

20th Sunday in Pentecost
October 18, 2015

PRELUDE

WELCOME & ANNOUNCEMENTS

Page 94 Brief Order for Confession and Forgiveness

OPENING HYMN: H01

Page 138 Greeting and Kyrie

Page 140 "This is the Feast"

PRAYER OF THE DAY

SPECIAL MUSIC

1ST READING

PSALM:

2ND READING:

Gospel Acclamation

"Glory to you, O Lord"

GOSPEL:

"Praise to you, O Christ"

SERMON:

Hymn of the Day: H02

CREED

Prayers of the People

Sharing of the Peace

Offering

Offertory Response

OFFERTORY PRAYER

The Great Thanksgiving

Words of Institution

LORD'S PRAYER

DISTRIBUTION OF ELEMENTS

Lamb of God

C02

C03

C04

POST COMMUNION PRAYER

BLESSING

CLOSING HYMN: H03

Pastor: Go in peace! Serve the Lord!

People: Thanks be to God

POSTLUDE

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

Opening Hymn 627 O Day Full of Grace

Verse 1	Full Hymn Introduction
Verse 2	
Verse 3	
Verse 4	
Verse 5	

Sermon Hymn 618 Guide Me Ever, Great Redeemer

Verse 1	Short Introduction
Verse 2	Interlude to Modulation
Verse 3	Interlude to Alternative Harmonization

Closing Hymn 551 The Spirit Sends Us Forth To Serve

Verse 1	Free Introduction
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Verse 2	
Verse 3	
Verse 4	<i>Enhanced Harmonization</i>

Communion

Lamb of God

Verse	<i>Short Introduction</i>
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769 If You But Trust the Lord to Guide You

Verse 1	<i>Modulation and Transitional Introduction</i>
Verse 2	
Verse 3	
Verse 4	

800 Spirit of God, Descend Upon My Heart

Verse 1	<i>Modulation and Transitional Introduction</i>
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Verse 2	
Verse 3	
Verse 4	

812 Faith of our Fathers

Verse 1	<i>Modulation and Transitional Introduction</i>
Verse 2	
Verse 3	

III.

Andante.

The musical score is written for piano in a key with five flats (B-flat major or D-flat minor) and a 4/4 time signature. The tempo is marked "Andante." The score consists of seven systems, each with a grand staff (treble and bass clefs). The right hand plays a continuous, flowing melody of sixteenth notes, often with slurs and ties. The left hand provides a harmonic accompaniment with chords and occasional single notes. Dynamics include *pp* (pianissimo) at the beginning of the first system, *p* (piano) in the second system, and *cresc.* (crescendo) in the third and sixth systems. The piece concludes with a *dimin.* (diminuendo) marking in the seventh system.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and a slur. Bass staff has a steady eighth-note accompaniment. A *cresc.* marking is present in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment with some chordal changes.

Third system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. A *cresc.* marking is present in the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. A *pp* marking is present in the bass staff, and a *dim.* marking is present in the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment.

Sixth system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. A *fz* marking is present in the bass staff, and a *decrease.* marking is present in the treble staff.

Seventh system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment. A *p* marking is present in the bass staff, and a *f* marking is present in the treble staff.

decresc. *tr* *p*

pp *decresc.* *pp*

ppp *fz* *p* *fz*

pp *fz* *fz*

pp *cresc.* *f*

fz *fz* *p*

First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes, and a half note. The bass staff features a continuous eighth-note accompaniment. Dynamic markings include *p* (piano) and *f* (forte).

Second system of musical notation. The treble staff continues the melodic line. The bass staff has a half note followed by a half note. Dynamic markings include *fz* (forzando) and *p* (piano).

Third system of musical notation. The treble staff has a half note followed by a half note. The bass staff features a continuous eighth-note accompaniment. Dynamic markings include *pp* (pianissimo).

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff has a half note followed by a half note.

Fifth system of musical notation. The treble staff has a half note followed by a half note. The bass staff features a continuous eighth-note accompaniment. Dynamic markings include *p* (piano) and *cresc.* (crescendo).

Sixth system of musical notation. The treble staff continues the melodic line. The bass staff has a half note followed by a half note. Dynamic markings include *fz* (forzando) and *pp* (pianissimo).

Seventh system of musical notation. The treble staff continues the melodic line. The bass staff has a half note followed by a half note.

First system of musical notation. Treble and bass staves. Key signature: three flats (B-flat, E-flat, A-flat). The treble staff features a melodic line with eighth notes and a slur. The bass staff has a bass line with a slur and a *cresc.* marking. A *p* marking is present in the second measure of the treble staff.

Second system of musical notation. Treble and bass staves. The treble staff continues the melodic line with eighth notes and a slur. The bass staff has a bass line with a slur.

Third system of musical notation. Treble and bass staves. The treble staff continues the melodic line with eighth notes and a slur. The bass staff has a bass line with a slur.

Fourth system of musical notation. Treble and bass staves. The treble staff continues the melodic line with eighth notes and a slur. The bass staff has a bass line with a slur.

Fifth system of musical notation. Treble and bass staves. The treble staff continues the melodic line with eighth notes and a slur. The bass staff has a bass line with a slur and a *cresc.* marking. A *tr* marking is present in the second measure of the bass staff.

Sixth system of musical notation. Treble and bass staves. The treble staff continues the melodic line with eighth notes and a slur. The bass staff has a bass line with a slur and a *pp* marking. A *dimin.* marking is present in the second measure of the bass staff.

Seventh system of musical notation. Treble and bass staves. The treble staff continues the melodic line with eighth notes and a slur. The bass staff has a bass line with a slur and a *cresc.* marking. A *fp* marking is present in the second measure of the bass staff. A *pp* marking is present in the third measure of the bass staff.

dimin.

First system of a piano score. The right hand features a continuous eighth-note arpeggiated pattern. The left hand has a few notes, including a half note with a fermata. The key signature has four flats, and the time signature is common time.

cre - scen - do

Second system of the piano score. The right hand continues the eighth-note arpeggiated pattern. The left hand has a half note with a fermata. The lyrics "cre - scen - do" are written below the staff.

fz *p* *pp*

Third system of the piano score. The right hand continues the eighth-note arpeggiated pattern. The left hand has a half note with a fermata. Dynamic markings *fz*, *p*, and *pp* are present.

cresc. *cresc.*

Fourth system of the piano score. The right hand continues the eighth-note arpeggiated pattern. The left hand has a half note with a fermata. Dynamic markings *cresc.* and *cresc.* are present.

ffz *p* *pp*

Fifth system of the piano score. The right hand continues the eighth-note arpeggiated pattern. The left hand has a half note with a fermata. Dynamic markings *ffz*, *p*, and *pp* are present.

dim.

Sixth system of the piano score. The right hand continues the eighth-note arpeggiated pattern. The left hand has a half note with a fermata. The dynamic marking *dim.* is present.

ppp

Seventh system of the piano score. The right hand continues the eighth-note arpeggiated pattern. The left hand has a half note with a fermata. The dynamic marking *ppp* is present.

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.**

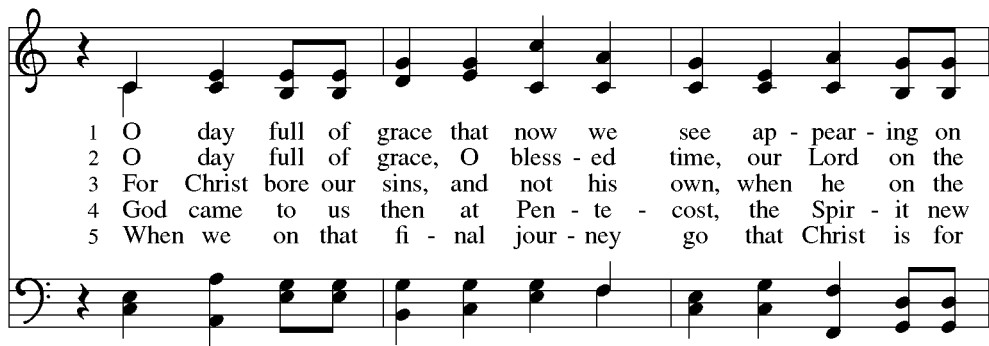
For the sake of your Son, Jesus Christ, have mercy on us. Forgive us, renew us, and lead us, so that we may delight in your will and walk in your ways, to the glory of your holy name. Amen.

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.

O Day Full of Grace



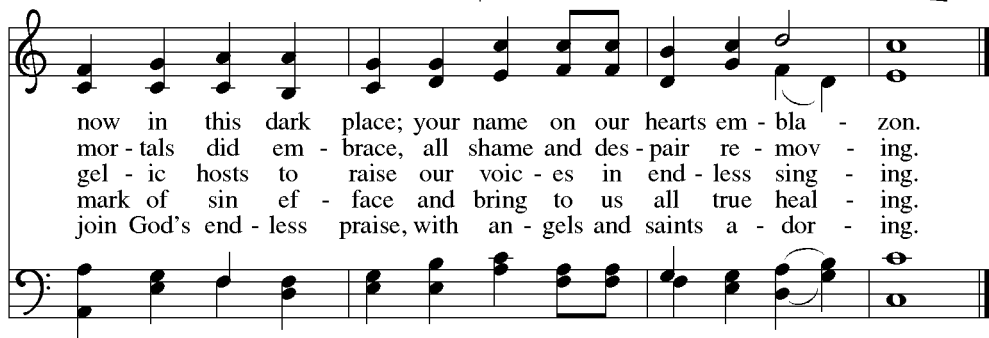
1 O day full of grace that now we see ap - pear - ing on
 2 O day full of grace, O bless - ed time, our Lord on the
 3 For Christ bore our sins, and not his own, when he on the
 4 God came to us then at Pen - te - cost, the Spir - it new
 5 When we on that fi - nal jour - ney go that Christ is for



earth's ho - ri - zon, bring light from our God that we may
 earth ar - riv - ing; then came to the world that light sub -
 cross was hang - ing; and then he a - rose and moved the
 life re - veal - ing; that we might no more in death be
 us pre - par - ing, we'll gath - er in song, our hearts a -



be a - bun - dant in joy this sea - son. God, shine for us
 lime, great joy for us all re - triev - ing; for Je - sus all
 stone, that we, un - to him be - long - ing, might join with an -
 lost, its pow'r o - ver us dis - pel - ling. This flame will the
 glow, all joy of the heav - ens shar - ing, and there we will



now in this dark place; your name on our hearts em - bla - zon.
 mor - tals did em - brace, all shame and des - pair re - mov - ing.
 gel - ic hosts to raise our voic - es in end - less sing - ing.
 mark of sin ef - face and bring to us all true heal - ing.
 join God's end - less praise, with an - gels and saints a - dor - ing.

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.

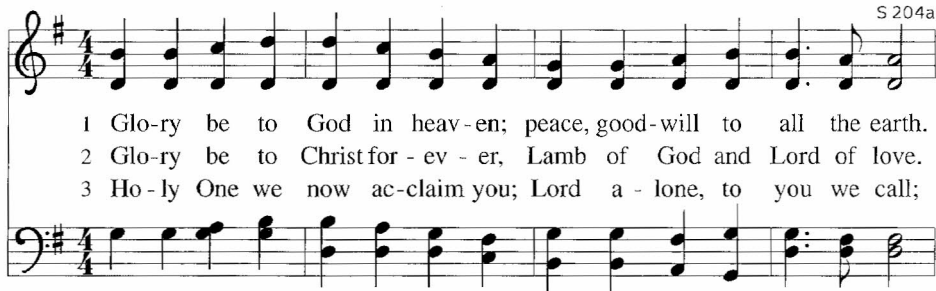
S 203

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.

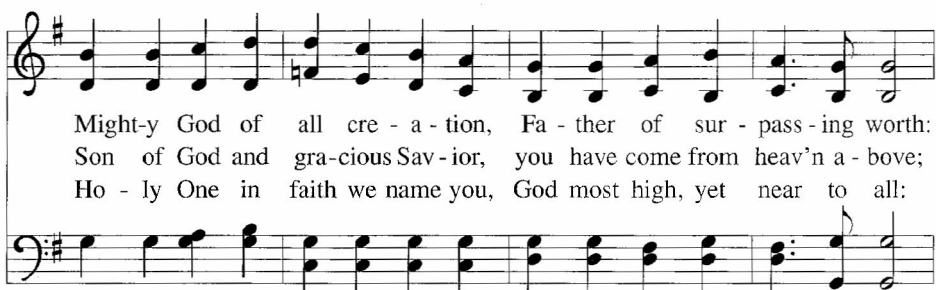
We come to hear your liv - ing word; it saves us from de - spair.
Pour out your grace and make us whole that new life may be - gin.
Re - new us with your sav - ing pow'r; cre - ate in us new hearts!

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

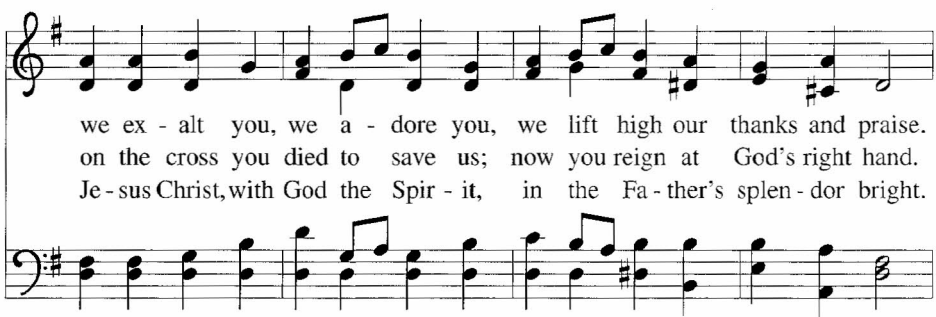
S 204a



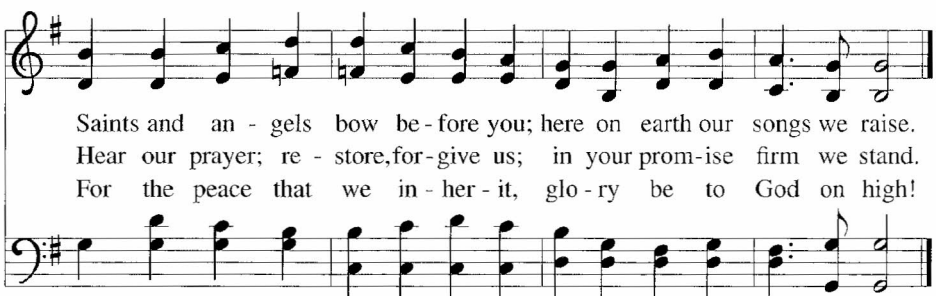
1 Glo-ry be to God in heav-en; peace, good-will to all the earth.
2 Glo-ry be to Christ for - ev - er, Lamb of God and Lord of love.
3 Ho - ly One we now ac-claim you; Lord a - lone, to you we call;



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

Sovereign God, you turn your greatness into goodness for all the peoples on earth. Shape us into willing servants of your kingdom, and make us desire always and only your will, through Jesus Christ, our Savior and Lord. **Amen.**

Special Music

FLC Choir

First Reading: Isaiah 53:4-12

⁴Surely he has borne our infirmities
and carried our diseases;
yet we accounted him stricken,
struck down by God, and afflicted.
⁵But he was wounded for our transgressions,
crushed for our iniquities;
upon him was the punishment that made us whole,
and by his bruises we are healed.
⁶All we like sheep have gone astray;
we have all turned to our own way,
and the LORD has laid on him
the iniquity of us all.

⁷He was oppressed, and he was afflicted,
yet he did not open his mouth;
like a lamb that is led to the slaughter,
and like a sheep that before its shearers is silent,
so he did not open his mouth.

⁸By a perversion of justice he was taken away.
Who could have imagined his future?
For he was cut off from the land of the living,
stricken for the transgression of my people.
⁹They made his grave with the wicked
and his tomb with the rich,
although he had done no violence,
and there was no deceit in his mouth.

¹⁰Yet it was the will of the LORD to crush him with pain.
When you make his life an offering for sin,
he shall see his offspring, and shall prolong his days;
through him the will of the LORD shall prosper.

¹¹Out of his anguish he shall see light;
he shall find satisfaction through his knowledge.
The righteous one, my servant, shall make many righteous,
and he shall bear their iniquities.

¹²Therefore I will allot him a portion with the great,
and he shall divide the spoil with the strong;
because he poured out himself to death,
and was numbered with the transgressors;
yet he bore the sin of many,
and made intercession for the transgressors.

Sunday, October 16-22 | Lectionary 29

Refrain

Marilyn Comer

The musical score is written for a voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line begins with a whole rest for two measures, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The piano accompaniment features an 'Optional introduction' with a treble clef and a bass clef. The treble clef has a whole rest for two measures, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note B4. The bass clef has a half note G2, a quarter note A2, a quarter note B2, a quarter note C3, and a quarter note B2. The lyrics are: 'You have made the LORD your ref-uge, and the Most High your hab-i-ta-tion.'



- ⁹ Because you have made the ¹ LORD your refuge,
and the Most High your ¹ habitation,
¹⁰ **no evil ¹ will befall you,**
nor shall affliction come ¹ near your dwelling.
- ¹¹ For God will give the angels charge ¹ over you,
to guard you in ¹ all your ways.
- ¹² **Upon their hands they will ¹ bear you up,**
lest you strike your foot a- ¹ gainst a stone. R
- ¹³ You will tread upon the lion ¹ cub and viper;
you will trample down the lion ¹ and the serpent.
- ¹⁴ **I will deliver those who ¹ cling to me;**
I will uphold them, because they ¹ know my name.
- ¹⁵ They will call me, and I will ¹ answer them;
I will be with them in trouble; I will rescue and ¹ honor them.
- ¹⁶ **With long life will I ¹ satisfy them,**
and show them ¹ my salvation. R

Second Reading: Hebrews 5:1-10

¹Every high priest chosen from among mortals is put in charge of things pertaining to God on their behalf, to offer gifts and sacrifices for sins. ²He is able to deal gently with the ignorant and wayward, since he himself is subject to weakness; ³and because of this he must offer sacrifice for his own sins as well as for those of the people. ⁴And one does not presume to take this honor, but takes it only when called by God, just as Aaron was.

⁵So also Christ did not glorify himself in becoming a high priest, but was appointed by the one who said to him,

“You are my Son,
today I have begotten you”;

⁶as he says also in another place,

“You are a priest forever,
according to the order of Melchizedek.”

⁷In the days of his flesh, Jesus offered up prayers and supplications, with loud cries and tears, to the one who was able to save him from death, and he was heard because of his reverent submission. ⁸Although he was a Son, he learned obedience through what he suffered; ⁹and having been made perfect, he became the source of eternal salvation for all who obey him, ¹⁰having been designated by God a high priest according to the order of Melchizedek.

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 musical score is written for two voices (Soprano and Bass) in 4/4 time, with a key signature of one flat (B-flat). It consists of three systems of staves. Each system has a vocal line with lyrics and a corresponding bass line. The first system is for the 'Al - le - lu - ia! Lord and Sav - ior: o - pen now your sav - ing word.' The second system is for 'Let it burn like fire with - in us; speak un - til our hearts are stirred.' The third system is for 'Al - le - lu - ia! Lord, we sing for the good news that you bring.' The score ends with a double bar line.

Gospel: Mark 10:35-45

“Glory to you, O Lord”

On the way to Jerusalem the disciples ask Jesus to grant them seats of honor. Jesus responds by announcing that he and his followers will “rule” through self-giving service.

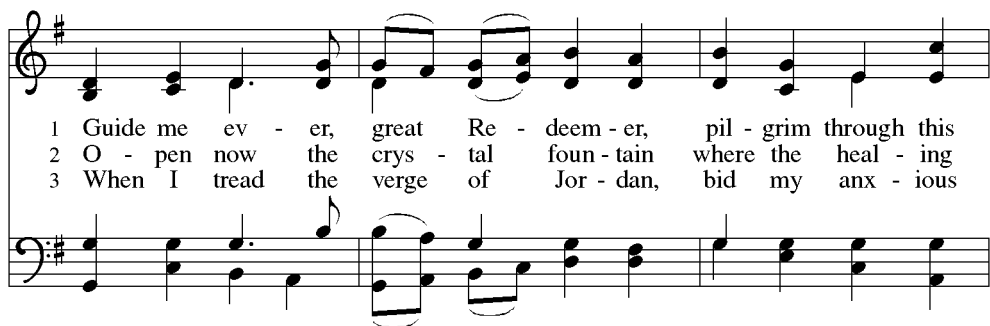
³⁵James and John, the sons of Zebedee, came forward to him and said to him, “Teacher, we want you to do for us whatever we ask of you.” ³⁶And he said to them, “What is it you want me to do for you?” ³⁷And they said to him, “Grant us to sit, one at your right hand and one at your left, in your glory.” ³⁸But Jesus said to them, “You do not know what you are asking. Are you able to drink the cup that I drink, or be baptized with the baptism that I am baptized with?” ³⁹They replied, “We are able.” Then Jesus said to them, “The cup that I drink you will drink; and with the baptism with which I am baptized, you will be baptized; ⁴⁰but to sit at my right hand or at my left is not mine to grant, but it is for those for whom it has been prepared.”

⁴¹When the ten heard this, they began to be angry with James and John. ⁴²So Jesus called them and said to them, “You know that among the Gentiles those whom they recognize as their rulers lord it over them, and their great ones are tyrants over them. ⁴³But it is not so among you; but whoever wishes to become great among you must be your servant, ⁴⁴and whoever wishes to be first among you must be slave of all. ⁴⁵For the Son of Man came not to be served but to serve, and to give his life a ransom for many.”

Praise to you, O Christ.

SERMON

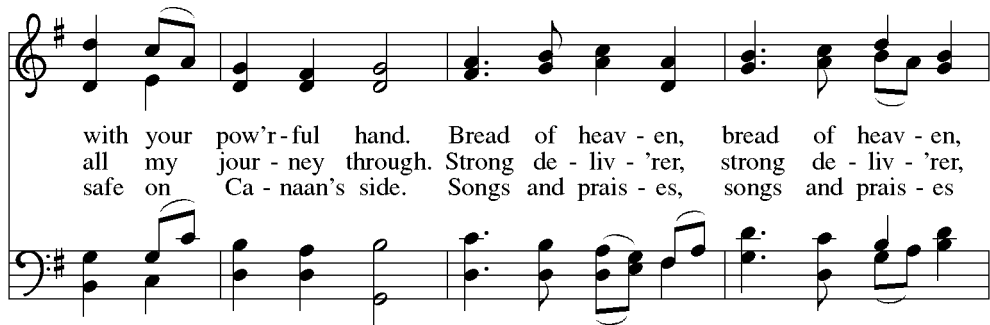
Guide Me Ever, Great Redeemer



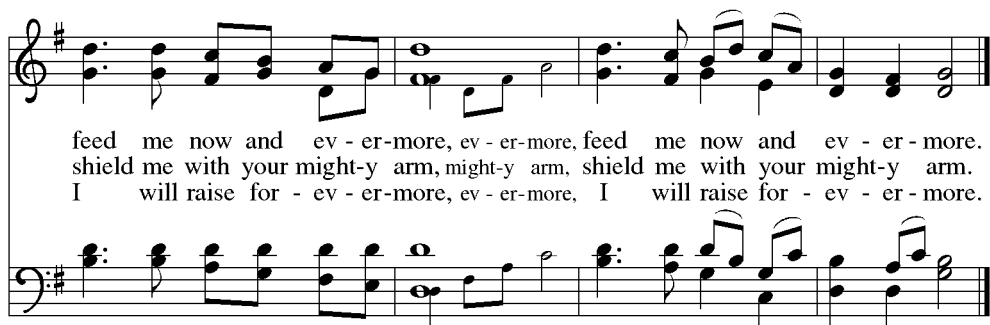
1 Guide me ev - er, great Re - deem - er, pil - grim through this
 2 O - pen now the crys - tal foun - tain where the heal - ing
 3 When I tread the verge of Jor - dan, bid my anx - ious



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.

Post. 8/14/80

CWM RHONDDA

(Guide Me, O Thou Great Jehovah)

John Hughes
Arranged by Richard Unfreid

Intro.



Stanza 1-2-3



Interlude

Stanza 4 Save us from...



Accompaniment

This musical score is for a piano accompaniment in G major (one sharp) and 4/4 time. It consists of three systems of staves. The first system has a grand staff (treble and bass clef) and a separate bass line. The second system also has a grand staff and a separate bass line. The third system has a grand staff and a separate bass line. The music features a mix of eighth, quarter, and half notes, with some chords and arpeggios. The key signature is G major, and the time signature is 4/4. The score ends with a double bar line.

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

The Way of Peace

Anthony Giamanco

Delicately ♩ = ca. 69

p

5

9

13

mp *p*

17

mp *cresc.* *mf*

Duration: 1:55

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21

molto rall. e dim.

25

p a tempo

29

cresc.

33

f rit.

37

p a tempo

rit. e dim.

pp

Hymn # 186

Create in Me a Clean Heart

Richard W. Hillert

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

The first system 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 B, and then a half note D. The lyrics 'Cre - ate in me a clean heart, O God,' are written below the notes.

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

The second system continues the melody in the treble clef with a quarter note G, 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 a half note G. The bass line continues with a half note G, a half note B, and a half note D. The lyrics 'and re - new a right spir - it with - in me.' are written below the notes.

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

The third system continues the melody in the treble clef with a quarter note G, 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 a half note G. The bass line continues with a half note G, a half note B, and a half note D. The lyrics 'Cast me not a - way from your pres - ence.' are written below the notes.

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

The fourth system continues the melody in the treble clef with a quarter note G, 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 a half note G. The bass line continues with a half note G, a half note B, and a half note D. The lyrics 'and take not your Ho - ly Spir - it from me.' are written 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 G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, quarter notes A4 and G4, a half note F#4, quarter notes E4 and D4, a half note C4, and finally a whole note G3. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with chords that support 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 G4, quarter notes A4 and B4, a half note C5, quarter notes B4 and A4, a half note G4, quarter notes F#4 and E4, a half note D4, quarter notes C4 and B3, and a whole note G3. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal line.

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 G4, quarter notes A4 and B4, a half note C5, quarter notes B4 and A4, a half note G4, quarter notes F#4 and E4, a half note D4, quarter notes C4 and B3, and a whole note G3. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal line.



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 G


Musical notation for exercise 1, titled "1 F to G". The piece is in C major (one sharp, F#) and 4/4 time. It consists of two staves. The melody is written in the treble clef and the bass line in the bass clef. The melody starts on F4, moves to G4, and then to A4. The bass line starts on F3, moves to G3, and then to A3. The piece ends with a double bar line and a repeat sign.

2

3

Musical notation for exercises 2 and 3, in C major (one sharp, F#) and 4/4 time. Exercise 2 is a two-staff piece. The melody starts on F4, moves to G4, and then to A4. The bass line starts on F3, moves to G3, and then to A3. Exercise 3 is a two-staff piece. The melody starts on F4, moves to G4, and then to A4. The bass line starts on F3, moves to G3, and then to A3. Both exercises end with a double bar line and a repeat sign.

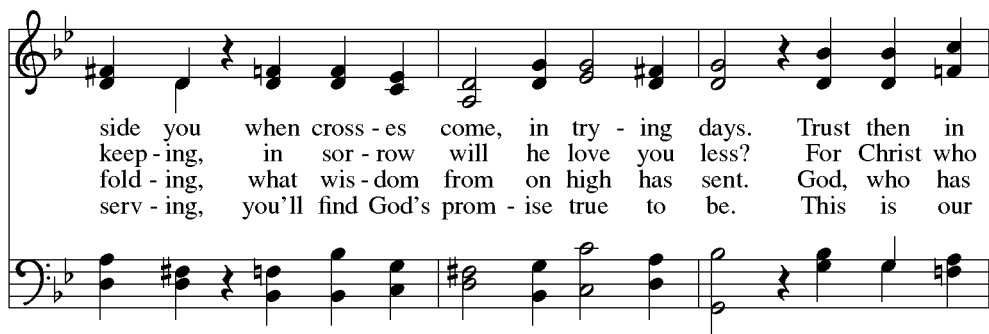
If You But Trust in God to Guide You



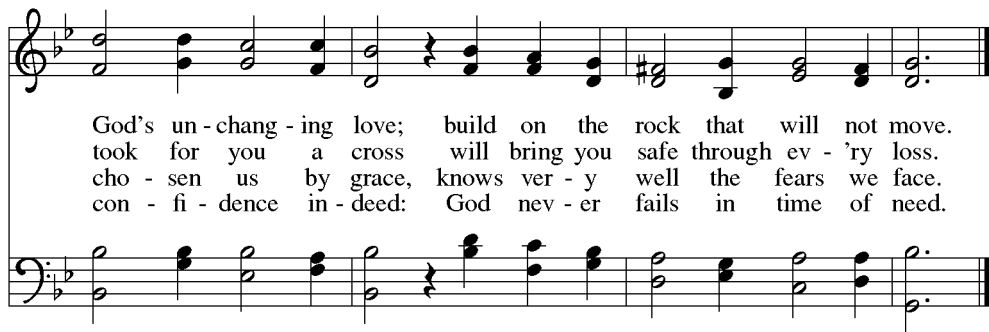
1 If you but trust in God to guide you with gen - tle
 2 What gain is there in anx - ious weep - ing, in help - less
 3 The Lord our rest - less hearts is hold - ing, in peace and
 4 Sing, pray, and keep God's ways un - swerv - ing, of - fer your



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.

Text: Georg Neumark, 1621-1681; tr. composite
 Music: WER NUR DEN LIEBEN GOTT, Georg Neumark
 Text © 1978, 2006 Augsburg Fortress.

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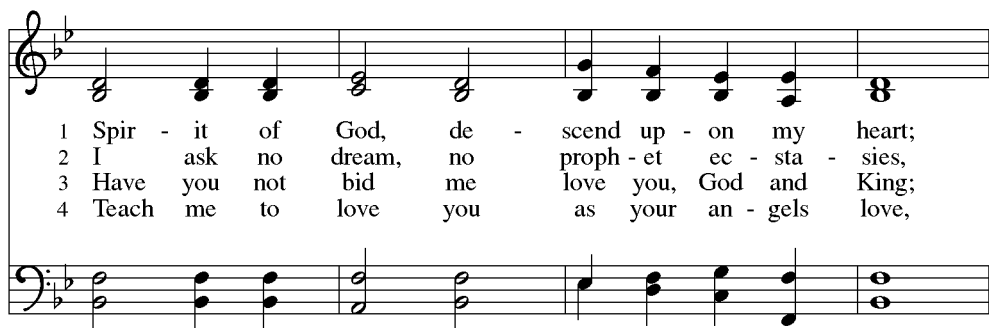
1 G to B \flat

2

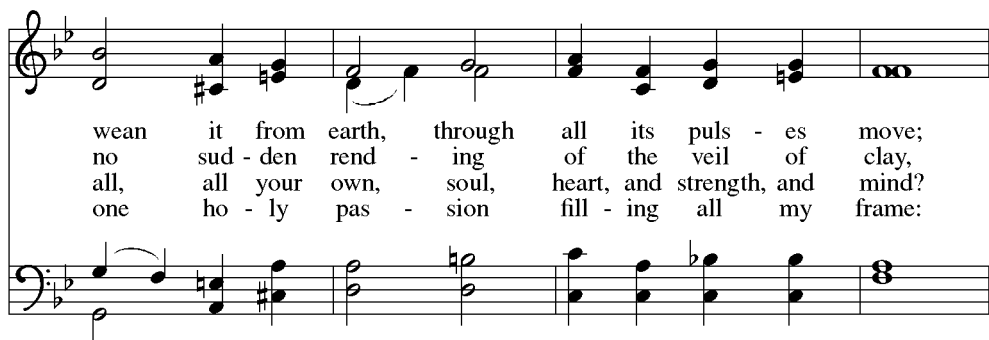
The first system of the musical score consists of four measures. The first measure is marked with a '1' and the instruction 'G to B \flat '. It features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5, all beamed together. The bass staff provides accompaniment with a half note G3 and a quarter note F#3. The second measure continues the melody with a dotted half note B4. The third measure shows a melodic shift with a half note B \flat 4, followed by quarter notes A4, G4, and F#4, all beamed together. The fourth measure concludes the first phrase with a whole note G4. A double bar line follows, leading to the second system.

The second system of the musical score consists of two measures. The first measure of this system continues the melody from the previous system with a half note B \flat 4, followed by quarter notes A4, G4, and F#4, all beamed together. The bass staff accompaniment consists of a half note F#3 and a quarter note E3. The second measure concludes the piece with a whole note G4 in the treble staff and a whole note G3 in the bass staff. The system ends with a double bar line.

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.

1 B \flat to G

First system of musical notation, measures 1-3. The key signature is B-flat major (two flats). The time signature is common time (C). The notation is for a two-staff instrument, likely piano and voice. Measure 1: Treble staff has a whole rest; Bass staff has a whole rest. Measure 2: Treble staff has a half note G4, a quarter note A4, and a quarter note B4 beamed together; Bass staff has a half note G3, a quarter note A3, and a quarter note B3 beamed together. Measure 3: Treble staff has a half note G4, a quarter note A4, and a quarter note B4 beamed together; Bass staff has a half note G3, a quarter note A3, and a quarter note B3 beamed together.

2

Second system of musical notation, measures 4-6. The key signature is B-flat major (two flats). The time signature is common time (C). The notation is for a two-staff instrument, likely piano and voice. Measure 4: Treble staff has a half note G4, a quarter note A4, and a quarter note B4 beamed together; Bass staff has a half note G3, a quarter note A3, and a quarter note B3 beamed together. Measure 5: Treble staff has a half note G4, a quarter note A4, and a quarter note B4 beamed together; Bass staff has a half note G3, a quarter note A3, and a quarter note B3 beamed together. Measure 6: Treble staff has a half note G4, a quarter note A4, and a quarter note B4 beamed together; Bass staff has a half note G3, a quarter note A3, and a quarter note B3 beamed together.

Faith of Our Fathers

1 Faith of our fa - thers, liv - ing still in spite of dun - geon,
 2 The mar - tyrs, chained in pris - ons dark, were still in heart and
 3 Faith of our fa - thers! We will love both friend and foe in

fire, and sword. Oh, how our hearts beat high with joy
 con - science free; and blest would be their chil - dren's fate
 all our strife; pro - claim thee too, as love knows how,

Refrain
 when - e'er we hear that glo - rious word.
 if they, like them, should die for thee. Faith of our fa - thers,
 by sav - ing word and faith - ful life.

ho - ly faith, we will be true to you till death.

Text: Frederick W. Faber, 1814–1863, alt.

Music: ST. CATHERINE, Henri F. Hemy, 1818–1888; James G. Walton, 1821–1905, refrain

Introduction 2

Reeds 8', 4'

Plenum

This musical score is for the first system of 'Introduction 2'. It is written in 3/4 time with a key signature of one flat (Bb). The system consists of three staves. The top staff is a treble clef staff containing six measures of music. The middle staff is a bass clef staff, also containing six measures. The bottom staff is a bass clef staff that is mostly empty, with notes appearing only in the final two measures. A bracket on the left side of the first two staves indicates they are played together. The text 'Reeds 8', 4'' is written between the first two staves in the first measure, and 'Plenum' is written between them in the fifth measure.

This musical score is for the second system of 'Introduction 2', continuing from the first system. It also consists of three staves in 3/4 time with a key signature of one flat. The top staff (treble clef) contains four measures of music, ending with a double bar line. The middle staff (bass clef) contains four measures of music, also ending with a double bar line. The bottom staff (bass clef) contains four measures of music, ending with a double bar line.

The Spirit Sends Us Forth To Serve

1 The Spir - it sends us forth to serve; we go in
 2 We go to com - fort those who mourn and set the
 3 We go to be the hands of Christ, to scat - ter
 4 Then let us go to serve in peace, the gos - pel

Je - sus' name to bring glad tid - ings
 bur - dened free; where hope is dim, to
 joy like seed and, all our days, to
 to pro - claim. God's Spir - it has em -

to the poor, God's fa - vor to pro - claim.
 share a dream and help the blind to see.
 cher - ish life, to do the lov - ing deed.
 pow - ered us; we go in Je - sus' name.

Accompaniment 2

Plenum

This system of music is written for a grand piano, featuring a treble and bass staff joined by a brace on the left. The key signature has one flat (B-flat), and the time signature is 4/4. The treble staff begins with a 'Plenum' marking. The first four measures show a sequence of chords: B-flat major (B-flat, D, F), C major (C, E, G), D major (D, F, A), and E-flat major (E-flat, G, B-flat). The fifth measure contains a half note chord of F major (F, A, C), followed by a half note chord of G major (G, B, D) in the sixth measure. The seventh measure has a half note chord of A-flat major (A-flat, C, E-flat), and the eighth measure has a half note chord of B-flat major (B-flat, D, F). The bass staff provides a steady accompaniment with eighth notes: B-flat, D, F, B-flat in the first measure; C, E, G, C in the second; D, F, A, D in the third; E-flat, G, B-flat, E-flat in the fourth; F, A, C, F in the fifth; G, B, D, G in the sixth; A-flat, C, E-flat, A-flat in the seventh; and B-flat, D, F, B-flat in the eighth. A sharp sign (#) appears above the eighth note (F) in the fifth measure of the bass staff.

This system continues the musical piece. The treble staff begins with a half note chord of B-flat major (B-flat, D, F), followed by a half note chord of C major (C, E, G) in the second measure. The third measure contains a half note chord of D major (D, F, A), and the fourth measure has a half note chord of E-flat major (E-flat, G, B-flat). The fifth measure features a half note chord of F major (F, A, C), followed by a half note chord of G major (G, B, D) in the sixth measure. The seventh measure has a half note chord of A-flat major (A-flat, C, E-flat), and the eighth measure has a half note chord of B-flat major (B-flat, D, F). The bass staff continues with eighth notes: B-flat, D, F, B-flat in the first measure; C, E, G, C in the second; D, F, A, D in the third; E-flat, G, B-flat, E-flat in the fourth; F, A, C, F in the fifth; G, B, D, G in the sixth; A-flat, C, E-flat, A-flat in the seventh; and B-flat, D, F, B-flat in the eighth. The system concludes with a double bar line.

Go in peace.

Serve the Lord.

Thanks be to God.

Forward in His Name

R. Kevin Boesiger

Determined ♩ = 132-138

1 *f* *simile*

4

7 *mf*

10 *f* *mf* *simile*

13

Duration: 1:55

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16

19

22

25

29

33

[illegible]

36

mp

39

mf

bring out l.h.

45



48

Measures 48-51. The right hand plays a melody of eighth notes, and the left hand plays chords. A crescendo hairpin is at the end of measure 51.

52

mf

cresc.

Measures 52-54. The right hand plays chords, and the left hand plays a melody. Dynamics include *mf* and *cresc.*

55

f

Measures 55-58. The right hand plays a melody, and the left hand plays chords. A forte dynamic is marked.

59

Measures 59-62. The right hand plays a melody, and the left hand plays chords.

63

f

Measures 63-66. The right hand plays chords, and the left hand plays a melody. A forte dynamic is marked.