

Date: August 16, 2015

Pedal

No

3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2
1 Subbass 16'	2 Oktavbass 8'	3 Choralbass 4'	4 Rauschquinte 2 2/3'	5 Fagott 16'	6 I → P	7 II → P	8 III → P								

II Great

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

I Positif

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

III Swell

3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2	3 1	4 2
18 Hohlflöte 8'	19 Salicional 8'	20 Schwebung 8'	21 Traversflöte 4'	22 Octavin 2'	23 Mixtur IV 2 2/3'	24 Dulcian 16'	25 Tremulant								

Zimblesturn

Main – Hymn Registration

1 – Prelude – Offertory

2 – Psalmody

3 – Communion Hymns

4 - Postlude

We Sing to Thee, Thou Son of God

Sw. Strings 8, 4, Flutes 8, 4

Gt. Light Solo Reed 8

Ped. Light 16, Sw. to Ped. 8

James Southbridge

Moving gently ♩ = ca. 96

Duration: 3:15

12

mf

Measures 12 and 13 of a piano piece. The key signature has two flats. Measure 12 features a melody in the right hand and a bass line in the left hand, with a forte (mf) dynamic marking. Measure 13 continues the melodic and bass lines.

14

rit.

Measures 14 and 15. Measure 14 shows a continuation of the melody and bass line. Measure 15 includes a ritardando (rit.) marking and a change in the bass line.

16

a tempo

Sw.

No Ped.

Measures 16 and 17. Measure 16 is marked 'a tempo'. Measure 17 features a swell (Sw.) marking and a 'No Ped.' instruction.

18

mf

Measures 18 and 19. Measure 18 is marked 'mf'. Measure 19 shows a change in the bass line.

20

Ped.

Measures 20 and 21. Measure 20 features a pedal (Ped.) marking. Measure 21 concludes the piece with a final chord.

22

Measures 22-23 of a piano piece. The key signature has two flats (B-flat and E-flat). Measure 22 features a half note in the right hand and a half note in the left hand. Measure 23 features a half note in the right hand and a half note in the left hand. The instruction "No Ped." is written below the left hand staff.

No Ped.

24

Measures 24-25 of a piano piece. The key signature changes to one sharp (F-sharp). Measure 24 features a half note in the right hand and a half note in the left hand. Measure 25 features a half note in the right hand and a half note in the left hand. The instruction "Ped." is written below the left hand staff.

Ped.

26

Measures 26-27 of a piano piece. The key signature is one sharp (F-sharp). Measure 26 features a half note in the right hand and a half note in the left hand. Measure 27 features a half note in the right hand and a half note in the left hand. The instruction "Gt. *mf*" is written above the right hand staff.

Gt. *mf*

28

Measures 28-29 of a piano piece. The key signature is one sharp (F-sharp). Measure 28 features a half note in the right hand and a half note in the left hand. Measure 29 features a half note in the right hand and a half note in the left hand.

30

Measures 30-31 of a piano piece. The key signature is one sharp (F-sharp). Measure 30 features a half note in the right hand and a half note in the left hand. Measure 31 features a half note in the right hand and a half note in the left hand. The instruction "rit." is written above the right hand staff.

rit.

Tempo I

Gt. New Solo Stop 8 *mf*

32

35

38

41

44

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.

This Is My Father's World

824

TERRA PATRIS

Introduction 1

♩ = c. 92

The musical score is written for organ and consists of three systems of music. Each system has three staves: a treble staff, a bass staff, and a lower bass staff. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked as ♩ = c. 92. The first system begins with a treble staff marked *mf* and a bass staff marked *mp*. The lower bass staff has a *pp* marking. The second system continues the melody in the treble staff and accompaniment in the bass and lower bass staves. The third system concludes the introduction with a final *mf* marking in the lower bass staff.

Tune: Franklin L. Sheppard, 1852–1930, adapt.

Arrangement: Intro. 1, Acc., Jayne Southwick Cool; Intro. 2, Bonnie Johansen-Werner; copyright © 2009 Augsburg Fortress. All rights reserved.

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This Is My Father's World



1 This is my Fa-ther's world, and to my lis-t'ning ears all
 2 This is my Fa-ther's world; the birds their car-ols raise; the
 3 This is my Fa-ther's world; oh, let me not for-get that,



na - ture sings, and round me rings the mu - sic of the spheres.
 morn - ing light, the lil - y white, de - clare their mak - er's praise.
 though the wrong seems oft so strong, God is the rul - er yet.



This is my Fa-ther's world; I rest me in the thought of
 This is my Fa-ther's world; he shines in all that's fair. In the
 This is my Fa-ther's world; why should my heart be sad? The



rocks and trees, of skies and seas; his hand the won - ders wrought.
 rus - tling grass I hear him pass; he speaks to me ev-'ry-where.
 Lord is king, let heav - en ring; God reigns, let earth be glad!

TERRA BEATA

(This Is My Father's World)

English Melody
Arranged by Richard Unfreid

Intro.

Stanza 1 & 2

Interlude

Stanza 3 *This Is ...
O Let Me Not Forget*

The musical score is written for piano in 4/4 time. It features a key signature of one sharp (F#) for the first two stanzas and three flats (Bb, Eb, Ab) for the third stanza. The score includes an Intro, Stanza 1 & 2, an Interlude, and Stanza 3. The lyrics "This Is ... O Let Me Not Forget" are written above the third stanza. The score is arranged by Richard Unfreid.

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.

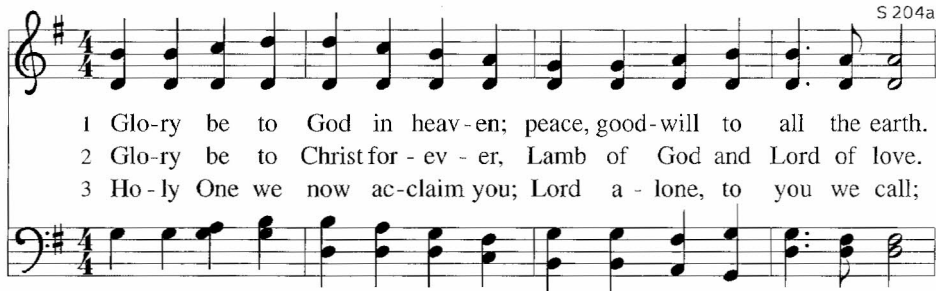
S 203

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.

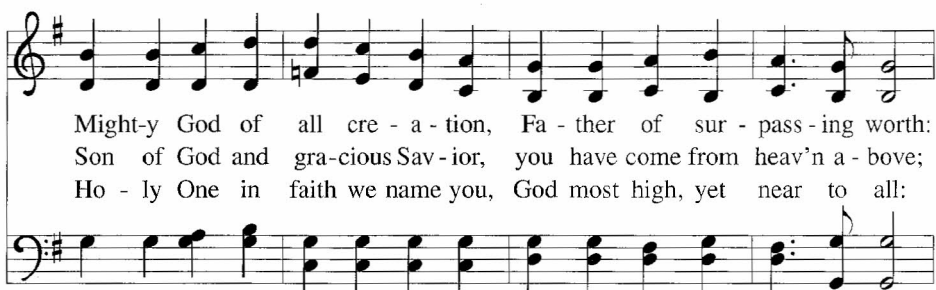
We come to hear your liv - ing word; it saves us from de - spair.
Pour out your grace and make us whole that new life may be - gin.
Re - new us with your sav - ing pow'r; cre - ate in us new hearts!

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

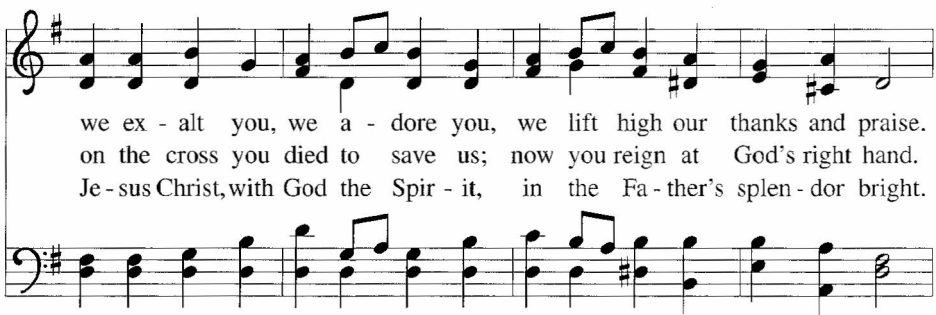
S 204a



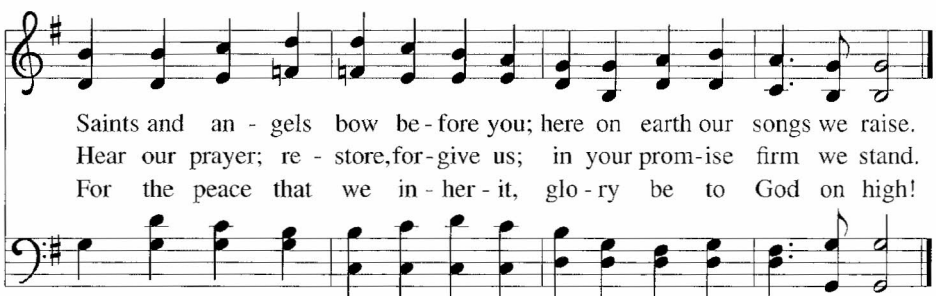
1 Glo-ry be to God in heav-en; peace, good-will to all the earth.
2 Glo-ry be to Christ for - ev - er, Lamb of God and Lord of love.
3 Ho - ly One we now ac-claim you; Lord a - lone, to you we call;



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.

Ever-loving God, your Son gives himself as living bread for the life of the world. Fill us with such a knowledge of his presence that we may be strengthened and sustained by his risen life to serve you continually, through Jesus Christ, our Savior and Lord. Amen.

Special Music: *"When I Can Read My Title Clear"*

Arr. Mark Hayes

WHEN I CAN READ MY TITLE CLEAR



Scottish Melody
Arr. Mark Hayes

Moderately (♩ = ca. 100)

Chords: F F/A B♭ F/A F C/E Dm B♭maj7 C(no3) B♭2

4 3 2 1 4 4

mp rhythmic and crisp

pedal ad lib.

4 C F2 Eb2 F2 Eb2 Gm7/C

mf

7 F2 B♭/F F F2 B♭/F

10 F2 C(no3) F F2 Gm/F F

13 B♭ F/C Gm/C C9 F 5/2 Eb F C7sus F2

1 4

16

B \flat /F

F

B \flat

F2

C

F

Musical score for measures 16-18. The key signature has two flats (B \flat and E \flat). The melody in the right hand consists of eighth and quarter notes. The bass line in the left hand features a steady eighth-note accompaniment. Chords are indicated above the staff: B \flat /F, F, B \flat , F2, C, and F.

19

F2

E \flat B \flat

Gm7

C7sus

Gm/C

Musical score for measures 19-21. The melody continues with eighth and quarter notes. The bass line maintains the eighth-note accompaniment. Chords are indicated above the staff: F2, E \flat , B \flat , Gm7, C7sus, and Gm/C.

22

F

E \flat

F

E \flat

F

F/A

B \flat

F/A

F

C/E

Dm

C

B \flat

F/A

Gm

F

Musical score for measures 22-24. The melody features a triplet in measure 22. The bass line continues with the eighth-note accompaniment. A mezzo-piano (*mp*) dynamic marking is present in measure 22. Chords are indicated above the staff: F, E \flat , F, E \flat , F, F/A, B \flat , F/A, F, C/E, Dm, C, B \flat , F/A, Gm, and F.

25

E \flat

Gm7/C

B/C

F

E \flat 2D \flat

Musical score for measures 25-27. The melody consists of eighth and quarter notes. The bass line continues with the eighth-note accompaniment. A mezzo-forte (*mf*) dynamic marking is present in measure 25. Chords are indicated above the staff: E \flat , Gm7/C, B/C, F, E \flat 2, and D \flat .

28

F

E \flat 2D \flat maj7

F/C

F/E

Dm

F/C

B \flat 2B \flat /A

Gm7

F

Musical score for measures 28-30. The melody consists of eighth and quarter notes. The bass line continues with the eighth-note accompaniment. Chords are indicated above the staff: F, E \flat 2, D \flat maj7, F/C, F/E, Dm, F/C, B \flat 2, B \flat /A, Gm7, and F.

31 F2/C Bb/C F/C C F F2

34 Dm C/D Dm Bb F/C Bb/C C F Bb/C

37 F F/E Dm F/C Bb Bb/A Gm7 F F2/C Bb/C

40 F/C C F2 F2/E F2/D F/C Dm Eb Bb

43 Gm7 C7sus Bb/C C F F/E C/D D G Gmaj7 G6 G

40 C Cmaj7 C6 G/D C/D G/D D

49 G G/F# Em7 G/D Cmaj7 Bm7 Em C D

52 G C/D G2 C/G D/G C/G G G/D

55 C/D G/D D G D/F#

58 Em F C Am7 C D7sus C/D D G(no3) Gmaj7 G6 G(no3)

61 Gsus/C G/C Am7/C Gsus/C Dm7 C/F F/A Bb Am7 G 8va F G

First Reading: *Proverbs 9:1-6*

¹ Wisdom has built her house,
she has hewn her seven pillars.

² She has slaughtered her animals, she has mixed her wine, she has also set her table.

³ She has sent out her servant-girls, she calls from the highest places in the town,

⁴ “You that are simple, turn in here!”
To those without sense she says,

⁵ “Come, eat of my bread
and drink of the wine I have mixed.

⁶ Lay aside immaturity, and live,
and walk in the way of insight.”

Sunday, August 14-20 | Lectionary 20

Refrain

Kristina Langlois

Descant

The musical score is written in B-flat major (two flats) and 4/4 time. It consists of three systems of staves. The first system has a single treble staff with a descant marked above it. The second system also has a single treble staff. The third system is a grand staff with both treble and bass staves. The lyrics are written below the first two systems.

Those who seek the LORD lack noth - ing that is good.

Those who seek the LORD lack noth - ing that is good.



- ⁹ Fear the LORD, you saints ¹ of the LORD,
for those who fear the ¹ LORD lack nothing.
- ¹⁰ **The lions are in want and ¹ suffer hunger,**
but those who seek the LORD lack nothing ¹ that is good. R
- ¹¹ Come, children, and lis- ¹ ten to me;
I will teach you reverence ¹ for the LORD.
- ¹² **Who among you takes plea- ¹ sure in life**
and desires long life to en- ¹ joy prosperity?
- ¹³ Keep your ¹ tongue from evil
and your lips from ¹ lying words.
- ¹⁴ **Turn from evil ¹ and do good;**
seek peace ¹ and pursue it. R

2nd Reading:

Ephesians 5:15-20

¹⁵ Be careful then how you live, not as unwise people but as wise, ¹⁶ making the most of the time, because the days are evil. ¹⁷ So do not be foolish, but understand what the will of the Lord is.

¹⁸ Do not get drunk with wine, for that is debauchery; but be filled with the Spirit, ¹⁹ as you sing psalms and hymns and spiritual songs among yourselves, singing and making melody to the Lord in your hearts, ²⁰ giving thanks to God the Father at all times and for everything in the name of our Lord Jesus Christ.

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

John 6:51-58

“Glory to you, O Lord”

[Jesus said,] ⁵¹ “I am the living bread that came down from heaven. Whoever eats of this bread will live forever; and the bread that I will give for the life of the world is my flesh.” ⁵² The Jews then disputed among themselves, saying,

“How can this man give us his flesh to eat?” ⁵³ So Jesus said to them, “Very truly, I tell you, unless you eat the flesh of the Son of Man and drink his blood, you have no life in you. ⁵⁴ Those who eat my flesh and drink my blood have eternal life, and I will raise them up on the last day; ⁵⁵ for my flesh is true food and my blood is true drink. ⁵⁶ Those who eat my flesh and drink my blood abide in me, and I in them.

⁵⁷ Just as the living Father sent me, and I live because of the Father, so whoever eats me will live because of me. ⁵⁸ This is the bread that came down from heaven, not like that which your ancestors ate, and they died. But the one who eats this bread will live forever.”

The gospel of the Lord.

Praise to you, O Christ.

SERMON

Post. 8/14/80

CWM RHONDDA

(Guide Me, O Thou Great Jehovah)

John Hughes
Arranged by Richard Unfreid

Intro.

Ped.

The introduction is in 4/4 time, key of B-flat major. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, while the bass line is primarily chords and single notes. A pedal point is indicated at the end of the first measure.

Stanza 1-2-3

The first system of the vocal melody for Stanza 1-2-3. It is in 4/4 time, key of B-flat major. The melody is written on a single staff and consists of eighth and sixteenth notes.

The second system of the vocal melody for Stanza 1-2-3. It continues the melody from the first system, featuring eighth and sixteenth notes.

Interlude

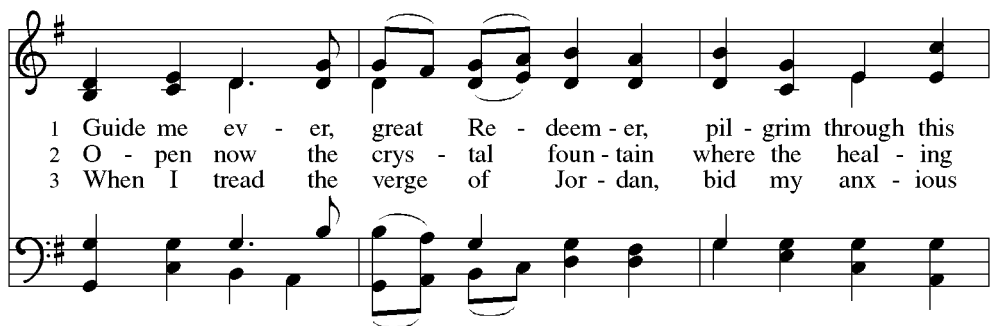
Stanza 4 Save us from...

The first system of the vocal melody for Stanza 4. It is in 4/4 time, key of B-flat major. The melody is written on a single staff and consists of eighth and sixteenth notes.

The second system of the vocal melody for Stanza 4. It continues the melody from the first system, featuring eighth and sixteenth notes.

The third system of the vocal melody for Stanza 4. It continues the melody from the second system, featuring eighth and sixteenth notes.

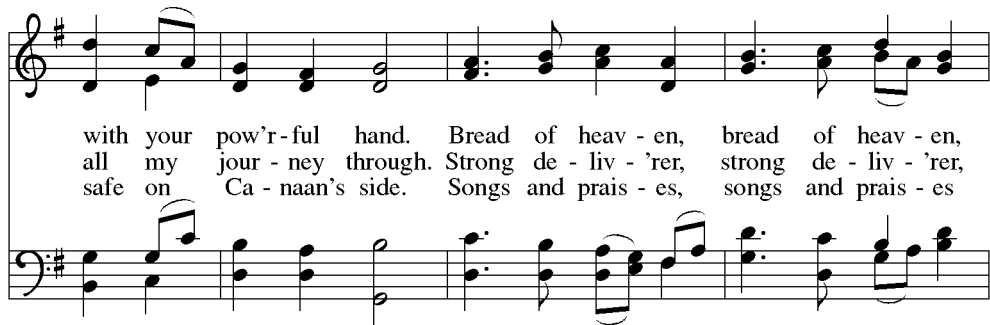
Guide Me Ever, Great Redeemer



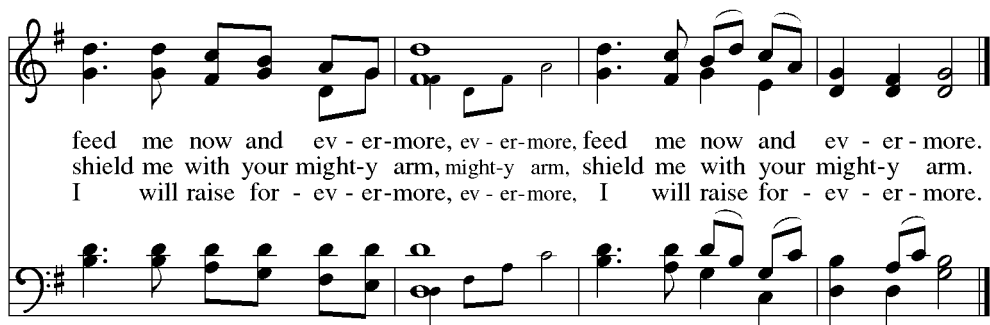
1 Guide me ev - er, great Re - deem - er, pil - grim through this
 2 O - pen now the crys - tal foun - tain where the heal - ing
 3 When I tread the verge of Jor - dan, bid my anx - ious



bar - ren land. I am weak, but you are might - y; hold me
 wa - ters flow; let the fire and cloud - y pil - lar lead me
 fears sub - side; death of death and hell's de - struc - tion, land me



with your pow'r - ful hand. Bread of heav - en, bread of heav - en,
 all my jour - ney through. Strong de - liv - 'rer, strong de - liv - 'rer,
 safe on Ca - naan's side. Songs and prais - es, songs and prais - es



feed me now and ev - er - more, ev - er - more, feed me now and ev - er - more.
 shield me with your might - y arm, might - y arm, shield me with your might - y arm.
 I will raise for - ev - er - more, ev - er - more, I will raise for - ev - er - more.

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

Trusting Jesus

Even when my faith is small, trusting Jesus, that is all.

Sw. Light Reed 8
Gt. Strings 8, 4
Ped. Soft 16, Gt. to Ped.

Mary McDonald
Tune: TRUSTING JESUS
by Ira D. Sankey

Gently flowing ♩ = ca. 88

The musical score is written for piano and guitar. It consists of four systems of music, each with a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked 'Gently flowing' with a quarter note equal to approximately 88 beats per minute. The score includes various musical notations such as notes, rests, and dynamic markings. The first system starts with a piano (p) dynamic and a guitar (Gt.) part. The second system includes a measure marked 'Ped.' (pedal). The third system includes measures marked 'poco rit.' (poco ritardando) and 'a tempo'. The fourth system includes a measure marked 'Sw.' (swell). The score ends with a final measure marked 'Ped.'.

Duration: 2:50

13

Measures 13-15 of a musical score in B-flat major. The treble staff features a melody of eighth and quarter notes. The bass staff provides harmonic support with chords and single notes. Measure 15 ends with a fermata over a whole note chord.

16

Gt. + Flute 8

mp

Measures 16-18. Measure 16 includes a dynamic marking of *mp* and a hairpin crescendo. Measures 17 and 18 show a guitar and flute 8 part with a melodic line, while the piano accompaniment continues with chords and moving lines.

19

Measures 19-20. The piano accompaniment features a more active bass line with eighth notes and chords. The guitar and flute 8 part continues with a melodic line.

21

Measures 21-22. The piano accompaniment consists of sustained chords and a steady bass line. The guitar and flute 8 part has a melodic line with some rests.

23

Measures 23-25. Measure 23 has a melodic line in the guitar and flute 8 part. Measures 24 and 25 show a more active piano accompaniment with moving lines in both staves.

26

mf { Gt. + Fl. 4, 2

29

32

35

38

rit. e dim.

p

The musical score is written for piano, guitar, and flute. It consists of five systems of music. The first system (measures 26-28) is in B-flat major and features a piano accompaniment with a melody in the right hand and a bass line in the left hand. A guitar and flute part enters in measure 27, marked 'mf' and 'Gt. + Fl. 4, 2'. The second system (measures 29-31) continues the piano accompaniment. The third system (measures 32-34) continues the piano accompaniment. The fourth system (measures 35-37) continues the piano accompaniment. The fifth system (measures 38-40) concludes the piece with a piano accompaniment and a final chord marked 'p'.

Hymn # 186

Create in Me a Clean Heart

Richard W. Hillert

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

The first system of music is in G major (one flat) and 4/4 time. It consists of a treble and bass staff. The treble staff begins with a quarter rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The bass staff begins with a half note G, followed by a half note B, a half note D, a half note F, and a half note G. A slur connects the first two notes of the bass staff. The system ends with a double bar line and a repeat sign.

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

The second system of music continues in G major and 4/4 time. The treble staff begins with a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The bass staff begins with a half note G, followed by a half note B, a half note D, a half note F, and a half note G. A slur connects the first two notes of the bass staff. The system ends with a double bar line and a repeat sign.

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

The third system of music continues in G major and 4/4 time. The treble staff begins with a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The bass staff begins with a half note G, followed by a half note B, a half note D, a half note F, and a half note G. A slur connects the first two notes of the bass staff. The system ends with a double bar line and a repeat sign.

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

The fourth system of music continues in G major and 4/4 time. The treble staff begins with a quarter rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The bass staff begins with a half note G, followed by a half note B, a half note D, a half note F, and a half note G. A slur connects the first two notes of the bass staff. The system ends with a double bar line and a repeat sign.

Create in Me a Clean Heart

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

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

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

The second system continues the musical score in the same key and time signature. The vocal melody resumes with a quarter rest, followed by eighth and quarter notes. The piano accompaniment maintains its rhythmic pattern. 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,

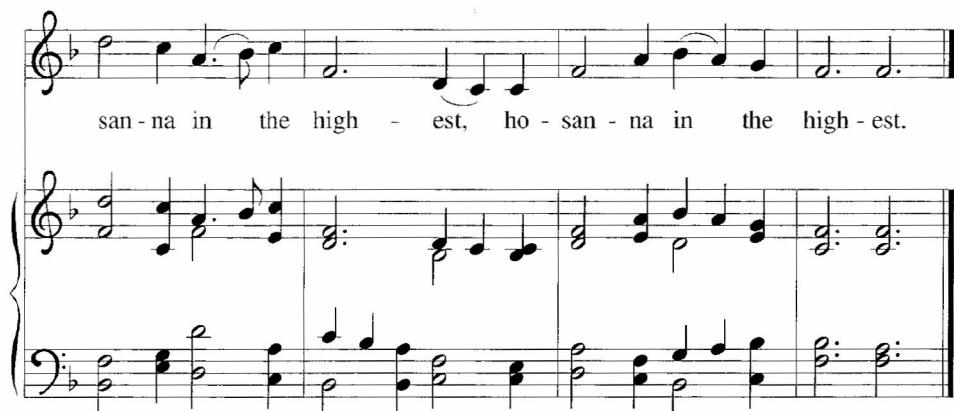
The first system of the musical score is in 6/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "Ho - ly, ho - ly, ho - ly Lord, God of pow-er and might,"

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

The second system of the musical score continues the melody and accompaniment. The lyrics are: "heav'n and earth are full of your glo-ry. Ho-san-na in the high-est."

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

The third system of the musical score concludes the hymn. The lyrics are: "Bless-ed is he who comes in the name of the Lord. Ho -"



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.

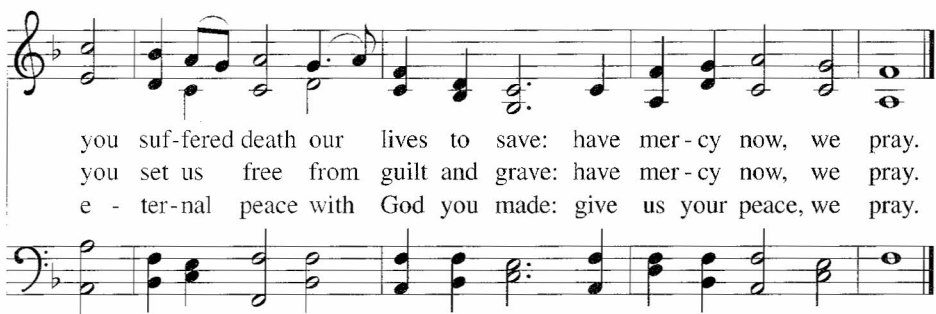
Invitation to Communion

"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 first system of musical notation consists of six measures. Measures 1-4 are in 3/4 time, and measures 5-6 are in 3/4 time. The key signature is one flat (Bb). The melody is in the treble clef, and the bass line is in the bass clef. The melody features a chromatic descent from F to Eb in the first measure, followed by a series of eighth and sixteenth notes. The bass line provides harmonic support with chords and single notes.

The second system of musical notation consists of three measures. The key signature remains one flat (Bb). The melody continues in the treble clef, and the bass line continues in the bass clef. The measures conclude the musical phrase with a final cadence.

Let Us Break Bread Together

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

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

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

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

Refrain

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

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

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

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

1 E^b to G

2

Musical score for measures 1 and 2. Measure 1 is in common time (C) with a key signature of two flats (Bb, Eb). The melody in the treble clef consists of a half note Eb, a quarter note G, and a half note Bb. The bass line consists of a half note Eb, a quarter note G, and a half note Bb. Measure 2 is in 3/4 time with the same key signature. The melody in the treble clef consists of a half note G, a quarter note Ab, and a half note Bb. The bass line consists of a half note G, a quarter note Ab, and a half note Bb. Both measures end with a double bar line.

3

Musical score for measure 3. Measure 3 is in common time (C) with a key signature of two flats (Bb, Eb). The melody in the treble clef consists of a half note Eb, a quarter note G, and a half note Bb. The bass line consists of a half note Eb, a quarter note G, and a half note Bb. The measure ends with a double bar line.

As We Gather at Your Table

1 As we gath-er at your ta-ble, as we lis-ten to your word,
 2 Turn our wor-ship in-to wit-ness in the sac-ra-ment of life;
 3 Gra-cious Spir-it, help us sum-mon oth-er guests to share that feast

help us know, O God, your pres-ence; let our hearts and minds be stirred.
 send us forth to love and serve you, bring-ing peace where there is strife.
 where tri-um-phant Love will wel-come those who had been last and least.

Nour-ish us with sa-cred sto-ry till we claim it as our own;
 Give us, Christ, your great com-pas-sion to for-give as you for-gave;
 There no more will en-vy blind us nor will pride our peace de-stroy,

teach us through this ho-ly ban-quet how to make Love's vic-t'ry known.
 may we still be-hold your im-age in the world you died to save.
 as we join with saints and an-gels to re-peat the sound-ing joy.

Text: Carl P. Daw Jr., b. 1944

Music: IN BABILONE, *Oude en Nieuwe Hollandse Boerenliedjes en Contradansen*, 1710; arr. Julius Röntgen, 1855–1932
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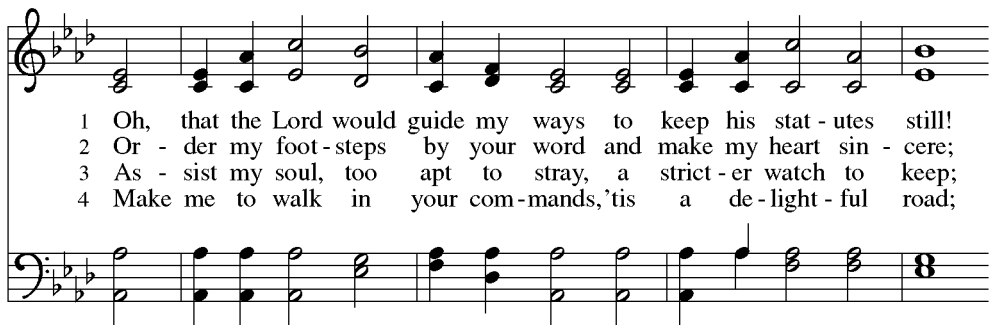
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1 G to A^b

2

Musical score for piano, showing two variations of a piece in G major, 2/4 time. The score is divided into two sections, labeled 1 and 2. Section 1 is titled "1 G to A^b". Section 2 is titled "2". Both sections consist of two measures each. The notation is written for piano, with a grand staff (treble and bass clefs) and a key signature of one sharp (F#). The time signature is 2/4. The melody is primarily in the right hand, and the bass line is in the left hand. The first measure of each section shows a sequence of eighth notes, and the second measure shows a sequence of eighth notes with a final half note. The notation includes various musical symbols such as notes, rests, and accidentals.

Oh, That the Lord Would Guide My Ways



1 Oh, that the Lord would guide my ways to keep his stat - utes still!
2 Or - der my foot - steps by your word and make my heart sin - cere;
3 As - sist my soul, too apt to stray, a strict - er watch to keep;
4 Make me to walk in your com - mands, 'tis a de - light - ful road;



Oh, that my God would grant me grace to know and do his will!
let sin have no do - min - ion, Lord, but keep my con - science clear.
and should I e'er for - get your way, re - store your wan - d'ring sheep.
nor let my head or heart or hands of - fend a - gainst my God.

Text: Isaac Watts, 1674–1748, alt.

Music: EVAN, William H. Havergal, 1793–1870

God Be with You Till We Meet Again

1 God be with you till we meet a-gain; by good coun-sels guide, up-hold you,
 2 God be with you till we meet a-gain; ho-ly wings se-cure-ly hide you,
 3 God be with you till we meet a-gain; when life's per-ils thick con-found you,

with a shep-herd's care en-fold you;
 dai-ly man-na still pro-vide you; God be with you till we meet a-gain.
 put un-fail-ing arms a-round you;

Refrain

Till we meet, till we meet, till we meet, till we meet, till we meet a-gain,

meet at Je-sus' feet; till we meet, till we meet, till we meet, till we meet, till we meet a-gain.

meet, God be with you till we meet a-gain.
 meet a-gain,

For Harvey Stegemoeller

God of Grace

I: Solo Trumpet
II: Foundations, Mixtures, Reeds (III to II)
III: Foundations, Mixtures, Reeds
Ped: Foundations

CWM RHONDDA
Setting by Paul Manz

♩ = 92 - 100

The musical score is written for piano and solo trumpet. It consists of three systems of staves. The first system has a tempo marking of ♩ = 92 - 100. The piano part is in 4/4 time and features a strong, rhythmic accompaniment. The solo trumpet part is in 4/4 time and features a melodic line. The score is written in G major and 4/4 time. The piano part is marked with a forte (f) dynamic. The solo trumpet part is marked with a mezzo-forte (mf) dynamic. The score is written for a piano and solo trumpet. The piano part is in 4/4 time and features a strong, rhythmic accompaniment. The solo trumpet part is in 4/4 time and features a melodic line. The score is written in G major and 4/4 time. The piano part is marked with a forte (f) dynamic. The solo trumpet part is marked with a mezzo-forte (mf) dynamic.



First system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The middle staff is a single bass clef staff. The bottom staff is a single bass clef staff. The music is written in a style that suggests a piano or organ accompaniment. The first staff has a 'I' marking above the first measure and a 'II (III)' marking above the last measure. The second staff has a 'I' marking above the first measure. The third staff has a 'I' marking above the first measure.



Second system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The middle staff is a single bass clef staff. The bottom staff is a single bass clef staff. The music is written in a style that suggests a piano or organ accompaniment. The first staff has a 'I' marking above the first measure and a 'II (III)' marking above the last measure. The second staff has a 'I' marking above the first measure. The third staff has a 'I' marking above the first measure.



Third system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The middle staff is a single bass clef staff. The bottom staff is a single bass clef staff. The music is written in a style that suggests a piano or organ accompaniment. The first staff has a 'I' marking above the first measure and a 'II (III)' marking above the last measure. The second staff has a 'I' marking above the first measure. The third staff has a 'I' marking above the first measure.



Fourth system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The middle staff is a single bass clef staff. The bottom staff is a single bass clef staff. The music is written in a style that suggests a piano or organ accompaniment. The first staff has a 'I' marking above the first measure and a 'II (III)' marking above the last measure. The second staff has a 'I' marking above the first measure. The third staff has a 'I' marking above the first measure.

First system of musical notation. The piano part (top two staves) features a melody in the right hand and a bass line in the left hand. The bass line includes a section marked "II (III)". The bass staff (bottom) contains a continuous eighth-note accompaniment.

Second system of musical notation. The piano part continues with a melody in the right hand and a bass line in the left hand. The bass staff (bottom) continues with the eighth-note accompaniment.

Third system of musical notation. The piano part continues with a melody in the right hand and a bass line in the left hand. The bass staff (bottom) continues with the eighth-note accompaniment.

Fourth system of musical notation. The piano part continues with a melody in the right hand and a bass line in the left hand. The bass staff (bottom) continues with the eighth-note accompaniment. A section marked "I" is visible in the middle of the system.



First system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The middle staff is a single bass clef. The bottom staff is a single bass clef. The music features complex chordal textures in the upper staves and a more melodic line in the lower staves. A second ending bracket labeled "II (III)" is present in the top staff.



Second system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The middle staff is a single bass clef. The bottom staff is a single bass clef. The music continues with complex chordal textures and melodic lines. A second ending bracket is present in the top staff.



Third system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The middle staff is a single bass clef. The bottom staff is a single bass clef. The music continues with complex chordal textures and melodic lines.



Fourth system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one flat (B-flat). The middle staff is a single bass clef. The bottom staff is a single bass clef. The music concludes with complex chordal textures and melodic lines. A *sfz* (sforzando) marking is present in the middle staff, followed by a *rit.* (ritardando) marking. The system ends with a double bar line.