, 7404 S. Mason Ave., Chicago, IL 60638. [www.giamusic.com](http://www.giamusic.com).  
800.442.3358. All rights reserved. Used by permission.

Duplication in any form prohibited without permission or valid license from copyright administrator.

Fsus F Dm Gm C Am Gm Dm C

Now the si - lence Now the peace Now the emp - ty hands up - lift - ed

Fsus F Dm Gm C Am Gm Dm Gm Eb

Now the kneel - ing Now the plea Now the Fa - ther's arms in wel - come

F Bb Gm Cm F Bb F Gm F Cm

Now the hear - ing Now the pow'r Now the ves - sel brimmed for pour - ing

F Bb Gm Cm F Bb F Gm C

Now the bod - y Now the blood Now the joy - ful cel - e - bra - tion

Fsus F Dm Gm C Am Gm Dm C Gm

Now the wed - ding Now the songs Now the heart for - giv - en leap - ing

Detailed description: This system contains the first line of music. The treble staff has a key signature of one flat (Bb) and a common time signature. Chords are indicated above the staff: Fsus, F, Dm, Gm, C, Am, Gm, Dm, C, and Gm. The melody consists of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and single notes.

F Gm C Gm<sup>7</sup> F Gm C Gm<sup>7</sup>

Now the Spir - it's vis - i - ta - tion Now the Son's e - piph - a - ny

Detailed description: This system contains the second line of music. The treble staff continues the melody with chords: F, Gm, C, Gm<sup>7</sup>, F, Gm, C, and Gm<sup>7</sup>. The bass staff continues the accompaniment with chords and single notes.

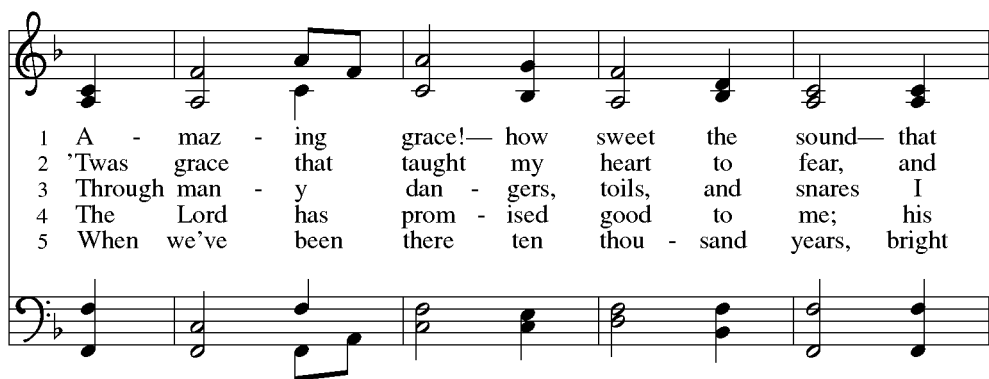
F Gm Gm<sup>7</sup> Dm C Gm C Gm C

Now the Fa - ther's bless - ing Now Now Now

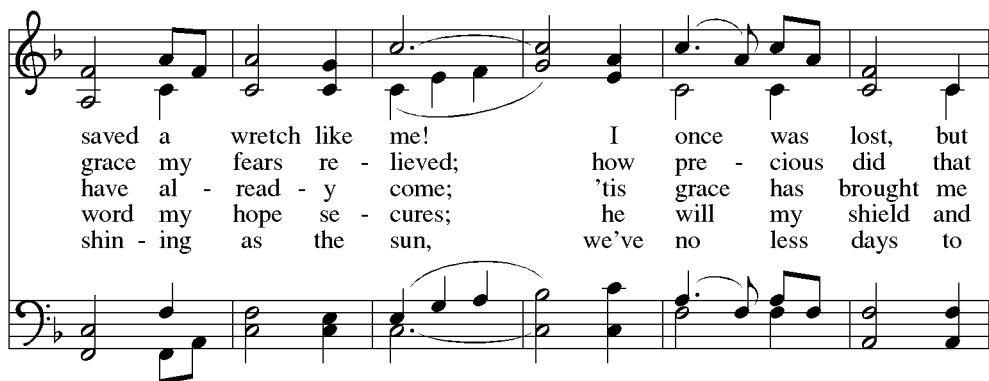
Detailed description: This system contains the third line of music. The treble staff continues the melody with chords: F, Gm, Gm<sup>7</sup>, Dm, C, Gm, C, Gm, and C. The bass staff continues the accompaniment with chords and single notes, ending with a double bar line.



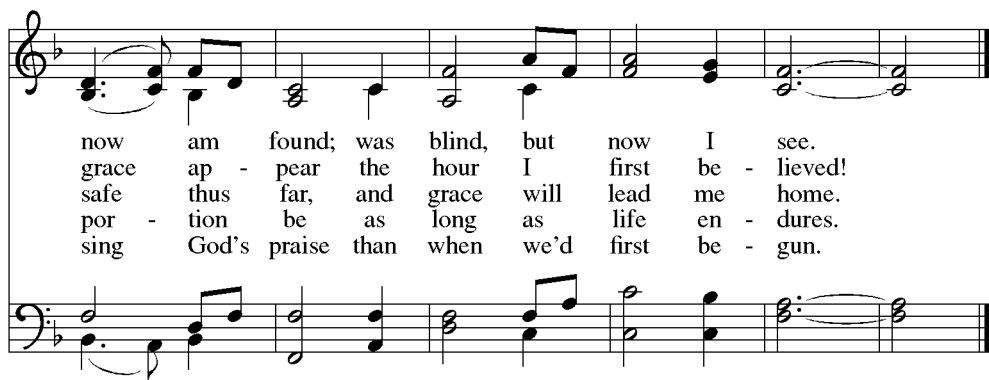
# Amazing Grace, How Sweet the Sound



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.

# Gracious Spirit, Heed Our Pleading

*Njoo kwetu, Roho mwema*

*Njo - o kwe - tu, Ro - ho mwe - ma, M - fa - ri - ji we - tu.*

1 Gra - cious Spir - it, heed our plead - ing, fash - ion us all a - new.  
2 Come to teach us, come to nour - ish those who be - lieve in Christ.  
3 Guide our think - ing and our speak - ing done in your ho - ly name.

*Tu - fu - ndi - she ya mbi - ngu - ni, tu - we wa - tu wa - pya.*

It's your lead - ing that we're need - ing, help us to fol - low you.  
Bless the faith - ful, may they flour - ish, strength - ened by grace un - priced.  
Mo - ti - vate all in their seek - ing, free - ing from guilt and shame.

*Refrain*

*Njo - o, njo - o, njo - o, Ro - ho mwe - ma.*  
Come, come, come, Ho - ly Spir - it, come.

*Njo - o, njo - o, njo - o, Ro - ho mwe - ma.*  
Come, come, come, Ho - ly Spir - it, come.

4 Not mere knowledge, but discernment,  
nor rootless liberty;  
turn disquiet to contentment,  
doubt into certainty.

5 Keep us fervent in our witness,  
unswayed by earth's allure.  
Ever grant us zealous fitness,  
which you alone assure.

Text: Wilson Niwagila; tr. Howard S. Olson, b. 1922

Music: NJOO KWETU, ROHO MWEMA, Wilson Niwagila; arr. Egil Hovland, b. 1924

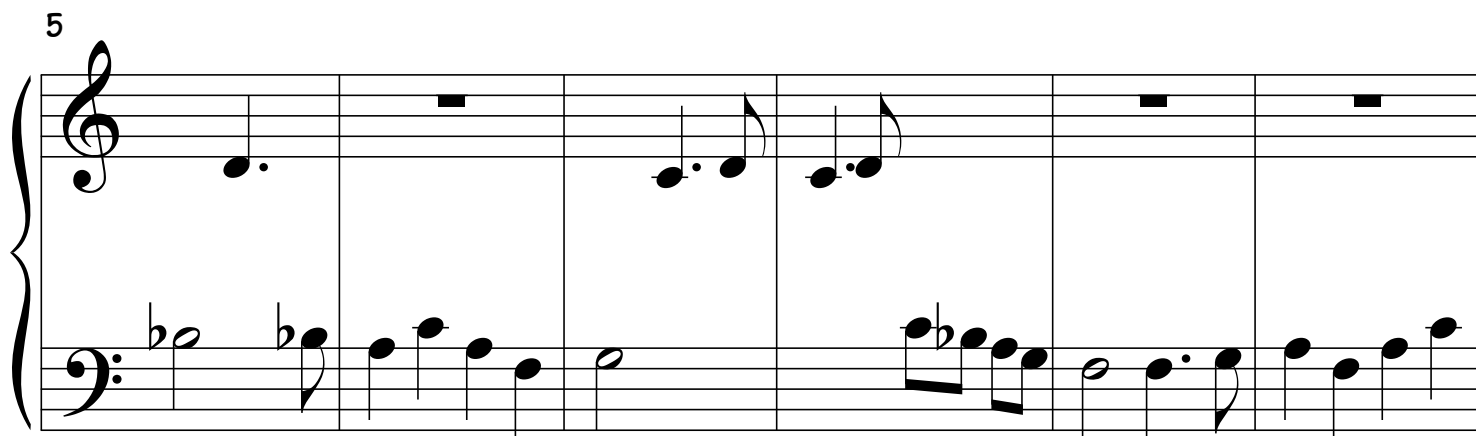
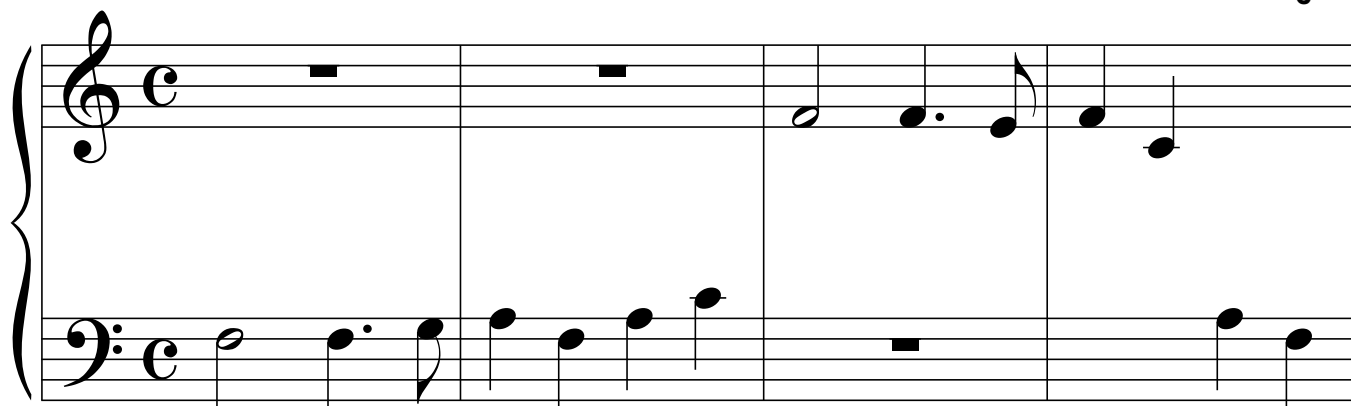
English and Swahili text and tune © Lutheran Theological College, Makumira, Tanzania, admin. Augsburg Fortress.

Arr. © Egil Hovland. Used by permission.

Duplication in any form prohibited without permission or valid license from copyright administrator.

# Hail To The Glasgow Scotties

F. A. Wenger



17

Musical notation for measures 17 through 22. The system consists of a grand staff with a treble and bass clef. Measures 17-22 show a melody in the treble staff and a bass line in the bass staff. The melody consists of eighth and quarter notes, while the bass line consists of whole notes.

23

Musical notation for measures 23 through 28. The system consists of a grand staff with a treble and bass clef. Measures 23-28 show a melody in the treble staff and a bass line in the bass staff. The melody consists of eighth and quarter notes, while the bass line consists of eighth and quarter notes.

29

Musical notation for measures 29 through 34. The system consists of a grand staff with a treble and bass clef. Measures 29-34 show a melody in the treble staff and a bass line in the bass staff. The melody consists of eighth and quarter notes, while the bass line consists of eighth and quarter notes. The system ends with a double bar line.