

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

I Love Thy Kingdom Lord

Sw. Flutes 8, 4, 2
 Gt. Diapasons 8, 4, 2
 Ped. 16, 8 to balance

Robert W. Thygerson
 Tune: ST. THOMAS
 by Aaron Williams

Lively ♩ = ca. 132

No Ped.

Duration: 2:25

20

{Gt.}

Ped.

25

mf

30

35

41

mf { Sw.

This system contains measures 41 through 45. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The upper staff (treble clef) features a melody starting on a whole note chord in measure 41, followed by eighth and quarter notes. The lower staff (bass clef) provides harmonic support with chords and moving lines. A dynamic marking of *mf* (mezzo-forte) is present, along with a 'Sw.' (swell) instruction in curly braces.

46

This system contains measures 46 through 50. The musical notation continues with similar rhythmic patterns and harmonic structures, maintaining the key signature and time signature.

51

mf { Gt.

This system contains measures 51 through 55. Measure 51 begins with a key signature change to one flat (B-flat). A dynamic marking of *mf* (mezzo-forte) is present, along with a 'Gt.' (growl) instruction in curly braces. The notation includes various note values and rests.

56

This system contains measures 56 through 60. The music continues with complex rhythmic patterns and chordal textures, concluding the page.

61 **Slower** ♩ = ♩

rit. **f**

66

71 ♩ = ♩

76

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.

AURELIA

(The Church's One Foundation)

Samuel S. Wesley
Arranged by Richard Unfreid

Intro. Stanza 1

Ped.

Interlude Stanza 2

3

8

B-G0571

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Introduction

Well-marked; in the manner of a fanfare

The musical score is written for organ and consists of three systems of staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The first system includes a treble and bass staff for the organ, with a 'II/I' bracket indicating a change in registration. The organ part begins with a series of chords and moving lines, marked with 'ff' (fortissimo). The second system continues the organ part with triplet figures in the bass line. The third system features a 'fff' (fortississimo) dynamic marking and concludes with a final chord and a fermata. The score is written in a clear, professional style with standard musical notation.

Tune: Samuel S. Wesley, 1810–1876

Arrangement: David Lasky; copyright © 2007 Augsburg Fortress. All rights reserved.

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The Church's One Foundation

1 The church's one foun - da - tion is Je - sus Christ, her Lord;
 2 E - lect from ev - 'ry na - tion, yet one o'er all the earth,
 3 Though with a scorn - ful won - der this world sees her op - pressed,
 4 Through toil and trib - u - la - tion and tu - mult of her war,
 5 Yet she on earth has u - nion with God, the Three in One,

she is his new cre - a - tion by wa - ter and the word.
 her char - ter of sal - va - tion one Lord, one faith, one birth:
 by schisms . . rent a - sund - er, by her - e - sies dis - tressed,
 she waits the con - sum - ma - tion of peace for - ev - er - more;
 and mys - tic sweet com - mu - nion with those whose rest is won.

From heav'n he came and sought her to be his ho - ly bride;
 one ho - ly name she bless - es, par - takes one ho - ly food,
 yet saints their watch are keep - ing; their cry goes up: "How long?"
 till with the vi - sion glo - rious her long - ing eyes are blest,
 Oh, bless - ed heav'n - ly cho - rus! Lord, save us by your grace,

with his own blood he bought her, and for her life he died.
 and to one hope she press - es with ev - 'ry grace en - dued.
 and soon the night of weep - ing shall be the morn of song.
 and the great church vic - to - rious shall be the church at rest.
 that we, like saints be - fore us, may see you face to face.

Accompaniment

Regally

III/I *ff* *sempre marcato*

add 32' Bourdon, if available

add

poco rall. e cresc.

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.

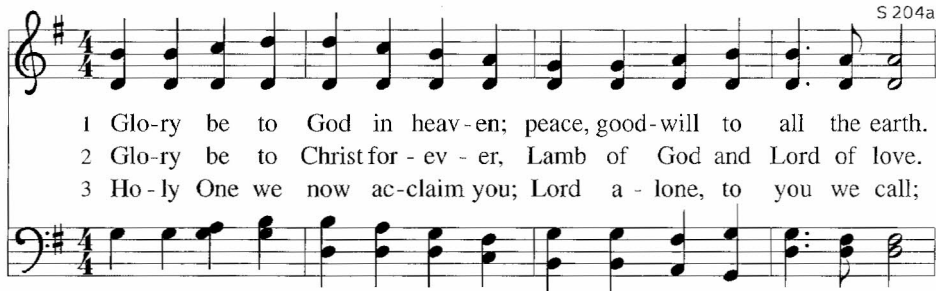
S 203

1 Have mer - cy on us, Lord, and hear our sol - emn prayer.
2 Have mer - cy on us, Christ, and wash a - way our sin.
3 Have mer - cy on us, Lord; make sin and shame de - part.

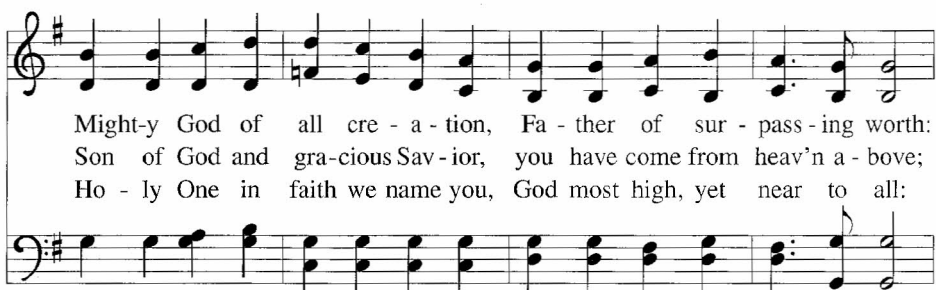
We come to hear your liv - ing word; it saves us from de - spair.
Pour out your grace and make us whole that new life may be - gin.
Re - new us with your sav - ing pow'r; cre - ate in us new hearts!

One of the following or another canticle of praise may be sung.

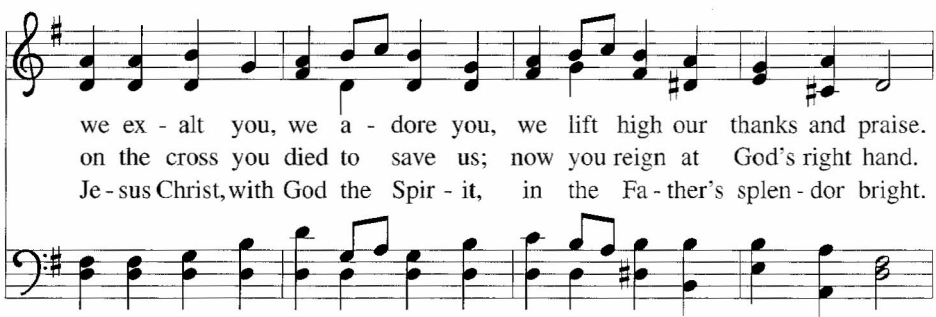
S 204a



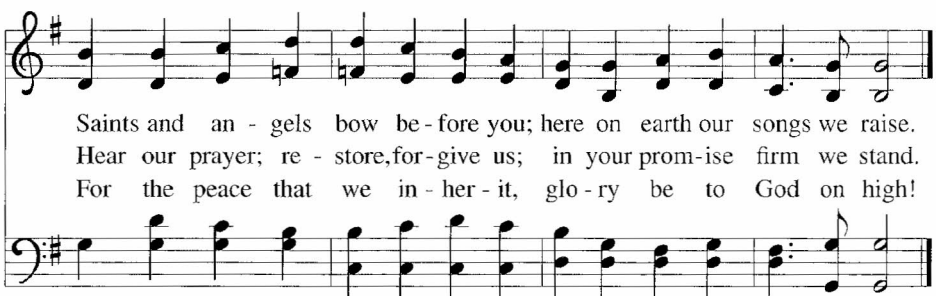
1 Glo-ry be to God in heav-en; peace, good-will to all the earth.
2 Glo-ry be to Christ for - ev - er, Lamb of God and Lord of love.
3 Ho - ly One we now ac-claim you; Lord a - lone, to you we call;



Might-y God of all cre - a - tion, Fa - ther of sur - pass - ing worth:
Son of God and gra-cious Sav - ior, you have come from heav'n a - bove;
Ho - ly One in faith we name you, God most high, yet near to all:



we ex - alt you, we a - dore you, we lift high our thanks and praise.
on the cross you died to save us; now you reign at God's right hand.
Je - sus Christ, with God the Spir - it, in the Fa - ther's splen - dor bright.



Saints and an - gels bow be - fore you; here on earth our songs we raise.
Hear our prayer; re - store, for - give us; in your prom - ise firm we stand.
For the peace that we in - her - it, glo - ry be to God on high!

PRAYER OF THE DAY

Let us pray.

O God, powerful and compassionate, you shepherd your people, faithfully feeding and protecting us. Heal each of us, and make us a whole people, that we may embody the justice and peace of your Son, Jesus Christ, our Savior and Lord. Amen.

HEAVENLY SUNLIGHT



George Harrison Cook

Arr. Mark Hayes

Moderate shuffle feel ($\text{♩} = \text{ca. } 120$) ($\text{♩} = \text{♩} \text{ } \text{3}$)

Chords: Gmaj9, Gmaj9/D, Cmaj7/D, Gmaj9, Gmaj9/D, Am7/D

mf

2

Chords: G2, Em7

4

Chords: Am7, Gsus/A, D7, Bm7, Em7

7

Chords: A7sus, A7, Am7, G/B, C, A7/C#, Am7/D, G2

10

mf

Chords: Em7, Am7, Gsus/A, D7

14

17

Bm7 Em7 Am7 D7 G Am7 A[♯]7

20

G/B G7 C Bm7 Am7 Am7/D C Bm7

f

pedal ad lib.

23

Em G Bm7/F[♯] Em7 A7 Am7

27

G/B C A7/C[♯] D7sus G2

mf

30

Em7 Am7 Gsus/A D7

33

Bm7

Em7

Am7

Am/D

D7 G

Am7

Bm7

Am7/D

37

G

Am7

Gmaj7/B

C/D

G

Bm7

Em7

41

Am7

D

Bm7

Em7

Em7/A

A7

45

Am7

G/B

C

A7/C#

Am7/D

D7

G

Bm7

Em7

49

Am7

D

Bm

Em7

Am7

D

G

53 Am7 A#°7 G/B C Bm7 Am7 C/D D/C

57 Bm7 Em7 G/D Em7 A7 F

61 Cm6/Eb D7 G Em7

65 Am7 Am7 D7 Gmaj7 Em7

68 D7sus Am/D Bm/D Am/D G Am/G Bm/G Am/G G

71 Gmaj9 Gmaj9/D Am7 Am7/D Gmaj9 Gmaj9/D Am7 Am7/D

75 Abmaj9 Abmaj9/Eb Bbm7 Bbm7/Eb Abmaj9 Abmaj9/Eb Dbmaj7/Eb Eb7 *bring out melody*

79 Ab Ab/Eb Ab Fm7 Eb Absus/F F#°7 Eb7/G

83 Ab Fm7 Bb9 Bb9 Eb Fm7

86 F#°7 Eb7/G Eb7 Ab Ab/Eb Ab Fm7 Eb Absus/F

90 F#°7 Eb7/G Ab Fm7 Bb9 Eb7 Ab Bbm7

First Reading:

Jeremiah 23:1–6

Woe to the shepherds who destroy and scatter the sheep of my pasture! says the LORD. ²Therefore thus says the LORD, the God of Israel, concerning the shepherds who shepherd my people: It is you who have scattered my flock, and have driven them away, and you have not attended to them.

So I will attend to you for your evil doings, says the LORD. ³Then I myself will gather the remnant of my flock out of all the lands where I have driven them, and I will bring them back to their fold, and they shall be fruitful and multiply. ⁴I will raise up shepherds over them who will shepherd them, and they shall not fear any longer, or be dismayed, nor shall any be missing, says the LORD.

⁵The days are surely coming, says the LORD, when I will raise up for David a righteous Branch, and he shall reign as king and deal wisely, and shall execute justice and righteousness in the land. ⁶In his days Judah will be saved and Israel will live in safety. And this is the name by which he will be called: "The LORD is our righteousness."

Sunday, July 17-23 | Lectionary 16

Refrain

Wayne Wold

The LORD is my shep-herd; I shall not be in want.



- ¹ The LORD ¹ is my shepherd;
I shall not ¹ be in want.
- ² **The LORD makes me lie down ¹ in green pastures
and leads me be- ¹ side still waters.**
- ³ You restore my ¹ soul, O LORD,
and guide me along right pathways ¹ for your name's sake.
- ⁴ **Though I walk through the valley of the shadow of death,
I shall ¹ fear no evil;
for you are with me;
your rod and your staff, they ¹ comfort me. R**
- ⁵ You prepare a table before me in the presence ¹ of my enemies;
you anoint my head with oil, and my cup is ¹ running over.
- ⁶ **Surely goodness and mercy shall follow me
all the days ¹ of my life,
and I will dwell in the house of the ¹ LORD forever. R**

2nd Reading: Ephesians 2:11–22

¹¹So then, remember that at one time you Gentiles by birth, called "the uncircumcision" by those who are called "the circumcision" — a physical circumcision made in the flesh by human hands —

¹²remember that you were at that time without Christ, being aliens from the commonwealth of Israel, and strangers to the covenants of promise, having no hope and without God in the world.

¹³But now in Christ Jesus you who once were far off have been brought near by the blood of Christ.

¹⁴For he is our peace; in his flesh he has made both groups into one and has broken down the dividing wall, that is, the hostility between us. ¹⁵He has abolished the law with its commandments and ordinances, that he might create in himself one new humanity in place of the two, thus making peace,

¹⁶and might reconcile both groups to God in one body through the cross, thus putting to death that hostility through it. ¹⁷So he came and proclaimed peace to you who were far off and peace to those who were near; ¹⁸for through him both of us have access in one Spirit to the Father. ¹⁹So then you are no longer strangers and aliens, but you are citizens with the saints and also members of the household of God,

²⁰built upon the foundation of the apostles and prophets, with Christ Jesus himself as the cornerstone.

²¹In him the whole structure is joined together and grows into a holy temple in the Lord; ²²in whom you also are built together spiritually into a dwelling place for 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 205a

Al - le - lu - ia! Lord and Sav - ior: o - pen now your sav - ing word.

Let it burn like fire with - in us; speak un - til our hearts are stirred.

Al - le - lu - ia! Lord, we sing for the good news that you bring.

The Gospel of the Lord according to

Mark 6:30-34, 53-56

“Glory to you, O Lord”

³⁰The apostles gathered around Jesus, and told him all that they had done and taught. ³¹He said to them, "Come away to a deserted place all by yourselves and rest a while." For many were coming and going, and they had no leisure even to eat.

³²And they went away in the boat to a deserted place by themselves. ³³Now many saw them going and recognized them, and they hurried there on foot from all the towns and arrived ahead of them. ³⁴As he went ashore, he saw a great crowd; and he had compassion for them, because they were like sheep without a shepherd; and he began to teach them many things.

⁵³When they had crossed over, they came to land at Gennesaret and moored the boat. ⁵⁴When they got out of the boat, people at once recognized him, ⁵⁵and rushed about that whole region and began to bring the sick on mats to wherever they heard he was.

⁵⁶And wherever he went, into villages or cities or farms, they laid the sick in the marketplaces, and begged him that they might touch even the fringe of his cloak; and all who touched it were healed.

The gospel of the Lord.

Praise to you, O Christ.

SERMON

Son of God, Eternal Savior

1 Son of God, e - ter - nal Sav - ior, source of life and truth and grace,
 2 As you, Lord, have lived for oth - ers, so may we for oth - ers live.
 3 Come, O Christ, and reign a - mong us, King of love and Prince of peace;
 4 Son of God, e - ter - nal Sav - ior, source of life and truth and grace,

Word made flesh, whose birth a - mong us hal - lows all our hu - man race,
 Free - ly have your gifts been grant - ed; free - ly may your ser - vants give.
 hush the storm of strife and pas - sion, bid its cru - el dis - cords cease.
 Word made flesh, whose birth a - mong us hal - lows all our hu - man race:

you our head, who, throned in glo - ry, for your own will ev - er plead:
 Yours the gold and yours the sil - ver, yours the wealth of land and sea;
 By your pa - tient years of toil - ing, by your si - lent hours of pain,
 by your pray - ing, by your will - ing that your peo - ple should be one,

fill us with your love and pit - y, heal our wrong, and help our need.
 we but stew - ards of your boun - ty held in sol - emn trust will be.
 quench our fe - vered thirst of plea - sure, stem our self - ish greed of gain.
 grant, oh, grant our hope's fru - i - tion: here on earth your will be done.

Accompaniment

This musical score is for piano accompaniment in G major (one sharp) and 4/4 time. It consists of three systems of staves. Each system includes a grand staff (treble and bass clefs) and a separate bass line. The first system spans 4 measures, the second system spans 4 measures, and the third system spans 4 measures. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The key signature is G major, indicated by a single sharp (F#) on the treble staff. The time signature is 4/4, indicated by the '4' over the '4' in the first measure of each system. The notation includes various musical symbols such as beams, slurs, and accidentals (sharps and naturals).

First system of musical notation, featuring three staves (Treble, Bass, and a lower Bass staff) in G major. The music consists of eighth and sixteenth notes, with a comma indicating a breath mark in the Treble staff.

Second system of musical notation, continuing the piece. It includes three staves with various note values and rests, maintaining the G major key signature.

Third system of musical notation, concluding the piece. It features three staves with a final cadence. The Treble staff has a fermata over the final note, and the Bass staff has a fermata over the final note. The key signature remains G major.

Nicene Creed

We believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is, seen and unseen.

We believe in one Lord, Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, Light from Light, true God from true God, begotten, not made, of one Being with the Father; through him all things were made.

For us and for our salvation he came down from heaven, By the power of the Holy Spirit He became incarnate from the virgin Mary and was made man. For our sake he was crucified under Pontius Pilate; he suffered death and was buried. On the third day he rose again in accordance with the scriptures; he ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end.

We believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son, who with the Father and the Son is worshiped and glorified, He has spoken through the prophets.

We believe in one holy catholic and apostolic church. We acknowledge one baptism for the forgiveness of sins. We look for the resurrection of the dead, and the life of the world to come. 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

All Things Bright and Beautiful

Sw. Light Flutes 8, 4
Gt. Principals 8
Ped. Soft 16, Sw. to Ped.

Robert F. Swift
Tune: ROYAL OAK
Traditional English melody

Easily ♩ = ca. 80

The musical score is written for three staves: Treble (Gt.), Bass (Sw.), and Pedal (Ped.). The key signature is one flat (B-flat) and the time signature is 4/4. The score is divided into three systems. The first system (measures 1-4) includes the instruction 'Easily ♩ = ca. 80' above the first staff. The second system (measures 5-7) includes the instruction 'mp Sw.' above the second staff, 'rit.' above the second staff, and 'a tempo' above the first staff. The third system (measures 8-10) includes the instruction 'Gt.' above the first staff. The score features a variety of musical notation including eighth notes, quarter notes, half notes, and rests, with some measures containing accidentals (sharps and flats).

Duration: 1:25

11

Measures 11-14. Treble and bass staves. Measure 11 starts with a treble staff entry. Measure 14 ends with a repeat sign.

15

Measures 15-18. Treble and bass staves. Measure 18 ends with a repeat sign.

19

Measures 19-22. Treble and bass staves. Measure 22 ends with a repeat sign.

23 Sw.

Measures 23-26. Treble and bass staves. Measure 26 ends with a repeat sign. Dynamics include *pp*.

Hymn # 186

Create in Me a Clean Heart

Richard W. Hillert

Cre - ate in me a — clean heart, O God,

The first line of the hymn is written in G major (one flat) and 4/4 time. It consists of two staves. The melody is in the treble clef, starting with a quarter rest followed by a quarter note G, then an eighth note A, a quarter note B, an eighth note C, a quarter note D, an eighth note E, a quarter note F, and finally a half note G. The bass line is in the bass clef, starting with a half note G, followed by a half note D, and then a half note G. The lyrics are placed below the notes.

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

The second line continues the melody in the treble clef with a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a half note G. The bass line continues with a half note D, a half note G, and then a half note D. The lyrics are placed below the notes.

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

The third line continues the melody in the treble clef with a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a half note G. The bass line continues with a half note D, a half note G, and then a half note D. The lyrics are placed below the notes.

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

The fourth line continues the melody in the treble clef with a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a half note G. The bass line continues with a half note D, a half note G, and then a half note D. The lyrics are placed below the notes.

Create in Me a Clean Heart

Re - store to me the joy of your sal - va - tion,

The first system of the musical score is written in G major (one flat) and 7/4 time. It consists of a vocal melody in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The system concludes with a double bar line.

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

The second system continues the musical score in 2/4 time. The vocal melody in the treble clef includes a quarter rest before the final notes. The piano accompaniment in the bass clef provides harmonic support with chords and moving lines. The system ends with a double bar line.

OFFERTORY PRAYER

THE GREAT THANKSGIVING

The Lord be with you.

And also 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.**

It is in deed right, our duty and our joy
... (*minister continues*) ...
and join in their unending hymn

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 207

Ho - ly, ho - ly, ho - ly Lord, God of pow-er and might,

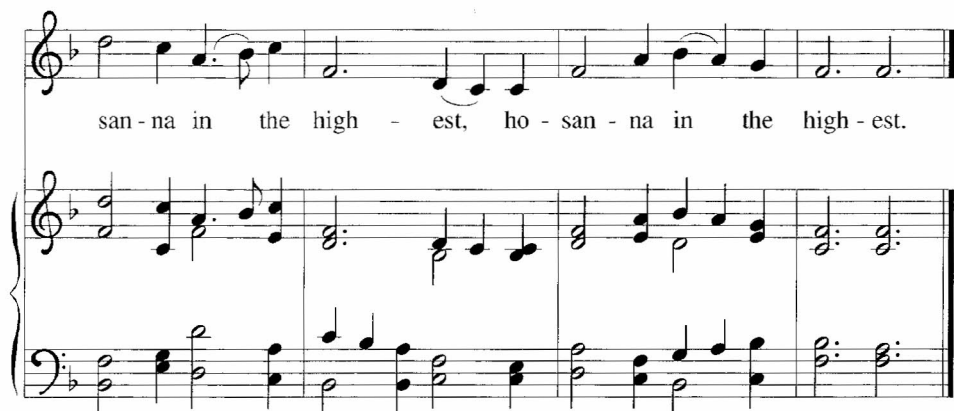
The first system of the musical score is in 6/4 time and B-flat major. It features a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note Bb4, quarter notes A4 and G4, a half note F4, and finally a half note E4. The piano accompaniment consists of chords in the right hand and single notes in the left hand, providing a harmonic foundation for the vocal melody.

heav'n and earth are full of your glo-ry. Ho-san-na in the high-est.

The second system continues the hymn. The vocal line starts with a half note D4, followed by quarter notes E4, F4, and G4, then a half note A4, quarter notes Bb4 and C5, a half note Bb4, quarter notes A4 and G4, a half note F4, and finally a half note E4. The piano accompaniment continues with chords in the right hand and single notes in the left hand, maintaining the harmonic structure.

Bless-ed is he who comes in the name of the Lord. Ho -

The third system concludes the hymn. The vocal line begins with a half note D4, followed by quarter notes E4, F4, and G4, then a half note A4, quarter notes Bb4 and C5, a half note Bb4, quarter notes A4 and G4, a half note F4, and finally a half note E4. The piano accompaniment continues with chords in the right hand and single notes in the left hand, providing a final harmonic support.



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.

Continue on the following page.

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. 176 [208]).

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.

Invitation to Communion

"Lamb of God" may be sung.

S 208

1 O Lamb of God, you bear the sin of all the world a - way;
2 O Lamb of God, you bear the sin of all the world a - way;
3 O Lamb of God, you bear the sin of all the world a - way;

you suf-fered death our lives to save: have mer-cy now, we pray.
you set us free from guilt and grave: have mer-cy now, we pray.
e - ter-nal peace with God you made: give us your peace, we pray.

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 songs at #313 and 440 are well suited to this setting.)

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

1 F to Eb

2

3

The musical score is written for piano. The first system contains three measures. Measure 1 is labeled '1' and has the instruction 'F to Eb' above it, indicating a key signature change from one flat (Bb) to two flats (Bb, Eb). Measure 2 is labeled '2' and has a common time signature change to 3/4. Measure 3 is labeled '3' and has a time signature change to 2/4. The second system contains three measures. The music is written for piano with treble and bass staves. The first system's measures 1, 2, and 3 show a progression of chords and melodic lines. The second system's measures continue the progression, ending with a double bar line.

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: 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;.

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: 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.

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

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

1 Be thou my vi - sion, O Lord of my heart;
 2 Be thou my wis - dom, and thou my true word;
 3 Rich - es I heed not, nor vain, emp - ty praise,
 4 Light of my soul, af - ter vic - to - ry won,

naught be all else to me, save that thou art:
 I ev - er with thee and thou with me, Lord.
 thou mine in - her - i - tance, now and al - ways:
 may I reach heav - en's joys, O heav - en's Sun!

thou my best thought both by day and by night,
 Thou my soul's shel - ter and thou my high tow'r,
 thou and thou on - ly the first in my heart,
 Heart of my own heart, what - ev - er be - fall,

wak - ing or sleep - ing, thy pres - ence my light.
 raise thou me heav'n - ward, O Pow'r of my pow'r.
 great God of heav - en, my trea - sure thou art.
 still be my vi - sion, O Rul - er of all.

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.

Post

Communion Prayer

Benediction

Sung by DonaLee Townsend

Introduction

Happily (♩ = c. 120)

The musical score is written for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music is in a major key and has a tempo of approximately 120 beats per minute. The introduction consists of 16 measures. The first four measures are marked with a '4' in a box, indicating a four-measure phrase. The music features a mix of eighth and sixteenth notes, with some chords and rests. The bottom staff has a few measures with a sharp sign, possibly indicating a key change or a specific fingering.

Tune: Frances R. Havergal, 1836–1879

Arrangement: Jayne Southwick Cool; copyright © 2008 Augsburg Fortress. All rights reserved.

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A musical score for piano and bass. The piano part is written on a grand staff with a treble and bass clef, and the bass part is on a single bass clef staff. The key signature is one sharp (F#). The piano part consists of two staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The bass part is on a single staff with a bass clef and a key signature of one sharp. The score is divided into four measures. The first measure has a treble staff with a half note G4 and a bass staff with a half note F#3. The second measure has a treble staff with a half note A4 and a bass staff with a half note G#3. The third measure has a treble staff with a half note B4 and a bass staff with a half note A#3. The fourth measure has a treble staff with a half note C5 and a bass staff with a half note B#3. The piano part has a 'no rit.' marking in the third measure. The bass part has a 'no rit.' marking in the third measure.

no rit.

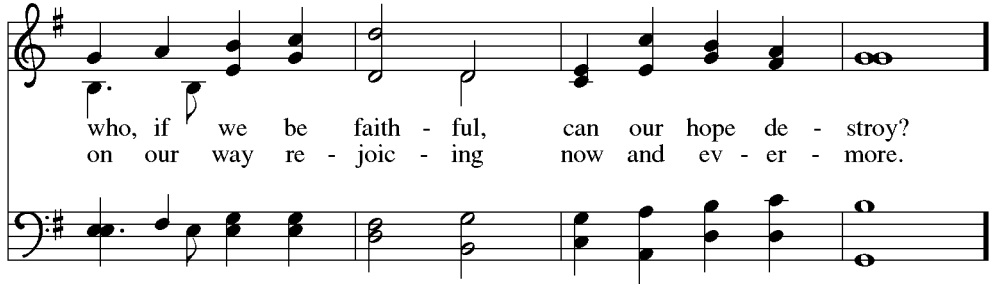
On Our Way Rejoicing

1 On our way re - joic - ing glad - ly let us go.
2 Un - to God the Fa - ther joy - ful songs we sing;

Christ our Lord has con - quered; van - quished is the foe.
un - to God the Sav - ior thank - ful hearts we bring;

Christ with - out, our safe - ty; Christ with - in, our joy;
un - to God the Spir - it bow we and a - dore,

The musical score is written for two voices (Soprano and Bass) and piano accompaniment. It features a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the soprano part, with the bass part providing harmonic support. The piano accompaniment consists of chords and single notes in the left hand. The lyrics are written below the vocal staves, with two verses of the first line and three lines of the second line.

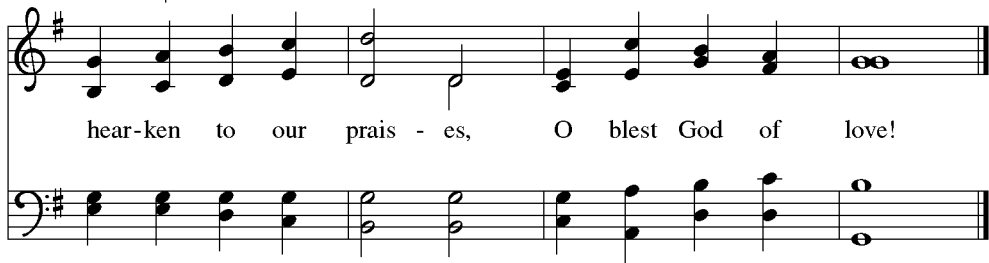


who, if we be faith - ful, can our hope de - stroy?
on our way re - joic - ing now and ev - er - more.

Refrain



On our way re - joic - ing; as we for - ward move,



hear-ken to our prais - es, O blest God of love!

Accompagniment (*stanza 2*)

This musical score is for a piano accompaniment, specifically the second stanza. It is written in G major, indicated by one sharp (F#) on the treble clef. The piece is in 4/4 time. The score is divided into three systems, each with a grand staff (treble and bass clefs) and a single bass line below. The first system begins with a forte (*f*) dynamic marking. The melody in the treble staff features a series of chords and eighth-note patterns, including a triplet of eighth notes in the second measure. The bass line consists of a steady eighth-note accompaniment. The second system continues the melodic and harmonic development, with the treble staff showing more complex chordal textures and the bass line maintaining its rhythmic foundation. The third system concludes the stanza, featuring a final triplet of eighth notes in the treble staff and a sustained bass line.

The first system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clefs) in G major, featuring a melody with eighth and sixteenth notes and chords. The middle staff is a single bass clef line with a simple harmonic accompaniment. The bottom staff is another single bass clef line with a more active, eighth-note accompaniment.

Refrain

The second system, labeled 'Refrain', also consists of three staves. The top staff features a melody with a triplet of eighth notes marked with a '3'. The middle staff has a harmonic accompaniment with some triplets. The bottom staff continues the eighth-note accompaniment from the first system.

The third system consists of three staves. The top staff features a melody with two triplet eighth notes marked with a '3'. The middle staff has a harmonic accompaniment. The bottom staff continues the eighth-note accompaniment.

Coda

The fourth system, labeled 'Coda', consists of three staves. The top staff features a melody that ends with a long note. The middle staff has a harmonic accompaniment. The bottom staff continues the eighth-note accompaniment, ending with a long note.

Go Your Way with Rejoicing!

Sw. Bright Reed 8

Gt. Full 8, 4, 2

Ped. 16, 8, Gt. to Ped.

Douglas E. Wagner

Steadily ♩ = ca. 88

The musical score is written for a piano and guitar. It consists of four systems of music, each with a grand staff (treble and bass clef) and a guitar part. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Steadily' with a quarter note equal to approximately 88 beats per minute. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. The guitar part is marked with 'f' (forte) and 'Gt.' (Guitar). The piano part includes a 'Ped.' (Pedal) marking. The score is divided into measures, with measure numbers 4, 7, and 10 indicated at the beginning of their respective systems. The final system ends with a double bar line.

Duration: 1:15

13

Gt.

16

+ Sw. to Gt.

rit.

a tempo

+ Sw. to Ped.

19

22

25

rit.

Detailed description: This is a musical score for piano and guitar. The score is written in treble and bass clefs with a key signature of one sharp (F#). The piece consists of five systems of music, each containing three measures. The first system (measures 13-15) features a guitar part (Gt.) in the treble clef and a piano accompaniment in the bass clef. The second system (measures 16-18) includes a tempo change from 'rit.' (ritardando) to 'a tempo' and a switch from guitar to piano pedal (+ Sw. to Ped.). The third system (measures 19-21) continues the piano accompaniment. The fourth system (measures 22-24) features a dense piano accompaniment with many sixteenth notes. The fifth system (measures 25-27) ends with a 'rit.' (ritardando) marking and a final chord in the treble clef.