

Date: September 20, 2015

17<sup>th</sup> Sunday in Pentecost

### Pedal

<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>
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

<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>
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

<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>
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

<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>	<del>3</del> <del>1</del>	<del>4</del> <del>2</del>
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

General	Hymns
1	Prelude
2	Psalmody – Communion Hymns Group 1
3	Offertory – Communion Hymns Group 2
4	Postlude

## PRELUDE FOR FLUTES

2¼ minutes

Sw. Soft Flute

Ⓟ 00 6030 000

Gt. Solo Flute

Ⓟ 00 7802 501

Ped. Gedeckt 16', Sw. to Ped.

Ped. 42, Chorus

ALLEN JAMES

Andante sostenuto ♩ = 66

○ Sw.

*p*

□ Gt.

*mp*5 2 3 4  
1 1 1 1

First system of a musical score. The right hand (treble clef) features a complex melodic line with numerous fingerings (e.g., 5 2 3 1, 2-5 1 3, 2, 5 4 2, 5 1 2, 5-2 1 3, 2 1) and articulations. The left hand (bass clef) provides a simple harmonic accompaniment. Performance markings include *rit. e dim.* and *a tempo*. Dynamics *p* and *mp* are indicated. A key signature change to one flat is shown with a double bar line and a flat symbol.

Second system of the musical score. The right hand continues with a melodic line, including a triplet (3 1). The left hand has a sustained bass line. Performance markings include *cresc.* and *mf*. A key signature change to two flats is shown with a double bar line and two flat symbols.

Third system of the musical score. The right hand features a melodic line with a *Sva* (Sustained) marking and a dashed line. The left hand has a sustained bass line. Performance markings include *f* and *poco rit.*.

Fourth system of the musical score. The right hand features a melodic line with a *p* marking and a *Sw.* (Swell) marking. The left hand has a sustained bass line. Performance markings include *a tempo* and *poco cresc.*.

First system of the musical score. It consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The key signature has two flats (B-flat and E-flat). The first two measures of the grand staff are marked *mf* and feature eighth-note patterns. The third measure has an *8va* marking with a dashed line. The bass staff has a *v* marking in the third measure.

Second system of the musical score. It consists of two staves: a grand staff and a separate bass staff. The key signature has two flats. The first measure of the grand staff is marked *mp* and includes a circle with "Sw." and a square with "Gt.". The grand staff has eighth-note patterns. The bass staff has a long, low note. The third measure of the grand staff has an *8va* marking with a dashed line.

Third system of the musical score. It consists of two staves: a grand staff and a separate bass staff. The key signature has two flats. The first measure of the grand staff has an *8va* marking with a dashed line. The grand staff has eighth-note patterns. The bass staff has a long, low note. The third measure of the grand staff has an *8va* marking with a dashed line.

Fourth system of the musical score. It consists of two staves: a grand staff and a separate bass staff. The key signature has two flats. The first measure of the grand staff has an *8va* marking with a dashed line. The grand staff has eighth-note patterns. The bass staff has a long, low note. The third measure of the grand staff is marked *rit.* and the fourth measure is marked *molto rit.* The system ends with a double bar line.



## **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.**

## Introduction

## Fanfare

Ped: + Reeds

Tune: William Croft, 1678–1727

Arrangement: Benjamin M. Culli; copyright © 2009 Augsburg Fortress. All rights reserved.

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This musical score is for a piano piece in 3/4 time, written in the key of D major (indicated by two sharps: F# and C#). The score is arranged in three staves: a grand staff (treble and right-hand staves) and a separate bass staff.

**Staff 1 (Treble):** The first measure contains a complex chordal texture with sixteenth-note patterns. The second measure begins with the tempo marking *a tempo*. The third measure contains the marking *rit.* (ritardando). The piece concludes in the fourth measure with a final chord.

**Staff 2 (Right-hand):** This staff mirrors the harmonic structure of the treble staff, featuring similar chordal textures and rhythmic patterns. It also includes the *a tempo* and *rit.* markings.

**Staff 3 (Bass):** The bass staff provides a simple, steady accompaniment, primarily consisting of quarter notes and half notes. It begins with a whole rest in the first measure and continues with a rhythmic pattern throughout the piece.

The tempo markings *a tempo* and *rit.* are positioned above the right-hand staff, indicating changes in the performance speed.

# Oh, Worship the King



1 Oh, wor - ship the King, all - glo - rious a - bove.  
 2 The earth with its store of won - ders un - told,  
 3 Your boun - ti - ful care what tongue can re - cite?  
 4 Frail chil - dren of dust, and fee - ble as frail,  
 5 O mea - sure - less might, in - ef - fa - ble love,

Oh, grate - ful - ly sing God's pow - er and love;  
 Al - might - y, your pow'r has found - ed of old;  
 It breathes in the air, it shines in the light,  
 in you do we trust, nor find you to fail;  
 while an - gels de - light to hymn you a - bove,

our shield and de - fend - er, the An - cient of Days,  
 es - tab - lished it fast by a change - less de - cree,  
 it streams from the hills, it de - scends to the plain,  
 your mer - cies, how ten - der, how firm to the end,  
 the hum - bler cre - a - tion, though fee - ble their lays,

pa - vil - ioned in splen - dor, and gird - ed with praise.  
 and round it has cast, like a man - tle, the sea.  
 and sweet - ly dis - tills in the dew and the rain.  
 our mak - er, de - fend - er, re - deem - er, and friend.  
 with true ad - o - ra - tion shall sing to your praise.

## Accompaniment

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a dynamic marking of *ff* (fortissimo). It contains a series of chords and eighth notes. The middle staff is a bass clef with a key signature of one sharp (F#) and contains a series of chords and eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains a series of eighth notes.

Ped: + Reeds

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains a series of chords and eighth notes. The middle staff is a bass clef with a key signature of one sharp (F#) and contains a series of chords and eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains a series of eighth notes.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains a series of chords and eighth notes. The middle staff is a bass clef with a key signature of one sharp (F#) and contains a series of chords and eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains a series of eighth notes.

# Oh, Worship the King

1 Oh, wor - ship the King, all - glo - rious a - bove.  
 2 The earth with its store of won - ders un - told,  
 3 Your boun - ti - ful care what tongue can re - cite?  
 4 Frail chil - dren of dust, and fee - ble as frail,  
 5 O mea - sure - less might, in - ef - fa - ble love,

Oh, grate - ful - ly sing God's pow - er and love;  
 Al - might - y, your pow'r has found - ed of old;  
 It breathes in the air, it shines in the light,  
 in you do we trust, nor find you to fail;  
 while an - gels de - light to hymn you a - bove,

our shield and de - fend - er, the An - cient of Days,  
 es - tab - lished it fast by a change - less de - cree,  
 it streams from the hills, it de - scends to the plain,  
 your mer - cies, how ten - der, how firm to the end,  
 the hum - bler cre - a - tion, though fee - ble their lays,

pa - vil - ioned in splen - dor, and gird - ed with praise.  
 and round it has cast, like a man - tle, the sea.  
 and sweet - ly dis - tills in the dew and the rain.  
 our mak - er, de - fend - er, re - deem - er, and friend.  
 with true ad - o - ra - tion shall sing to your praise.

45 HANOVER 10. 10. 11. 11.  
O WORSHIP THE KING

41

William Croft

*Very broad*

V. 5.

The musical score is written for a voice and piano. The key signature is one sharp (F#), and the time signature is common time (C). The tempo/mood is marked "Very broad". The score consists of four systems of music. The first system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a prominent melody in the right hand, often with long notes and ties, and a more active bass line. Dynamics include *f* (forte) and *p* (piano). The second system continues the vocal and piano parts. The third system shows the vocal line continuing with a steady rhythm, while the piano accompaniment provides harmonic support. The fourth system concludes the piece with a final cadence in the piano part.

## 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

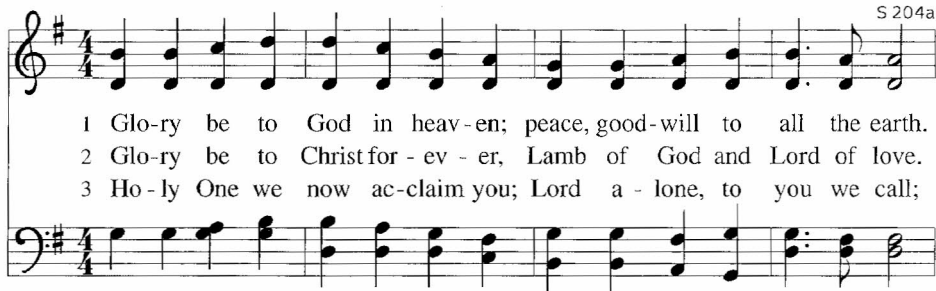
1 Have mer - cy on us, Lord, and hear our sol - emn prayer.  
2 Have mer - cy on us, Christ, and wash a - way our sin.  
3 Have mer - cy on us, Lord; make sin and shame de - part.

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!

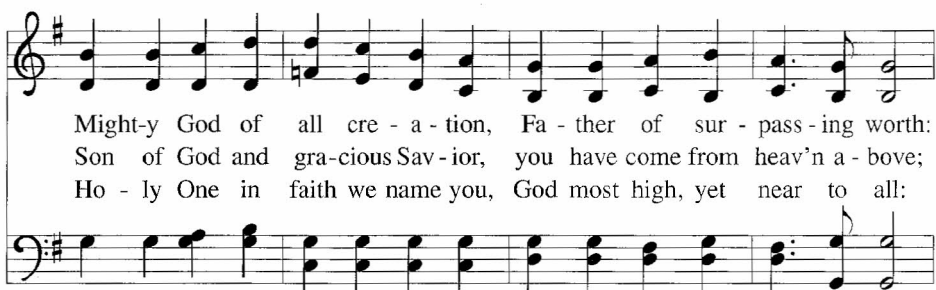


One of the following or another canticle of praise may be sung.

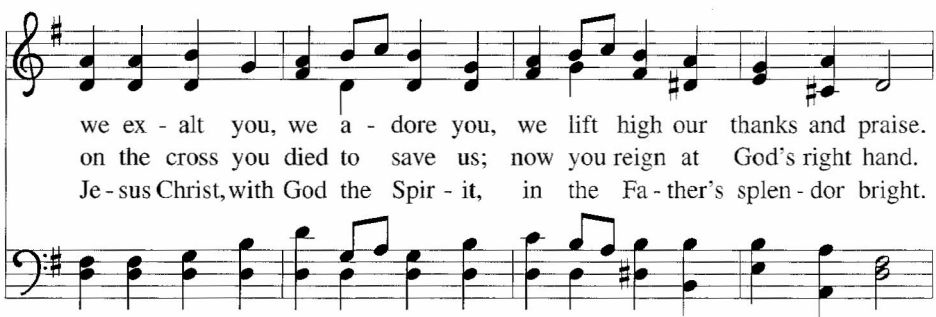
S 204a



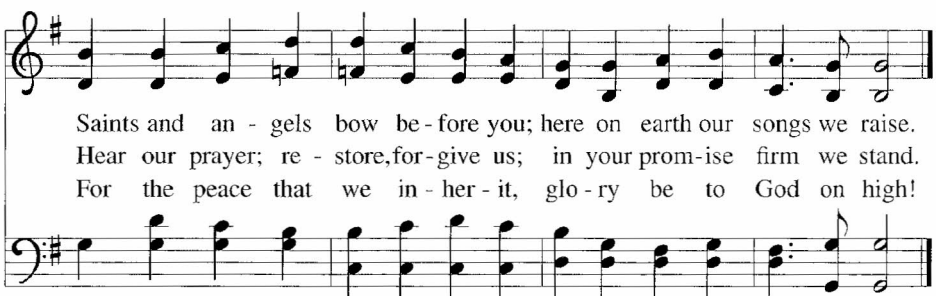
1 Glo-ry be to God in heav-en; peace, good-will to all the earth.  
2 Glo-ry be to Christ for - ev - er, Lamb of God and Lord of love.  
3 Ho - ly One we now ac-claim you; Lord a - lone, to you we call;



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, our teacher and guide, you draw us to yourself and welcome us as beloved children. Help us to lay aside all envy and selfish ambition, that we may walk in your ways of wisdom and understanding as servants of your Son, Jesus Christ, our Savior and Lord. Amen.**

FLC Choir

## **First Reading:**

### **Jeremiah 11:18-20**

<sup>18</sup>It was the Lord who made it known to me, and I knew; then you showed me their evil deeds.

<sup>19</sup>But I was like a gentle lamb

led to the slaughter. And I did not know it was against me that they devised schemes, saying,

“Let us destroy the tree with its fruit,

let us cut him off from the land of the living, so that his name will no longer be remembered!”

<sup>20</sup>But you, O Lord of hosts, who judge righteously, who try the heart and the mind, let me see your retribution upon them, for to you I have committed my cause.

Sunday, September 18-24 | Lectionary 25

Refrain

Marilyn Comer

God is my helper; it is the Lord who sus-tains my life.

The musical score consists of two systems. The first system features a vocal line on a single staff with a treble clef, containing a melody of eighth and quarter notes. Below the vocal line, the lyrics "God is my helper; it is the Lord who sus-tains my life." are written. The second system features a piano accompaniment on a grand staff (treble and bass clefs). The right hand plays a melody of eighth and quarter notes, while the left hand plays a bass line of eighth and quarter notes. The piece concludes with a double bar line.



- <sup>1</sup> Save me, O God, <sup>1</sup> by your name;  
in your might, de- <sup>1</sup> fend my cause.
- <sup>2</sup> Hear my <sup>1</sup> prayer, O God;  
give ear to the words <sup>1</sup> of my mouth.
- <sup>3</sup> For strangers have risen up against me,  
and the ruthless have <sup>1</sup> sought my life,  
those who have no re- <sup>1</sup> gard for God.
- <sup>4</sup> Behold, God <sup>1</sup> is my helper;  
it is the Lord who sus- <sup>1</sup> tains my life. **R**
- <sup>5</sup> Render evil to those who <sup>1</sup> spy on me;  
in your faithful- <sup>1</sup> ness, destroy them.
- <sup>6</sup> I will offer you a <sup>1</sup> freewill sacrifice  
and praise your name, O LORD, for <sup>1</sup> it is good.
- <sup>7</sup> For you have rescued me from <sup>1</sup> every trouble,  
and my eye looks down <sup>1</sup> on my enemies. **R**

## **2<sup>nd</sup> Reading:**

### **James 3:13--4:3, 7-8a**

<sup>13</sup>Who is wise and understanding among you? Show by your good life that your works are done with gentleness born of wisdom. <sup>14</sup>But if you have bitter envy and selfish ambition in your hearts, do not be boastful and false to the truth. <sup>15</sup>Such wisdom does not come down from above, but is earthly, unspiritual, devilish.

<sup>16</sup>For where there is envy and selfish ambition, there will also be disorder and wickedness of every kind.

<sup>17</sup>But the wisdom from above is first pure, then peaceable, gentle, willing to yield, full of mercy and good fruits, without a trace of partiality or hypocrisy. <sup>18</sup>And a harvest of righteousness is sown in peace for those who make peace.<sup>4:</sup>

<sup>1</sup>Those conflicts and disputes among you, where do they come from? Do they not come from your cravings that are at war within you? <sup>2</sup>You want something and do not have it; so you commit murder. And you covet something and cannot obtain it; so you engage in disputes and conflicts. You do not have, because you do not ask.

<sup>3</sup>You ask and do not receive, because you ask wrongly, in order to spend what you get on your pleasures. <sup>7</sup>Submit yourselves therefore to God. Resist the devil, and he will flee from you. <sup>8a</sup>Draw near to God, and he will draw near to you.

# 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 9:30-37**

**“Glory to you, O Lord”**

<sup>30</sup>[Jesus and the disciples went on] and passed through Galilee. He did not want anyone to know it;<sup>31</sup>for he was teaching his disciples, saying to them, “The Son of Man is to be betrayed into human hands, and they will kill him, and three days after being killed, he will rise again.”

<sup>32</sup>But they did not understand what he was saying and were afraid to ask him.

<sup>33</sup>Then they came to Capernaum; and when he was in the house he asked them, “What were you arguing about on the way?” <sup>34</sup>But they were silent, for on the way they had argued with one another who was the greatest. <sup>35</sup>He sat down, called the twelve, and said to them, “Whoever wants to be first must be last of all and servant of all.”

<sup>36</sup>Then he took a little child and put it among them; and taking it in his arms, he said to them,

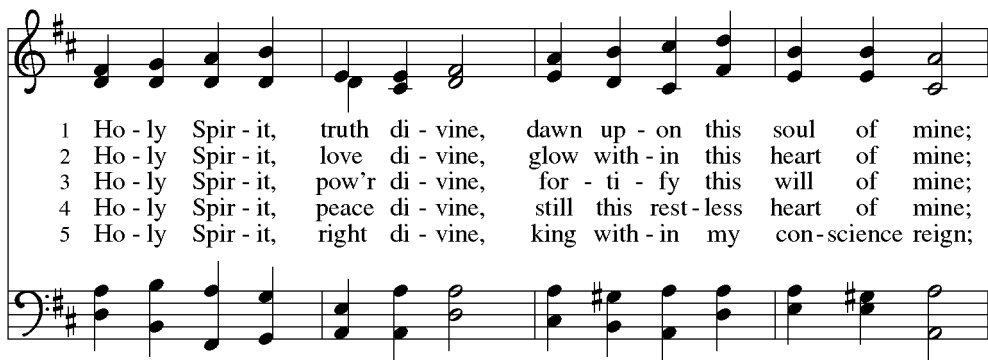
<sup>37</sup>“Whoever welcomes one such child in my name welcomes me, and whoever welcomes me welcomes not me but the one who sent me.”

The gospel of the Lord.

**Praise to you, O Christ.**

Sermon

# Holy Spirit, Truth Divine



1 Ho - ly Spir - it, truth di - vine, dawn up - on this soul of mine;  
2 Ho - ly Spir - it, love di - vine, glow with - in this heart of mine;  
3 Ho - ly Spir - it, pow'r di - vine, for - ti - fy this will of mine;  
4 Ho - ly Spir - it, peace di - vine, still this rest - less heart of mine;  
5 Ho - ly Spir - it, right di - vine, king with - in my con - science reign;



breath of God and in - ward light, wake my spir - it, clear my sight.  
kin - dle ev - 'ry high de - sire; purge me with your ho - ly fire.  
by your will I strong - ly live, brave - ly bear, and no - bly strive.  
speak to calm this toss - ing sea, stayed in your tran - quil - i - ty.  
be my guide, and I shall be firm - ly bound, for - ev - er free.

Text: Samuel Longfellow, 1819–1892

Music: SONG 13, Orlando Gibbons, 1583–1625



## Accompaniment 1

First system of musical notation for Accompaniment 1. It consists of three staves: a grand staff (treble and bass clef) and a separate bass staff. The key signature is two sharps (F# and C#), and the time signature is 4/4. The grand staff features a melody in the treble clef with eighth and quarter notes, and a bass line in the bass clef with quarter and eighth notes. The separate bass staff provides a simple harmonic accompaniment with quarter notes.

Second system of musical notation for Accompaniment 1. It continues the three-staff format. The grand staff melody includes a half note with a sharp sign (#) and a final measure with a repeat sign. The bass line in the grand staff includes a half note with a flat sign (b) and a final measure with a repeat sign. The separate bass staff continues with quarter notes and ends with a half note.

## Accompaniment 2

First system of musical notation for Accompaniment 2. It consists of three staves: a grand staff and a separate bass staff. The key signature is two sharps, and the time signature is 4/4. The grand staff features a melody in the treble clef with a half note and quarter notes, and a bass line in the bass clef with a half note and quarter notes. The separate bass staff provides a simple harmonic accompaniment with quarter notes.

Second system of musical notation for Accompaniment 2. It continues the three-staff format. The grand staff melody includes a half note with a sharp sign (#) and a final measure with a repeat sign. The bass line in the grand staff includes a half note with a flat sign (b) and a final measure with a repeat sign. The separate bass staff continues with quarter notes and ends with a half note.

## **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**

## ANDANTE

2¼ minutes

Sw. Salicional

Gt. Dulciana, Sw. to Gt.

Ped. Dulciana 16', Sw. to Ped. Ped. 32, Chorus

GUSTAV MERKEL  
Arr. by L. N. Porter

♩ = 69

mp Gt.

pp Sw.

p

mp Gt.

u

This musical score is for a piano and guitar piece, spanning measures 4 to 70-45. The score is written in B-flat major (two flats) and 4/4 time. It consists of four systems of staves.

**System 1:** The piano part (treble and bass staves) begins with a piano (*p*) dynamic. The right hand features a melodic line with a slur over measures 4-6, followed by a *pp* (pianissimo) section in measure 7 marked with a circle and "Sw." (sustain). The left hand provides a steady accompaniment. A guitar part (Gt.) is indicated by a square box in measure 7.

**System 2:** The piano part continues with a *mp* (mezzo-piano) dynamic in measure 8, marked with a circle and "Gt.". The right hand has a melodic line with a slur. The left hand has a bass line with a *p* (piano) dynamic in measure 9, marked with a circle. A handwritten "1 4 2 3" is written above the bass line in measure 9.

**System 3:** The piano part features a *p* (piano) dynamic in measure 10, marked with a circle and "Sw.". The right hand has a melodic line with a slur. The left hand has a bass line with a *pp* (pianissimo) dynamic in measure 11, marked with a circle. A *dim.* (diminuendo) marking is present in measure 10.

**System 4:** The piano part begins with a *ppp* (pianississimo) dynamic in measure 12, marked with a circle. The right hand has a melodic line with a slur. The left hand has a bass line with a *ppp* (pianississimo) dynamic in measure 13, marked with a circle.

# 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. 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 consists of a half note G, a half note D, and a half note G. The lyrics are 'Cre - ate in me a — clean heart, O God,'.

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 G, a half note D, and a half note G. The lyrics are 'and re - new a right spir - it with - in me.'.

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 G, a half note D, and a half note G. The lyrics are 'Cast me not a - way from your pres - ence.'.

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 G, a half note D, and a half note G. The lyrics are 'and take not your Ho - ly Spir - it from me.'.

## 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, 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;

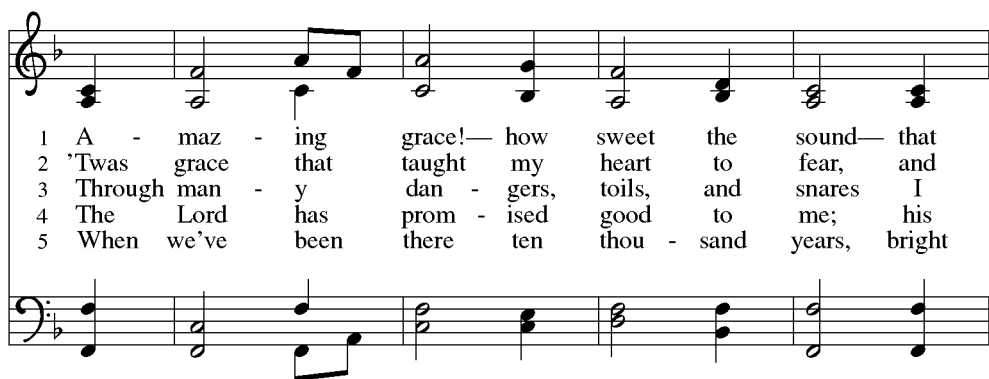
you suf-fered death our lives to save: have mer-cy now, we pray.  
you set us free from guilt and grave: have mer-cy now, we pray.  
e - ter-nal peace with God you made: give us your peace, we pray.

*Assembly song and other music may accompany the communion.*

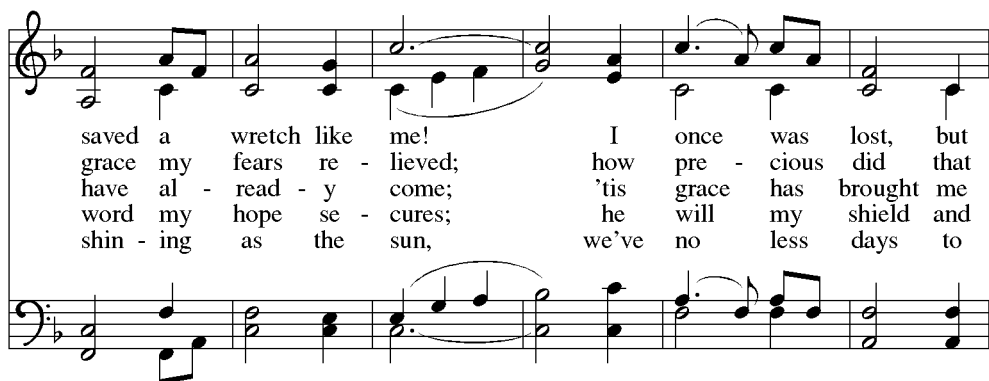
*After all have returned to their places, the assembly stands. "Now, Lord, you let your servant go in peace" or another suitable song may be sung. (The songs at #313 and 440 are well suited to this setting.)*

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

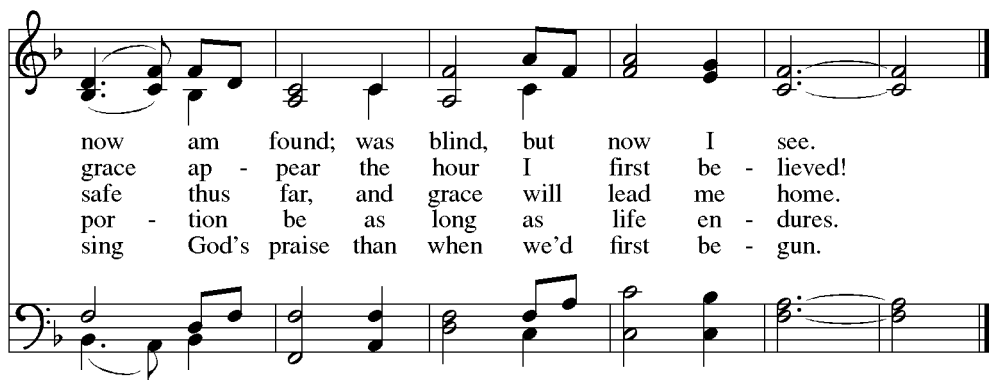
# Amazing Grace, How Sweet the Sound



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.

1 F to D

2

Two systems of musical notation in C major, 4/4 time. System 1 is marked '1' and System 2 is marked '2'. Both systems feature a treble and bass staff. System 1 has a melodic line in the treble staff and a supporting bass line. System 2 continues the melody and bass line. The notation includes various note values, rests, and accidentals.

A single system of musical notation in C major, 4/4 time, featuring a treble and bass staff. The notation includes various note values, rests, and accidentals. The system concludes with a double bar line and a repeat sign.

# My Faith Looks Up to Thee

1 My faith looks up to thee, thou Lamb of Cal - va - ry,  
 2 May thy rich grace im - part strength to my faint - ing heart,  
 3 While life's dark maze I tread and griefs a - round me spread,  
 4 When ends life's tran - sient dream, when death's cold, sul - len stream


Sav - ior di - vine! Now hear me while I pray, take all my  
 my zeal in - spire; as thou hast died for me, oh, may my  
 be thou my guide; bid dark - ness turn to day, wipe sor - row's  
 shall o'er me roll; blest Sav - ior, then, in love fear and dis -

guilt a - way, oh, let me from this day be whol - ly thine!  
 love to thee pure, warm, and change - less be, a liv - ing fire!  
 tears a - way, nor let me ev - er stray from thee a - side.  
 trust re - move; oh, bear me safe a - bove, a ran - somed soul!

Text: Ray Palmer, 1808–1887

Music: OLIVET, Lowell Mason, 1792–1872

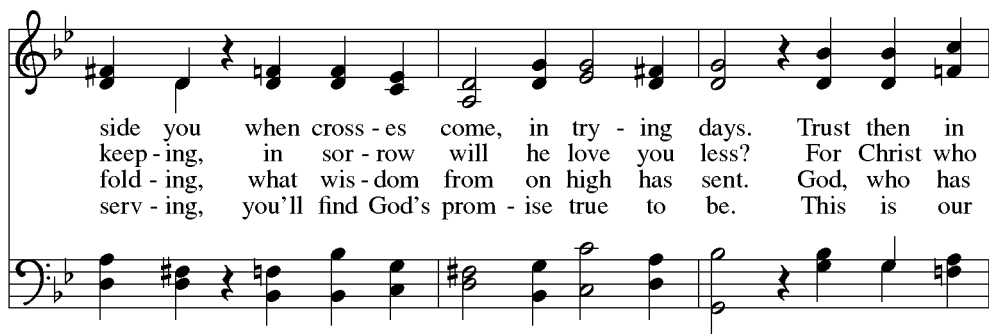
# If You But Trust in God to Guide You



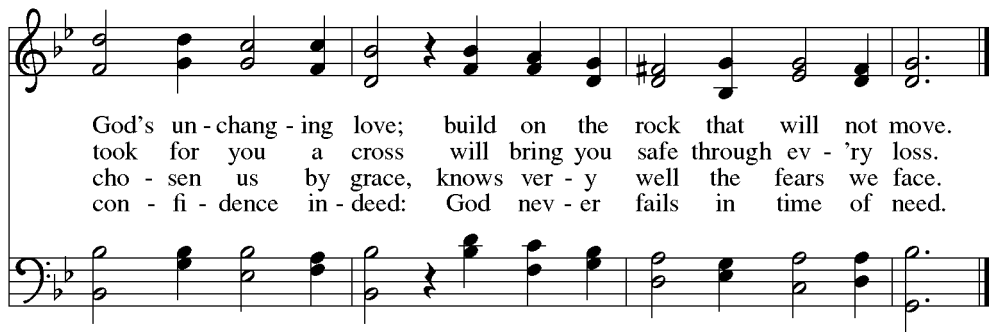
1 If you but trust in God to guide you with gen - tle  
 2 What gain is there in anx - ious weep - ing, in help - less  
 3 The Lord our rest - less hearts is hold - ing, in peace and  
 4 Sing, pray, and keep God's ways un - swerv - ing, of - fer your



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



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



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

**Post Communion Prayer**

**Benediction**



## Introduction

Maestoso (♩ = c. 104)

The musical score is written for organ and guitar. It consists of five systems of staves. The first system shows the guitar (Gt.) playing a full accompaniment (ff) with swell (Sw) and guitar/pedal (Gt./Ped) parts. The second system continues the guitar part and introduces the swell (Sw) with reeds (mf) and a crescendo (sempre cresc.). The third system features a full accompaniment (f) and a swell (ff) with reeds. The fourth system shows the guitar (Gt.) playing a full accompaniment (fff) with swell (Sw) and guitar/pedal (Gt./Ped) parts. The fifth system continues the guitar part and introduces the swell (Sw) with reeds (mf) and a crescendo (sempre cresc.).

Gt. *ff* Full; Sw/Gt  
 Ped: Full with reeds; Gt. & Sw/Ped *fff*  
 Sw. Full with reeds *mf* *sempre cresc.*  
 - Gt/Ped  
*f* *ff*  
 Gt. *fff* *molto allarg.* + Tpt.  
 + Gt/Ped

Tune: Johann Crüger, 1598–1662

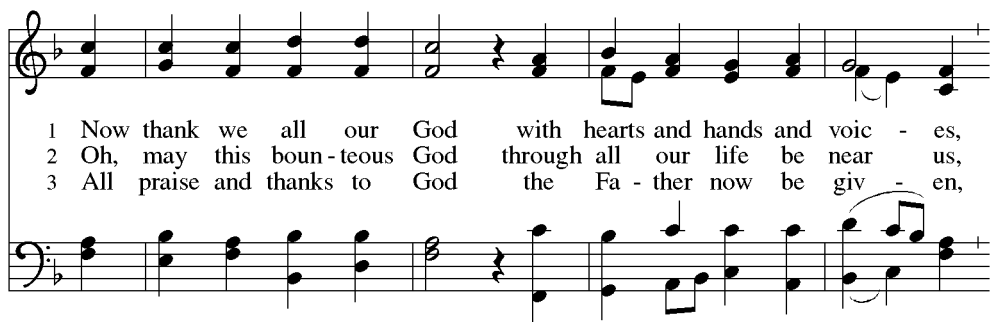
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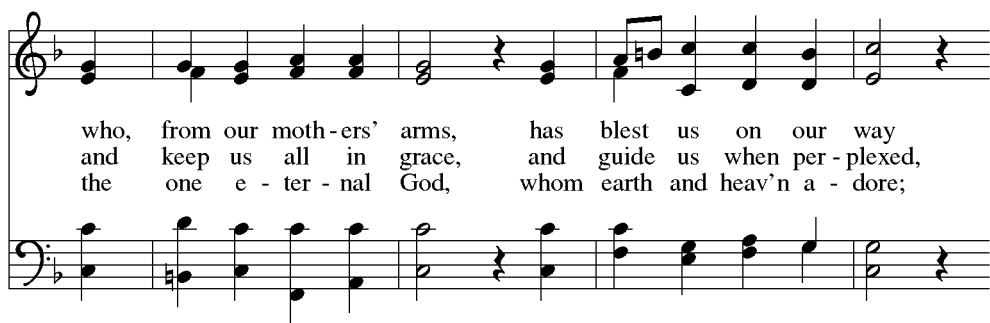
# Now Thank We All Our God



1 Now thank we all our God with hearts and hands and voices,  
 2 Oh, may this bounteous God through all our life be near us,  
 3 All praise and thanks to God the Father now be given,



who wondrous things has done, in whom this world rejoices;  
 with ever joyful hearts and blessed peace to cheer us,  
 the Son, and Spirit blest, who reign in highest heaven,



who, from our mothers' arms, has blessed us on our way  
 and keep us all in grace, and guide us when perplexed,  
 the one eternal God, whom earth and heav'n adore;



with countless gifts of love, and still is ours to-day.  
 and free us from all harm in this world and the next.  
 for thus it was, is now, and shall be evermore.

# NOW THANK WE ALL OUR GOD

(NUN DANKET)

Johann Cruger  
Arranged by Frederick Swann

Intro.

Full Sw. + Gt.

Solo Trumpet

+32'

Stanza 1

Ped.

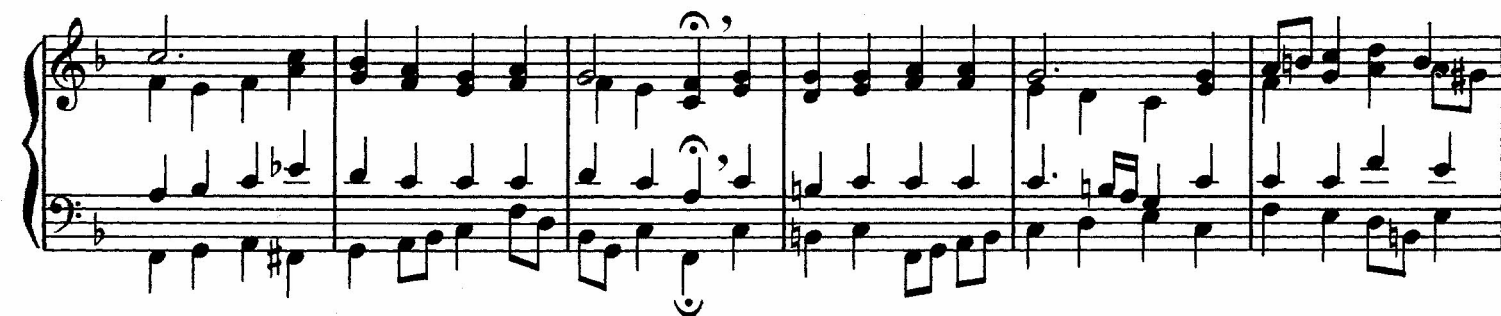
1. To Final Stanza Interlude  
Solo Trumpet



*rit.*



Final Stanza *a tempo*  
Ped.



# Accompaniment (Final stanza)

First system of musical notation. The upper staff is a grand staff with Treble and Bass clefs. The Treble clef part contains chords and single notes, with a dynamic marking of *ff* (fortissimo) and a bracket labeled "Gt/Sw". The Bass clef part contains chords and single notes. Below the grand staff is a single Bass clef staff. A dynamic marking of *ff* is present. A bracket labeled "Ped: Gt. & Sw/Ped" is placed below the first measure of the single staff.

Second system of musical notation. The upper staff is a grand staff with Treble and Bass clefs. The Treble clef part contains chords and single notes, with a dynamic marking of *f* (forte) and a bracket labeled "Sw.". The Bass clef part contains chords and single notes. Below the grand staff is a single Bass clef staff.

Third system of musical notation. The upper staff is a grand staff with Treble and Bass clefs. The Treble clef part contains chords and single notes, with a dynamic marking of *cresc.* (crescendo) and a bracket labeled "Gt.". The Bass clef part contains chords and single notes. Below the grand staff is a single Bass clef staff.

Fourth system of musical notation. The upper staff is a grand staff with Treble and Bass clefs. The Treble clef part contains chords and single notes, with a dynamic marking of *rit.* (ritardando) and *fff* (fortississimo). The Bass clef part contains chords and single notes. Below the grand staff is a single Bass clef staff. The text "Opt. coda" is written above the first measure of the single staff.

Go in peace.

Serve the Lord.

**Thanks be to God.**

# JUBILEE!

41

1 ¾ minutes

*Open*

Sw. Reed Chorus

♯ 11 7867 245

Gt. Full 8', 4', 2'

G

Ped. Full to Gt.

Ped. 54, Chorus ad lib.

GILBERT M. MARTIN

**Allegro maestoso**  $\text{♩} = 72$ 

First system of musical notation. Treble clef, 2/2 time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. A dynamic marking *f* is present. A handwritten note *più marcato* is written above the first measure. A box labeled *Gt.* is placed over the first measure of the bass staff. The system ends with a repeat sign.

Second system of musical notation. Treble clef, 2/2 time signature. The melody continues in the treble staff, and the accompaniment is in the bass staff. A handwritten note *1 2 3 4* is written above the fourth measure of the treble staff. The system ends with a repeat sign.

Third system of musical notation. Treble clef, 2/2 time signature. The melody continues in the treble staff, and the accompaniment is in the bass staff. The system ends with a repeat sign.

○ Sw.

First system of a musical score. It consists of three staves. The top staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The middle staff is in bass clef and contains a harmonic accompaniment of chords. The bottom staff is in bass clef and contains a bass line with eighth notes. A circle with 'Sw.' is placed above the first measure of the top staff.

□ Gt.

Second system of a musical score. It consists of three staves. The top staff is in treble clef and contains a melodic line. The middle staff is in bass clef and contains a harmonic accompaniment. The bottom staff is in bass clef and contains a bass line. A square with 'Gt.' is placed above the third measure of the top staff.

○ Sw.

Third system of a musical score. It consists of three staves. The top staff is in treble clef and contains a melodic line with some notes circled. The middle staff is in bass clef and contains a harmonic accompaniment. The bottom staff is in bass clef and contains a bass line. A circle with 'Sw.' is placed above the second measure of the top staff.

□ Gt. ○ Sw.

Fourth system of a musical score. It consists of three staves. The top staff is in treble clef and contains a melodic line. The middle staff is in bass clef and contains a harmonic accompaniment. The bottom staff is in bass clef and contains a bass line. A square with 'Gt.' is placed above the second measure of the top staff, and a circle with 'Sw.' is placed above the fourth measure of the top staff.



Handwritten musical score for guitar and piano. The score is organized into four systems, each consisting of a grand staff (treble and bass clef) and a single bass staff.

- System 1:** The grand staff contains a melody in the treble clef and a bass line in the bass clef. The single bass staff below has a bass line. A circled note is visible in the first measure of the grand staff.
- System 2:** The grand staff includes a guitar part indicated by a box labeled "Gt." in the treble clef. The bass line continues in the bass clef. The single bass staff below has a bass line.
- System 3:** The grand staff features a melody in the treble clef and a bass line in the bass clef. A circled note is visible in the first measure of the grand staff. The single bass staff below has a bass line.
- System 4:** The grand staff includes a guitar part indicated by a box labeled "Gt." in the treble clef. The bass line continues in the bass clef. The single bass staff below has a bass line.

Handwritten annotations include circled notes, a circled measure, and a circled note in the single bass staff. The score is written in black ink on white paper.