

22nd Sunday in Pentecost – Confirmation – Celebration of All-Saints
November 1, 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

Prelude Sonata in G Major (1776) Franz Joseph Haydn
Allegro con brio – Minuetto – Finale-Presto

Special Music O When The Saints Go Marchin' In American Spiritual
Arranged by Jim Lucas

Psalm 24 For All Saints Day by Anne Krentz Organ

Offertory Take the Bread and Wine Faye Lopez

Postlude Hark, Ten Thousand Harps Lani Smith
Tune: Harwell by Lowell Mason

Opening Hymn 422 For All The Saints – Verses 1-4

Verse 1	Introduction
Verse 2	
Verse 3	
Verse 4	

Sermon Hymn 629 Abide With Me

Verse 1	Introduction
Verse 2	
Verse 3	Bridge – Alternative Harmonization

Verse 4	
Verse 5	<i>Descant</i>

Closing Hymn 422 For All The Saints – Verses 5-7

Verse 5	<i>Introduction</i>
Verse 6	
Verse 7	

Communion

Lamb of God

Verse	<i>Short Introduction</i>
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631 Love Divine, All Loves Excelling

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

Verse 4	
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632 O God, Our Help in Ages Past

Verse 1	<i>Transitional Introduction</i>
Verse 2	
Verse 3	
Verse 4	
Verse 5	
Verse 6	

638 Blessed Assurance

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

Sonata in G Major (1776?)

Allegro con brio

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the voice part, and the accompaniment is in the piano part. The score consists of six measures. The first measure has a vocal entry with a 'v' marking and a triplet of eighth notes. The second measure has a vocal entry with a '1' marking and a triplet of eighth notes. The third measure has a vocal entry with a 'v' marking and a triplet of eighth notes. The fourth measure has a vocal entry with a '5' marking and a triplet of eighth notes. The fifth measure has a vocal entry with a '5' marking and a triplet of eighth notes. The sixth measure has a vocal entry with a '5' marking and a triplet of eighth notes. The piano accompaniment consists of chords and single notes in the right hand, and chords and single notes in the left hand. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The score consists of six measures. The first measure has a vocal entry with a 'v' marking and a triplet of eighth notes. The second measure has a vocal entry with a '1' marking and a triplet of eighth notes. The third measure has a vocal entry with a 'v' marking and a triplet of eighth notes. The fourth measure has a vocal entry with a '5' marking and a triplet of eighth notes. The fifth measure has a vocal entry with a '5' marking and a triplet of eighth notes. The sixth measure has a vocal entry with a '5' marking and a triplet of eighth notes. The piano accompaniment consists of chords and single notes in the right hand, and chords and single notes in the left hand. The score is written on a grand staff with a treble and bass clef.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of five measures. The first measure has a treble staff with a quarter note G4, an eighth note A4, and a quarter note B4, with a "2" above the first two notes. The bass staff has a quarter note F#3, an eighth note G3, and a quarter note A3. The second measure has a treble staff with a quarter note C5, an eighth note B4, and a quarter note A4, with a "3" above the first two notes. The bass staff has a quarter note F#3, an eighth note G3, and a quarter note A3. The third measure has a treble staff with a quarter note G4, an eighth note A4, and a quarter note B4, with a "3" above the first two notes. The bass staff has a quarter note F#3, an eighth note G3, and a quarter note A3. The fourth measure has a treble staff with a quarter note C5, an eighth note B4, and a quarter note A4, with a "2" above the first two notes. The bass staff has a quarter note F#3, an eighth note G3, and a quarter note A3. The fifth measure has a treble staff with a quarter note G4, an eighth note A4, and a quarter note B4, with a "3" above the first two notes. The bass staff has a quarter note F#3, an eighth note G3, and a quarter note A3.

a)

This image displays the sheet music for Haydn's Sonata No. 27 in G Major, arranged in seven systems. Each system consists of a piano (left) and treble (right) staff. The music is written in G major, indicated by one sharp (F#) on the treble staff. The notation includes various musical elements such as notes, rests, fingerings (numbers 1-5), and dynamics (p, mf, f, p). Specific musical features include:

- System 1:** Treble staff starts with a 2-finger fingering. Bass staff has a 5-finger fingering.
- System 2:** Treble staff has a 3-finger fingering. Bass staff has a 4-finger fingering. Dynamics include *p* and *mf*.
- System 3:** Treble staff has a 5324 fingering. Bass staff has a 5-finger fingering.
- System 4:** Treble staff has a 5324 fingering. Bass staff has a 5-finger fingering.
- System 5:** Treble staff has a 5324 fingering. Bass staff has a 5-finger fingering.
- System 6:** Treble staff has a 5324 fingering. Bass staff has a 5-finger fingering.
- System 7:** Treble staff has a 5324 fingering. Bass staff has a 5-finger fingering.

Sheet music for Haydn's Sonata No. 27 in G Major, showing seven systems of piano and treble clef staves. The music includes various musical notations such as trills (tr), triplets (3), and dynamics (mf, p, cresc., f). Fingerings are indicated by numbers 1-5. The key signature is G major (one sharp).

System 1: Treble clef starts with a trill (a) 243. Dynamics: mf.

System 2: Treble clef starts with a trill (a) 243. Dynamics: p.

System 3: Treble clef starts with a trill (a) 243. Dynamics: cresc.

System 4: Treble clef starts with a trill (a) 243. Dynamics: mf.

System 5: Treble clef starts with a trill (a) 243. Dynamics: mf.

System 6: Treble clef starts with a trill (a) 243. Dynamics: f.

System 7: Treble clef starts with a trill (a) 243. Dynamics: f.

a) ~

b) 

The main musical score consists of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and fingerings. Dynamics include *p* (piano) and *mf* (mezzo-forte). Measure numbers 1 through 24 are indicated at the beginning of each system. The piece concludes with a double bar line at the end of the sixth system.

Menuetto

The Minuet score is a single system of two staves (treble and bass clef) in 3/4 time. It begins with a forte (*f*) dynamic. The key signature is one sharp (F#). The score includes notes, rests, slurs, and fingerings. Measure numbers 1 through 8 are indicated. The piece ends with a double bar line. A small inset diagram labeled 'a)' shows a fingering for a specific chord.

Trio

p

mf

p

Menuetto da capo

Finale
Presto

mf

mp

mf

First system of musical notation. Treble and bass staves. Treble staff features a melodic line with eighth-note patterns and slurs, with fingerings 3, 4, 1, 3, 1, 4, 1, 2, 1, 5, 2, 4, 1, 5, 2. Bass staff features a supporting line with eighth-note patterns and slurs, with fingerings 5, 5, 3, 3, 4, 1, 5, 2. Dynamics include *p* (piano) in the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with eighth-note patterns and slurs, with fingerings 4, 4, 3, 2, 1, 1, 3, 8. Bass staff features a supporting line with eighth-note patterns and slurs, with fingerings 5, 5, 3, 3, 4, 1, 5, 2. Dynamics include *mf* (mezzo-forte) in the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with eighth-note patterns and slurs, with fingerings 3, 4, 1, 3, 1, 4, 1, 2, 1, 5, 1, 5, 4, 4, 3. Bass staff features a supporting line with eighth-note patterns and slurs, with fingerings 5, 2, 2. Dynamics include *p* (piano) in the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with eighth-note patterns and slurs, with fingerings 1, 4, 2, 2, 5, 3, 4, 2, 4, 3, 4. Bass staff features a supporting line with eighth-note patterns and slurs, with fingerings 3, 3, 4, 2, 1. Dynamics include *f* (forte) in the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with eighth-note patterns and slurs, with fingerings 4, 4, 2, 2, 3. Bass staff features a supporting line with eighth-note patterns and slurs, with fingerings 1, 1, 2, 2, 4. Dynamics include *p* (piano) and *mp* (mezzo-piano) in the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff features a melodic line with eighth-note patterns and slurs, with fingerings 3, 3, 2, 1, 4, 2, 2. Bass staff features a supporting line with eighth-note patterns and slurs, with fingerings 3, 3. Dynamics include *cresc.* (crescendo) and *f* (forte) in the bass staff.

Seventh system of musical notation. Treble and bass staves. Treble staff features a melodic line with eighth-note patterns and slurs, with fingerings 3, 4, 2, 4, 5, 3, 4. Bass staff features a supporting line with eighth-note patterns and slurs, with fingerings 4, 3, 1. Dynamics include *f* (forte) in the bass staff.

This image displays six systems of sheet music for Haydn's Sonata No. 27 in G Major. Each system consists of a piano (treble) staff and a bass staff. The music is written in G major, indicated by one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and fingerings (numbers 1-5). Dynamics like *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *ff* (fortissimo) are used throughout. The piece features intricate keyboard techniques, including rapid sixteenth-note passages and trills. The final system concludes with a double bar line.

Remembering those Saints who have passed on

Wayne Shipp

Jan. 2, 1962-Sept. 26, 2015

Kathryn Cherney

April 10, 1927-Sept. 4, 2015

Harriett Lee

March 20, 1922-May 12, 2015

Ruth Gilbertson

March 21, 1919-March 25, 2015

Phyllis Campbell

Oct. 8, 1922-Feb. 22, 2015

Beverly Olsen

Dec. 9, 1934- Feb. 6, 2015

Robert Combs

Dec. 29, 1938- Jan. 27, 2015

Lena Sizer

Sept. 26, 2914-Jan. 5, 2015

Esther Enkerud

Oct. 27, 1931-Jan. 2, 2015

Robert Rorvig

Jan. 2, 1914 – Nov. 22, 2014

Ruth Olsen

April 29, 1922 – Oct. 31, 2014

Thanksgiving for Baptism

*In the name of the Father,
and of the + Son,
and of the Holy Spirit.*

Amen.

*Joined to Christ in the waters of baptism,
we are clothed with God's mercy and forgiveness. Let us give thanks for the gift of baptism.*

**We give you thanks, O God,
for in the beginning your Spirit moved over the waters and by your Word you created the world,
calling forth life in which you took delight.**

Through the waters of the flood you delivered Noah and his family. Through the sea you led your people Israel from slavery into freedom. At the river your Son was baptized by John and anointed with the Holy Spirit. By water and your Word you claim us as daughters and sons, making us heirs of your promise and servants of all.

We praise you for the gift of water that sustains life, and above all we praise you for the gift of new life in Jesus Christ. Shower us with your Spirit, and renew our lives with your forgiveness, grace, and love.

To you be given honor and praise through Jesus Christ our Lord in the unity of the Holy Spirit, now and forever.

Amen.

Organ

For All The Saints

Festival Hymn - Appearance 1

Ralph Vaughan Williams

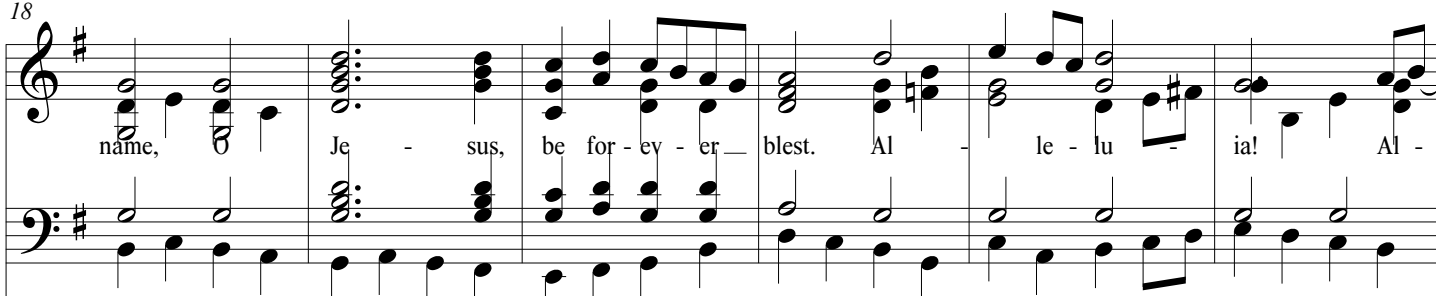
James F. Rickley


Organ

Org.


Org.

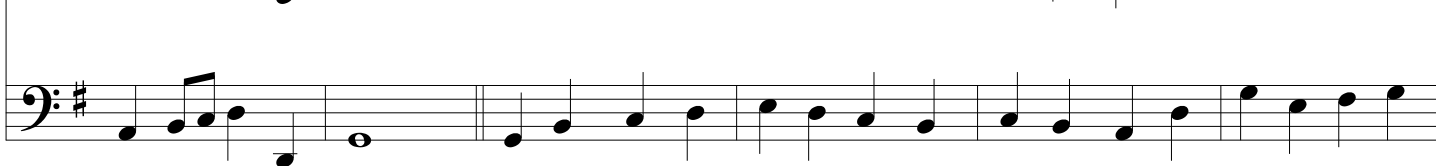
18

Org. 
name, Je - sus, be for - ev - er - blest. Al - le - lu - ia! Al -

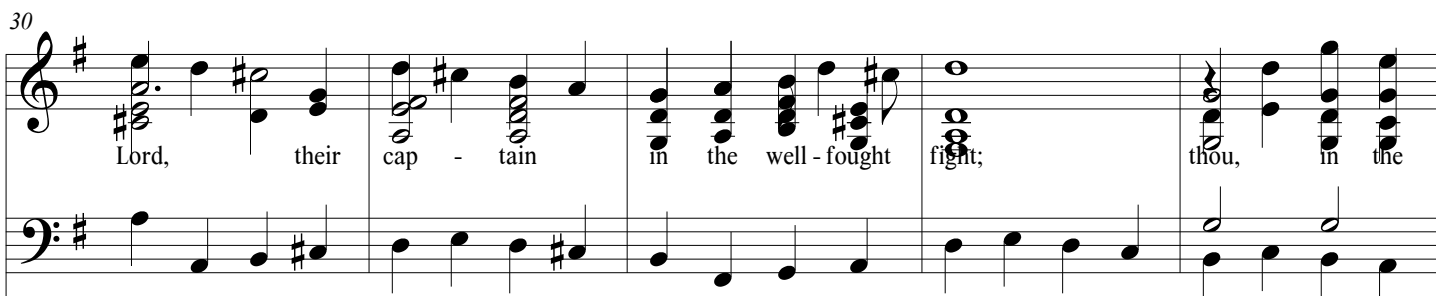



24

Org. 
- le - lu - ia! 2) Thou wast their rock, their for - tress, and their might; thou,



30

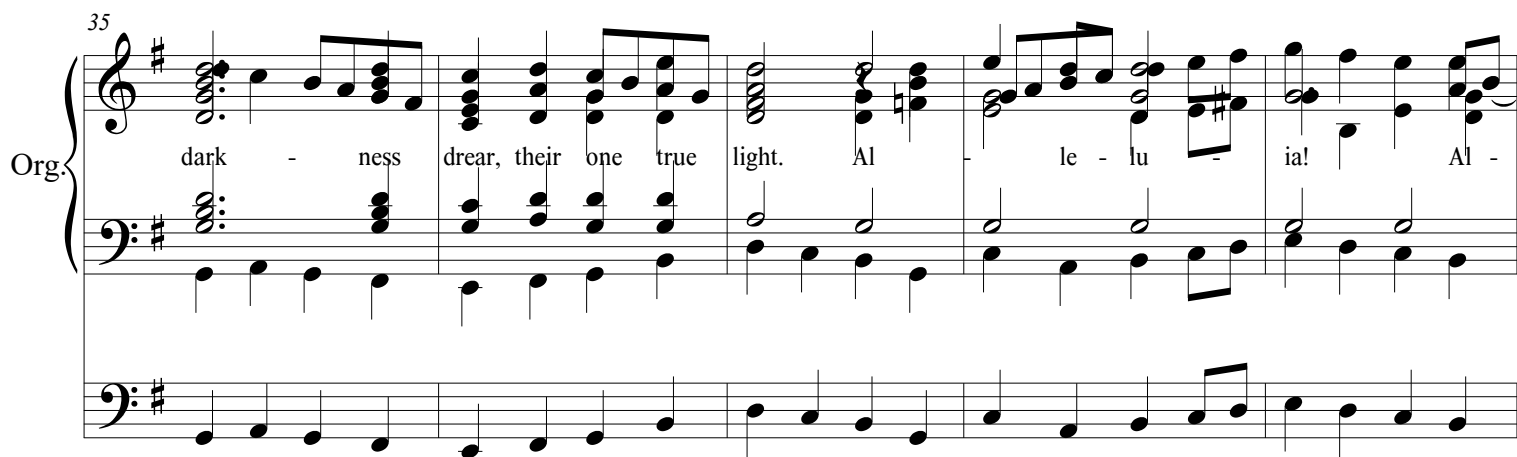
Org. 
Lord, their cap - tain in the well - fought fight; thou, in the



35

Org.

dark - ness drear, their one true light. Al le - lu ia! Al -



40

Org.

- le - lu - ia! 3) Oh, blest com - mu - nion, fel - low - ship di - vine,



46

Org.

we fee - bly strug - gle, they in glo - ry shine; yet all are one in



52

Org. 

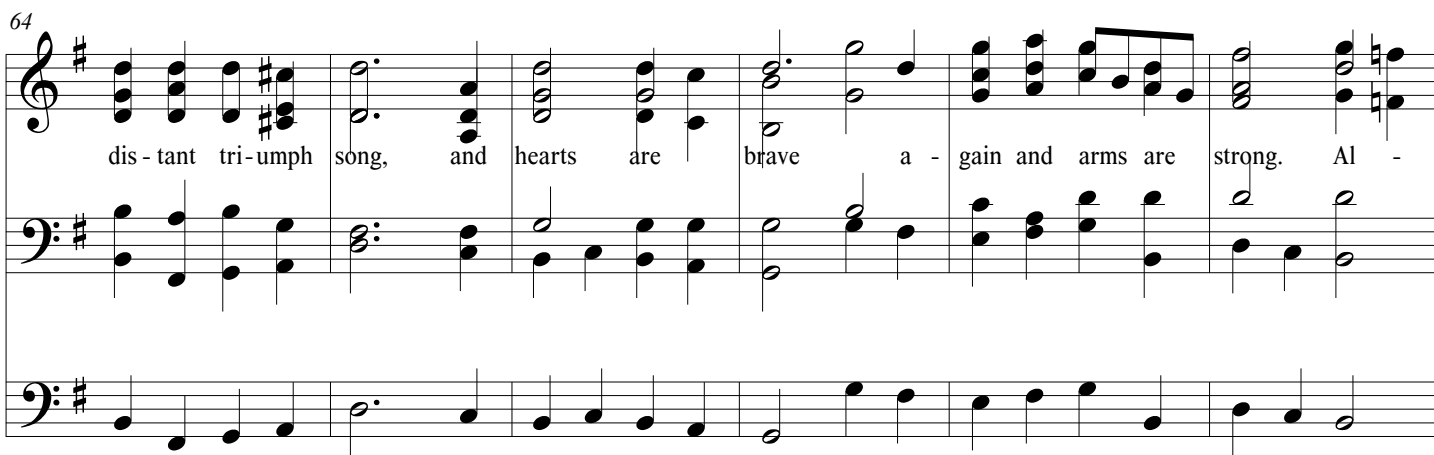
thee, for all are thine. Al - le - lu - ia! Al - le - lu - ia!

58

Org. 

4) And when the strife is fierce, the war - fare long, steals on the ear the

64

Org. 

dis - tant tri - umph song, and hearts are brave a - gain and arms are strong. Al -

70

Org.

The musical score is written for Organ and voice. The Organ part consists of two staves: a treble staff with a key signature of one sharp (F#) and a common time signature, and a bass staff with a key signature of one sharp (F#). The vocal part is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: - le - lu - ia! Al - le - lu - ia! The Organ part features a series of chords and single notes, while the vocal part features a series of notes and rests.

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

Gathering Song

The time of gathering song may be brief or extended, and may include one or more of the following: hymns, psalms; a Kyrie; a canticle of praise.

During this time, the presiding minister and the assembly greet each other.

The grace of our Lord Jesus Christ, the love of God,
and the communion of the Holy Spirit be with you all.

And also with you.

A Kyrie may be sung in dialogue between an assisting minister and the assembly.

Assisting minister S 138

In peace, let us pray to the Lord.

Assembly

Lord, have mer - cy.

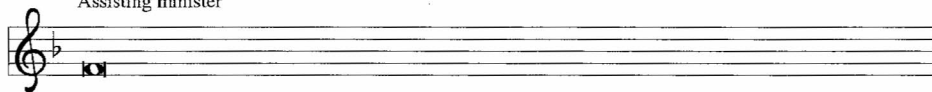
Assisting minister

For the peace from above, and for our salvation, let us pray to the Lord.

Assembly

Lord, have mer - cy.

Assisting minister



For the peace of the whole world, for the well-being of the church of God,



and for the unity of all, let us pray to the Lord.

Assembly



Lord, have mer - cy.



Assisting minister



For this holy house, and for all who offer here their worship and praise,



let us pray to the Lord.

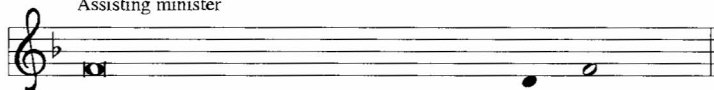
Assembly



Lord, have mer - cy.



Assisting minister



Help, save, comfort, and defend us, gra - cious Lord.

Assembly



A - men.



Refrain

S 140

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

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

1 Wor - thy is Christ, the Lamb who was slain, whose

blood set us free to be peo - ple of God.

The first system of the musical score is in D major (two sharps). The vocal line (treble clef) begins with a half note D4, followed by quarter notes E4, F#4, and G4, then a half note A4, and finally a whole note B4. The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Refrain

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

The second system is marked 'Refrain'. The vocal line (treble clef) starts with a quarter rest, followed by quarter notes D4, E4, and F#4, then a half note G4, and finally a quarter note A4. The piano accompaniment (grand staff) continues with the same accompaniment pattern as the first system.

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

The third system continues the 'Al-le-lu-ia' refrain. The vocal line (treble clef) begins with a quarter note D4, followed by quarter notes E4, F#4, and G4, then a half note A4, and finally a whole note B4. The piano accompaniment (grand staff) continues with the same accompaniment pattern.

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

The first system of the musical score is in D major (two sharps). The vocal line consists of a melody with eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

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

The second system continues the melody and accompaniment. The vocal line ends with a whole note. The piano accompaniment includes some triplet figures in the right hand.

Refrain

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

The third system is marked 'Refrain'. It begins with a whole rest for the vocal line. The piano accompaniment has a more active bass line with eighth notes and chords. The system concludes with a final cadence.

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

The first system of the musical score is in D major (two sharps). The vocal line (treble clef) begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a half note A4. The piano accompaniment (grand staff) features a treble clef with chords and a bass clef with a steady bass line. The lyrics "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia." are written below the vocal staff.

3 Sing with all the peo - ple of God, and

The second system continues the musical piece. The vocal line starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a half note A4. The piano accompaniment continues with chords and a bass line. The lyrics "3 Sing with all the peo - ple of God, and" are written below the vocal staff.

join in the hymn of all cre - a - tion:

The third system concludes the phrase. The vocal line starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a half note A4. The piano accompaniment continues with chords and a bass line. The lyrics "join in the hymn of all cre - a - tion:" are written below the vocal staff.

Bless - ing, hon - or, glo - ry, and might be to

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is D major (two sharps). The vocal line begins with a half note D, followed by quarter notes E, F#, G, A, B, C, D. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

God and the Lamb for - ev - er. A - men.

The second system of the musical score. The vocal line continues with quarter notes D, E, F#, G, A, B, C, D, followed by a half note D. The piano accompaniment continues with similar harmonic support, ending with a final chord.

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

The third system of the musical score, marked 'Refrain'. The vocal line starts with a quarter rest, followed by quarter notes D, E, F#, G, A, B, C, D. The piano accompaniment begins with a quarter rest, followed by chords and moving lines in both hands.

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

The first system of the musical score is in G major (one sharp). The vocal line (treble clef) begins with a half note G, followed by quarter notes A and B, then a half note C. The piano accompaniment (grand staff) features a treble clef with a half note G and a bass clef with a half note G. The lyrics "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia." are written below the vocal line.

4 For the Lamb who was slain has be -

The second system continues the musical score. The vocal line (treble clef) starts with a half note G, followed by quarter notes A and B, then a half note C. The piano accompaniment (grand staff) features a treble clef with a half note G and a bass clef with a half note G. The lyrics "4 For the Lamb who was slain has be -" are written below the vocal line.

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

The third system concludes the musical score. The vocal line (treble clef) starts with a half note G, followed by quarter notes A and B, then a half note C. The piano accompaniment (grand staff) features a treble clef with a half note G and a bass clef with a half note G. The lyrics "gun his reign. Al - le - lu - ia." are written below the vocal line.

Final refrain

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

The musical score is for a song in D major (two sharps). The vocal line is on a single staff, and the piano accompaniment is on two staves. The tempo is marked with a common time signature (C). The melody is simple and hymn-like, with a final note on a half note. The piano accompaniment features chords and moving lines in both hands.

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

The musical score continues with the same key signature and time signature. The vocal line features a melodic phrase that is repeated three times, each time with a slight variation in the final note. The piano accompaniment provides harmonic support with chords and moving lines.

Prayer of the Day

The presiding minister leads the prayer of the day.

Let us pray.

A brief silence is kept before the prayer.

*After the prayer the assembly responds: **Amen.***

The assembly is seated.

Prayer of the Day

Let us pray.

A brief silence is kept before the prayer.

Almighty God, you have knit your people together in one communion in the mystical body of your Son, Jesus Christ our Lord. Grant us grace to follow your blessed saints in lives of faith and commitment, and to know the inexpressible joys you have prepared for those who love you, through Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. **Amen.**

SPECIAL MUSIC

FLC CHOIR

FIRST READING:

Isaiah 25:6-9

⁶On this mountain the Lord of hosts will make for all peoples a feast of rich food, a feast of well-aged wines, of rich food filled with marrow, of well-aged wines strained clear.

⁷And he will destroy on this mountain the shroud that is cast over all peoples, the sheet that is spread over all nations; ⁸he will swallow up death forever. Then the Lord God will wipe away the tears from all faces, and the disgrace of his people he will take away from all the earth, for the Lord has spoken.

⁹It will be said on that day, Lo, this is our God; we have waited for him, so that he might save us. This is the Lord for whom we have waited; let us be glad and rejoice in his salvation.

All Saints Day | November 1

Refrain

Anne Krentz Organ

Handbells

The musical score is written for four parts: Handbells, Soprano, Organ, and Bass. The key signature is B-flat major (two flats) and the time signature is 4/4. The Handbells part consists of four measures of chords. The Soprano part has two lines of lyrics: "They shall re - ceive a bless - ing from the" and "God of their sal - va - tion." The Organ and Bass parts provide harmonic support with chords and moving lines.

Handbells

They shall re - ceive a bless - ing from the

God of their sal - va - tion.



- ¹ The earth is the LORD's and all ¹ that is in it,
the world and those who ¹ dwell therein.
- ² **For the LORD has founded it up- ¹ on the seas
and established it up- ¹ on the rivers. R**
- ³ Who may ascend the mountain ¹ of the LORD,
and who may stand in God's ¹ holy place?
- ⁴ **Those of innocent hands and puri- ¹ ty of heart,
who do not swear on God's being,
nor do they pledge by ¹ what is false.**
- ⁵ They shall receive blessing ¹ from the LORD
and righteousness from the God of ¹ their salvation.
- ⁶ **Such is the generation of those who seek ¹ you, O LORD,
of those who seek your face, O ¹ God of Jacob. R**
- ⁷ Lift up your heads, O gates; and be lifted up, O ever- ¹ lasting doors,
that the King of glory ¹ may come in.
- ⁸ **Who is this ¹ King of glory?
The LORD, strong and mighty, the LORD, might- ¹ y in battle!**
- ⁹ Lift up your heads, O gates; and be lifted up, O ever- ¹ lasting doors,
that the King of glory ¹ may come in.
- ¹⁰ **Who is this ¹ King of glory?
Truly, the LORD of hosts is the ¹ King of glory. R**

Second Reading:

Revelation 21:1-6a

¹I saw a new heaven and a new earth; for the first heaven and the first earth had passed away, and the sea was no more. ²And I saw the holy city, the new Jerusalem, coming down out of heaven from God, prepared as a bride adorned for her husband.

³And I heard a loud voice from the throne saying, "See, the home of God is among mortals. He will dwell with them; they will be his peoples, and God himself will be with them; ⁴he will wipe every tear from their eyes.

Death will be no more;

mourning and crying and pain will be no more, for the first things have passed away." ⁵And the one who was seated on the throne said, "See, I am making all things new." Also he said, "Write this, for these words are trustworthy and true." ^{6a}Then he said to me, "It is done! I am the Alpha and the Omega, the beginning and the end."

Word

First Reading

The reading may be announced: A reading from _____.

*The reading may be concluded: The word of the Lord. **OR** Word of God, word of life.*

*The assembly responds: **Thanks be to God.***

Psalm

The psalm for the day is sung.

Second Reading

The reading may be announced and concluded in the same way as the first reading.

Gospel Acclamation

The assembly stands to welcome the gospel.

S 142a

Al - le - lu - ia. Lord, to whom shall we go? You have the

words of e - ter - nal life. Al - le - lu - ia. Al - le - lu - ia.

The Holy Gospel according to
Mark 12:28-34

Glory to you, O Lord.

²⁸One of the scribes came near and heard [Jesus and the Sadducees] disputing with one another, and seeing that [Jesus] answered them well, he asked him, “Which commandment is the first of all?”

²⁹Jesus answered, “The first is, ‘Hear, O Israel: the Lord our God, the Lord is one;
³⁰you shall love the Lord your God with all your heart, and with all your soul, and with all your mind, and with all your strength.’ ³¹The second is this, ‘You shall love your neighbor as yourself.’ There is no other commandment greater than these.”

³²Then the scribe said to him, “You are right, Teacher; you have truly said that ‘he is one, and besides him there is no other’; ³³and ‘to love him with all the heart, and with all the understanding, and with all the strength,’ and ‘to love one’s neighbor as oneself,’—this is much more important than all whole burnt offerings and sacrifices.”

³⁴When Jesus saw that he answered wisely, he said to him, “You are not far from the kingdom of God.” After that no one dared to ask him any question.

The Gospel of the Lord.
Praise to you O Christ

Sermon

Organ

Abide With Me

Festival Setting - All Saints

William H. Monk

James F. Rickley

Organ

The first system of organ music is written for a three-part organ. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music begins with a rest in the top staff, followed by a series of eighth and quarter notes. The middle staff features chords and some tied notes. The bottom staff has a steady eighth-note accompaniment.

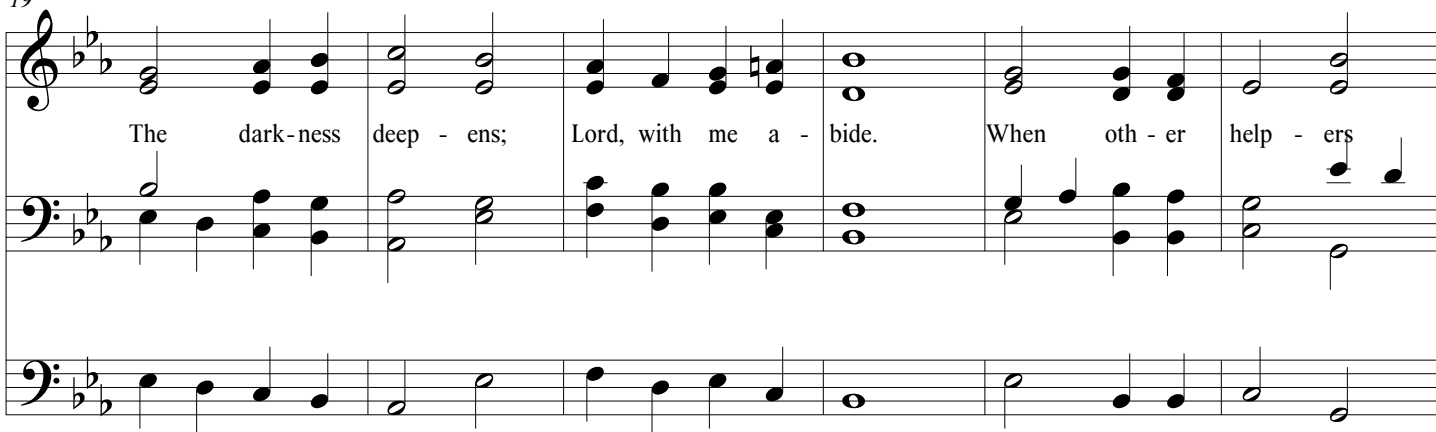
Org.

The second system continues the organ music. It features more complex melodic lines in the top staff, including some sixteenth notes. The middle staff has chords and moving lines. The bottom staff continues the eighth-note accompaniment.

Org.

The third system includes lyrics. The top staff has whole notes. The middle staff has chords and some moving lines. The bottom staff has a steady eighth-note accompaniment. The lyrics are: "1) A - bide with me, fast falls the e - ven - tide."

19

Org. The organ accompaniment for measures 19-24. The right hand features a melody of eighth and quarter notes, while the left hand provides a steady bass line with eighth and quarter notes. The music is in a minor key, indicated by the three flats in the key signature.

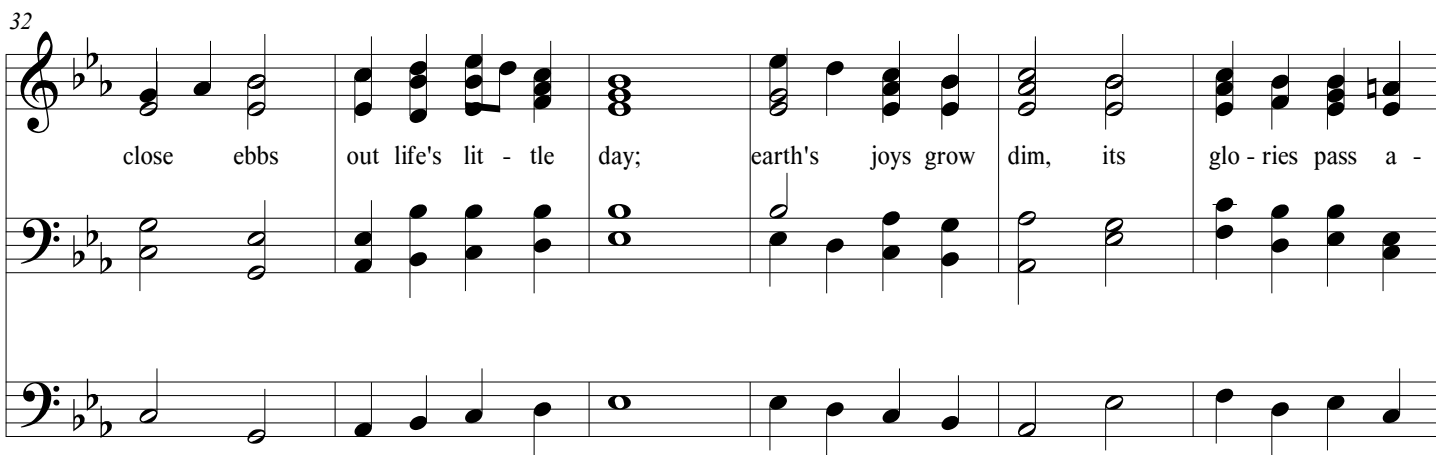
The dark-ness deep - ens; Lord, with me a - bide. When oth - er help - ers

25

Org. The organ accompaniment for measures 25-31. Measures 25-30 continue the previous musical themes. Measure 31 is a double bar line. Measure 32 begins with a new section, marked '2) Swift to its', featuring a more active right-hand melody with eighth notes and a corresponding bass line.

fail and com-forts flee, help of the help-less, oh, a - bide with me. 2) Swift to its

32

Org. The organ accompaniment for measures 32-37. The right hand has a more complex melody with sixteenth and thirty-second notes, while the left hand continues with a steady bass line. The music concludes with a final chord in measure 37.

close ebbs out life's lit - tle day; earth's joys grow dim, its glo - ries pass a -

38

Org. way; change and de - cay in all a - round I see; O thou who

44

Org. chang - est not, a - bide with me. I need thy

50

Org. pres - ence ev - 'ry pass - ing hour; what but thy grace can foil the tempt - er's

56

Org.

pow'r? Who like thy self my guide and stay can be?;

61

Org.

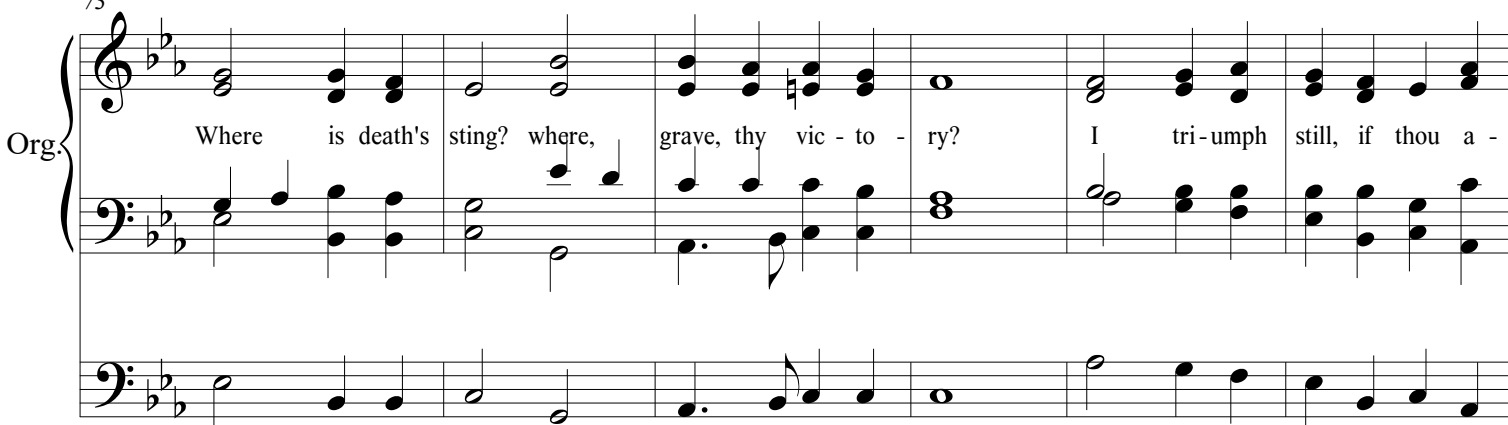
Through cloud and sun-shine, oh, a-bide with me. 4) I fear no foe, with

67

Org.

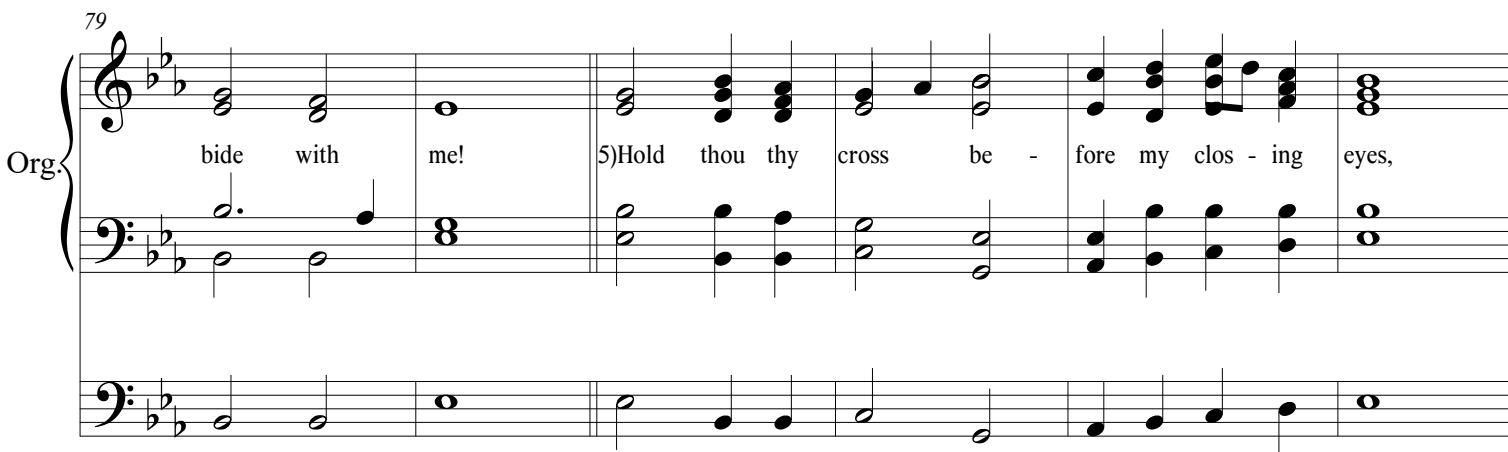
thee at hand to bless; ills have no weight, and tears no bit-ter-ness.

73

Org. The organ part for measures 73-78 consists of a treble and a bass staff. The treble staff features a melody of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

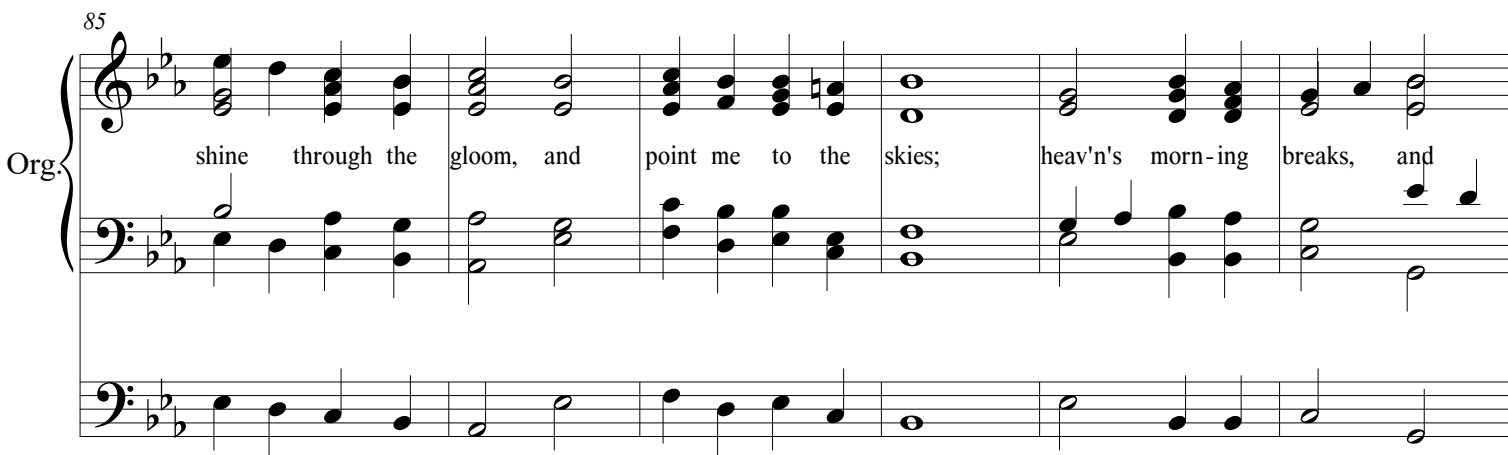
Where is death's sting? where, grave, thy vic - to - ry? I tri - umph still, if thou a -

79

Org. The organ part for measures 79-84 continues the melody and accompaniment. Measure 79 has a repeat sign. Measure 84 ends with a double bar line. The treble staff has a final chord in measure 84. The bass staff continues with a steady accompaniment.

bide with me! 5) Hold thou thy cross be - fore my clos - ing eyes,

85

Org. The organ part for measures 85-90 continues the melody and accompaniment. The treble staff has a final chord in measure 90. The bass staff continues with a steady accompaniment.

shine through the gloom, and point me to the skies; heav'n's morn - ing breaks, and

91

Org.

earth's vain shad - ows flee;

in life, in death, O Lord, a - bide with

2015 Affirmation of Baptism

Zach Scott Kempel

Noah Daniel Lipszyc

Garrett Wilson Lloyd

Benjamin Fox Miller

Colton David Pewitt

Micah A. Tweten

PRAYER

PROFESSION OF FAITH

I ask you to profess your faith in Christ Jesus, reject sin, and confess the faith of the church.

Do you renounce the devil and all the forces that defy God?

I renounce them.

Do you renounce the powers of this

World that rebel against God?

I renounce them.

Do you renounce the ways of sin

that draw you from God?

I renounce them.

Do you believe in

God the Father?

I believe in God,

the Father almighty,

Creator of heaven and earth.

Do you believe in Jesus Christ, the Son of God?

I believe in Jesus Christ, God's only Son,

our Lord, Who was conceived by the Holy Spirit, Born of the virgin Mary,

Suffered under Pontius Pilate,

Was crucified, died and was buried;

He descended to the dead.

On the third day he rose again; He ascended into heaven, He is seated at the right hand of the Father,

And he will come to judge the living and the dead.

Do you believe in God the Holy Spirit?

I believe in the Holy Spirit,

The holy catholic church,

The communion of saints,

The forgiveness of sins,

The resurrection of the body,

And the life everlasting.

AFFIRMATION IN THE

PRESENCE OF THE ASSEMBLY

You have made public...

(Pastor continues and Confirmands respond)

People of God, do you promise to support them and pray for them in their life in Christ?

We do, and we ask God

to help and guide us.

Let us pray.

We give you thanks, O God, that through water and the Holy Spirit you give us new birth, cleanse us from sin, and raise us to eternal life.

Stir up in (*confirmand's name*)
the gift of your Holy Spirit;
the spirit of wisdom and understanding,
the spirit of counsel and might,
the spirit of knowledge and
the fear of the Lord,
the spirit of joy in your presence,
both now and forever.

Amen.

Let us rejoice with these
sisters and brother in Christ.

**We rejoice with you in the
life of baptism. Together we
will give thanks and praise
to God and proclaim the
good news to all the world.**

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.

Take the Bread and Wine

Faye López

Reflectively ♩ = 88

p

5

mp

9

13

p *mp*

17

p *pp*

8va - - -

Duration: 2:00

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21

mp p mf

Measures 21-25: Treble clef contains chords and a melodic line starting in measure 25. Bass clef contains a continuous eighth-note accompaniment. Dynamics: *mp* (measures 21-22), *p* (measures 23-24), *mf* (measure 25). Crescendos and decrescendos are indicated between measures.

26

Measures 26-30: Treble clef contains chords and a melodic line. Bass clef contains a continuous eighth-note accompaniment.

31

Measures 31-35: Treble clef contains chords and a melodic line. Bass clef contains a continuous eighth-note accompaniment.

36

mp dim.

Measures 36-40: Treble clef contains chords and a melodic line. Bass clef contains a continuous eighth-note accompaniment. Dynamics: *mp* (measures 37-38), *dim.* (measures 39-40). A decrescendo is indicated between measures 36 and 37.

41

p rit. e dim. pp

Measures 41-45: Treble clef contains chords and a melodic line. Bass clef contains a continuous eighth-note accompaniment. Dynamics: *p* (measures 41-42), *rit. e dim.* (measures 43-44), *pp* (measure 45). A decrescendo is indicated between measures 41 and 42.

Let the Vineyards Be Fruitful

Let the vine-yards be fruit-ful, Lord, and fill to the brim our cup of

This system contains the first two staves of the musical score. The top staff is a vocal line in 3/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The melody begins with a quarter note G4, followed by a half note A4, a quarter note B-flat4, and continues with eighth and quarter notes. The bottom staff is a piano accompaniment in 3/4 time, starting with a bass clef and the same key signature. It features a steady eighth-note bass line and chords in the right hand.

bless-ing. Gath-er a har-vest from the seeds that were sown, that

This system contains the next two staves. The vocal line continues from the previous system, with the word "bless-ing." followed by a comma and then "Gath-er a har-vest from the seeds that were sown, that". The piano accompaniment continues with similar harmonic support.

we may be fed with the bread of life. Gath-er the hopes and dreams of

This system contains the final two staves of the page. The vocal line concludes with "we may be fed with the bread of life. Gath-er the hopes and dreams of". The piano accompaniment provides a consistent harmonic foundation throughout.

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

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

with your pres - ence, and give us a fore - taste of the feast to come.

The second system continues the musical score. It follows the same key signature and time signature as the first system. The vocal line continues with a half note C5, followed by a quarter note Bb4, then a quarter note A4. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody. The system concludes with a double bar line.

Great Thanksgiving

The presiding minister greets the assembly and invites all present to give thanks.

S 144a

The Lord be with you. And al - so with you.

Lift up your hearts. We lift them to the Lord.

Let us give thanks to the Lord our God.

It is right to give our thanks and praise.

The presiding minister continues:

It is indeed right, our duty and our joy, that we should at all times and in all places give thanks and praise ... *Here the minister continues with the preface for the day, concluding: ... we praise your name and join their unending hymn:*

S 144b

Ho - ly, ho - ly, ho - ly Lord, God of pow'r and might,

heav-en and earth are full of your glo-ry. Ho - san - na. Ho -

This system contains the first two measures of the piece. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note bass line in the left hand.

san-na. Ho - san - na in the high - est. Bless-ed is he who

This system contains measures three through six. The vocal line continues with a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment maintains the eighth-note pattern in the right hand and the half-note bass line in the left hand.

comes in the name of the Lord. Ho-san - na in the high - est.

This system contains measures seven through ten. The vocal line concludes with a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note bass line in the left hand.

Words of Institution

THE LORD'S PRAYER

Our Father, who art in heaven, hallowed be thy name, thy Kingdom come, thy will be done, on earth as it is in heaven.

Give us this day our daily bread; and forgive us our trespasses, as we forgive those who trespass against us; And lead us not into temptation, but deliver us from evil.

For thine is the kingdom, and the power, and the glory, forever and ever.

Amen.

Lamb of God, you take a - way the sin of the world; have

The first system of the musical score for 'Lamb of God'. It features a vocal line in G major (one flat) and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note D5. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a steady bass line of quarter notes.

mer-cy on us. Lamb of God, you take a-way the sin of the

The second system of the musical score. The vocal line continues with a half note D5, followed by quarter notes C5, B4, A4, and a half note G4. The piano accompaniment continues with the same rhythmic pattern.

world; have mer-cy on us. Lamb of God, you take a - way the

The third system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, and a half note D5. The piano accompaniment continues with the same rhythmic pattern.



Assembly song and other music may accompany the communion.

After all have returned to their places, the assembly stands. "Now, Lord, you let your servant go in peace" or another suitable song may be sung. (The song at #204 was written for this setting.)

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

The assisting minister leads one of the following or a similar prayer after communion.
Let us pray.

We give you thanks,
almighty God, that you
have refreshed us
through the healing
power of this gift
of life. In your mercy,
strengthen us through
this gift, in faith
toward you and in
fervent love toward
one another; for the
sake of Jesus Christ
our Lord.
Amen.

OR

O God, we give you
thanks that you have
set before us this
feast, the body and
blood of your Son.
By your Spirit
strengthen us to
serve all in need
and to give ourselves
away as bread for the
hungry, through Jesus
Christ our Lord.
Amen.

OR

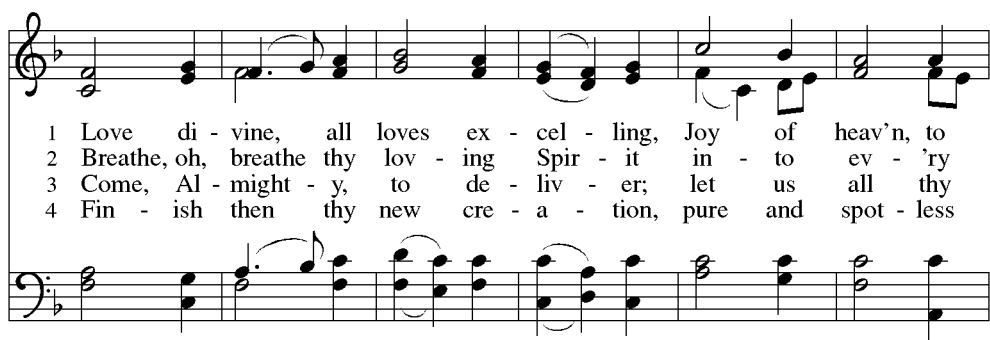
God of abundance, with
this bread of life and cup
of salvation you have
united us with Christ,
making us one with all
your people. Now send
us forth in the power of
your Spirit, that we may
proclaim your redeem-
ing love to the world and
continue forever in the
risen life of Jesus Christ,
our Lord.
Amen.

1 C to F


2

The musical score consists of two systems, each with a treble and bass staff. The first system, labeled '1 C to F', is in common time (C) and contains four measures. The second system, labeled '2', is in 6/4 time and contains two measures. The notation includes various note values, rests, and accidentals, with some notes beamed together. The first system ends with a double bar line, and the second system also ends with a double bar line.

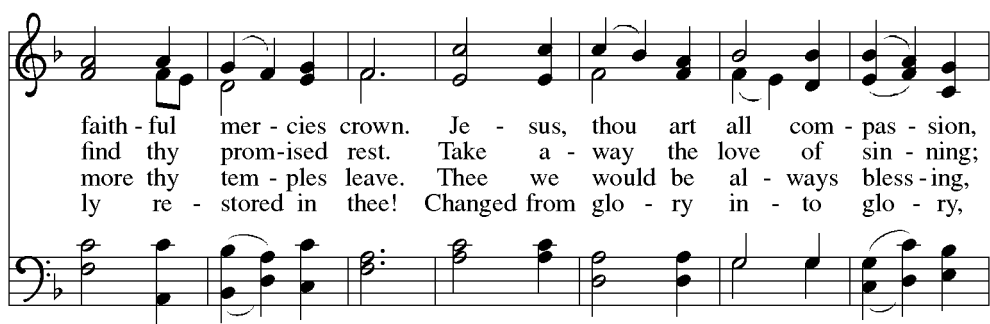
Love Divine, All Loves Excelling



1 Love di - vine, all loves ex - cel - ling, Joy of heav'n, to
 2 Breathe, oh, breathe thy lov - ing Spir - it in - to ev - 'ry
 3 Come, Al - might - y, to de - liv - er; let us all thy
 4 Fin - ish then thy new cre - a - tion, pure and spot - less



earth come down! Fix in us thy hum - ble dwell - ing, all thy
 trou - bled breast; let us all in thee in - her - it; let us
 life re - ceive; sud - den - ly re - turn, and nev - er, nev - er -
 let us be; let us see thy great sal - va - tion per - fect -



faith - ful mer - cies crown. Je - sus, thou art all com - pas - sion,
 find thy prom - ised rest. Take a - way the love of sin - ning;
 more thy tem - ples leave. Thee we would be al - ways bless - ing;
 ly re - stored in thee! Changed from glo - ry in - to glo - ry,

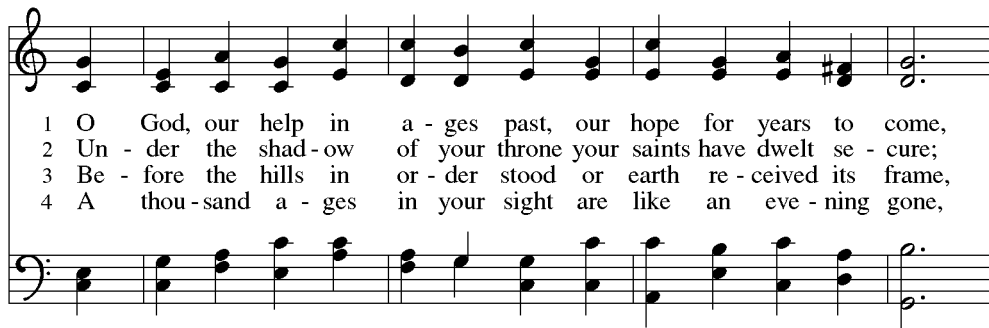


pure, un - bound - ed love thou art; vis - it us with
 Al - pha and O - me - ga be; end of faith, as
 serve thee as thy hosts a - bove, pray, and praise thee
 till in heav'n we take our place, till we cast our



thy sal - va - tion, en - ter ev - 'ry trem - bling heart.
 its be - gin - ning, set our hearts at lib - er - ty.
 with - out ceas - ing, glo - ry in thy per - fect love.
 crowns be - fore thee, lost in won - der, love, and praise!

O God, Our Help in Ages Past



1 O God, our help in a - ges past, our hope for years to come,
2 Un - der the shad - ow of your throne your saints have dwelt se - cure;
3 Be - fore the hills in or - der stood or earth re - ceived its frame,
4 A thou - sand a - ges in your sight are like an eve - ning gone,



our shel - ter from the storm - y blast, and our e - ter - nal home:
suf - fi - cient is your arm a - lone, and our de - fense is sure.
from ev - er - last - ing you are God, to end - less years the same.
short as the watch that ends the night be - fore the ris - ing sun.

5 Time, like an ever-rolling stream,
bears all our years away;
we fly forgotten, as a dream
dies at the op'ning day.

6 O God, our help in ages past,
our hope for years to come,
still be our guard while troubles last
and our eternal home!

1 C to D

Exercise 1, C to D, in 6/4 time. The piece consists of four measures. The first measure has a whole rest in the bass and a half note C in the treble. The second measure has a half note C in the bass and a half note D in the treble. The third measure has a half note D in the bass and a half note E in the treble. The fourth measure has a half note E in the bass and a half note F in the treble. The key signature has one sharp (F#). The time signature is 6/4. The piece ends with a fermata over the final note.

2

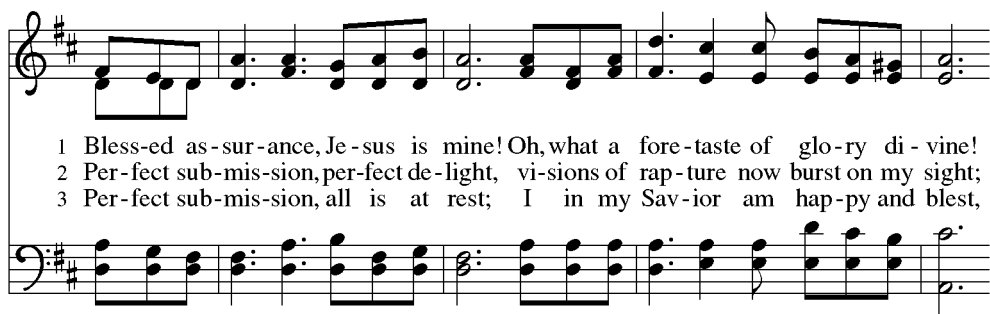
3

Exercise 2, in 6/4 time. The piece consists of four measures. The first measure has a whole rest in the bass and a half note C in the treble. The second measure has a half note C in the bass and a half note D in the treble. The third measure has a half note D in the bass and a half note E in the treble. The fourth measure has a half note E in the bass and a half note F in the treble. The key signature has one sharp (F#). The time signature is 6/4. The piece ends with a fermata over the final note.

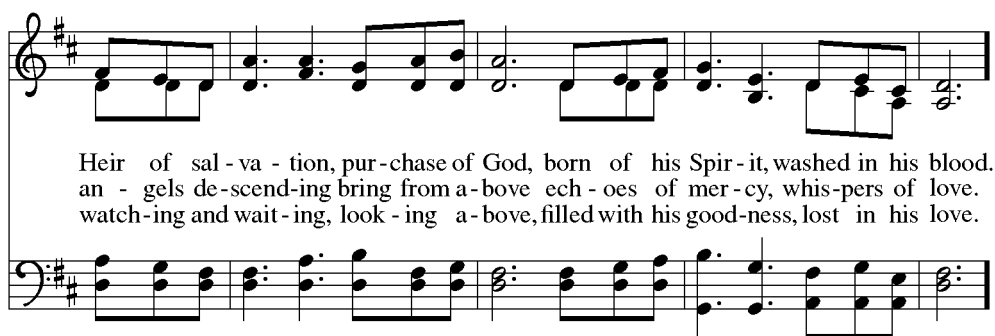
4

Exercise 4, in 6/4 time. The piece consists of four measures. The first measure has a whole rest in the bass and a half note C in the treble. The second measure has a half note C in the bass and a half note D in the treble. The third measure has a half note D in the bass and a half note E in the treble. The fourth measure has a half note E in the bass and a half note F in the treble. The key signature has one sharp (F#). The time signature is 6/4. The piece ends with a fermata over the final note.

Blessed Assurance

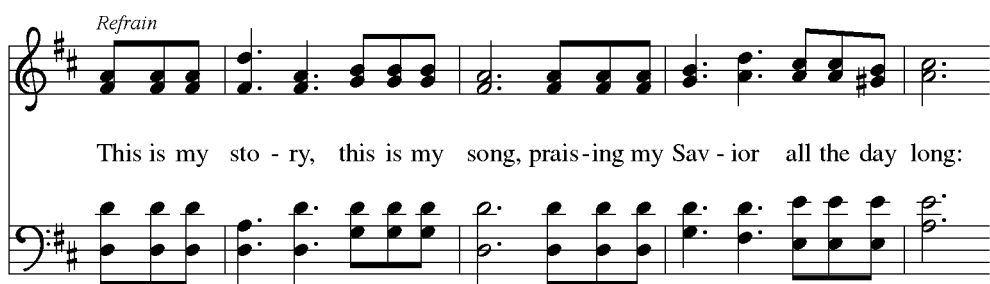


1 Bless-ed as-sur-ance, Je-sus is mine! Oh, what a fore-taste of glo-ry di-vine!
2 Per-fect sub-mis-sion, per-fect de-light, vi-sions of rap-ture now burst on my sight;
3 Per-fect sub-mis-sion, all is at rest; I in my Sav-ior am hap-py and blest,



Heir of sal-va-tion, pur-chase of God, born of his Spir-it, washed in his blood.
an-gels de-scend-ing bring from a-bove ech-oes of mer-cy, whis-pers of love.
watch-ing and wait-ing, look-ing a-bove, filled with his good-ness, lost in his love.

Refrain



This is my sto-ry, this is my song, prais-ing my Sav-ior all the day long:



this is my sto-ry, this is my song, prais-ing my Sav-ior all the day long.

Organ

For All The Saints

Festival Hymn - Appearance 2

Ralph Vaughan Williams

James F. Rickley

Organ

The first system of the organ part is in 4/4 time with a key signature of one sharp (F#). It consists of three staves. The top staff (treble clef) begins with a whole rest, followed by a half note D4, a half note E4, a half note F#4, a half note G4, a half note A4, a half note B4, a half note C5, and a half note D5. The middle staff (bass clef) has whole rests for the first two measures, followed by a half note D3, a half note E3, a half note F#3, a half note G3, a half note A3, a half note B3, a half note C4, and a half note D4. The bottom staff (bass clef) has whole rests for the first four measures, followed by a half note D3, a half note E3, a half note F#3, a half note G3, a half note A3, a half note B3, a half note C4, and a half note D4.

Org.

The second system of the organ part continues in 4/4 time with a key signature of one sharp (F#). It consists of three staves. The top staff (treble clef) begins with a half note D4, a half note E4, a half note F#4, a half note G4, a half note A4, a half note B4, a half note C5, and a half note D5. The middle staff (bass clef) has a half note D3, a half note E3, a half note F#3, a half note G3, a half note A3, a half note B3, a half note C4, and a half note D4. The bottom staff (bass clef) has a half note D3, a half note E3, a half note F#3, a half note G3, a half note A3, a half note B3, a half note C4, and a half note D4. The system concludes with a double bar line and a repeat sign.

5)The gold - en eve - ning

Org.

The third system of the organ part continues in 4/4 time with a key signature of one sharp (F#). It consists of three staves. The top staff (treble clef) begins with a half note D4, a half note E4, a half note F#4, a half note G4, a half note A4, a half note B4, a half note C5, and a half note D5. The middle staff (bass clef) has a half note D3, a half note E3, a half note F#3, a half note G3, a half note A3, a half note B3, a half note C4, and a half note D4. The bottom staff (bass clef) has a half note D3, a half note E3, a half note F#3, a half note G3, a half note A3, a half note B3, a half note C4, and a half note D4. The system concludes with a double bar line and a repeat sign.

bright - ens in the west; soon, soon to faith - ful ser - vants com - eth rest;

18

Org.

sweet is the calm of par - a - dise the blest. Al - le - lu - ia! Al -

24

Org.

- le - lu - ia! 6)But then there breaks a yet more glo - rious day: the

30

Org.

saints tri - um - phant rise in bright ar - ray; the King of glo - ry

36

Org.

pass - es on his way. Al - le - lu - ia! Al - le - lu - ia!

42

Org.

7) From earth's wide bounds, from o - cean's far - thest coast, through gates of

47

Org.

pearl streams in the count - less host, sing - ing to Fa - ther,

52

Org.

Son, and Ho - ly Ghost: Al - le - lu - ia! Al - le - lu - ia!



Hark, Ten Thousand Harps

Lani Smith

Tune: HARWELL

by Lowell Mason

Brightly ♩ = ca. 96

The piano score is written for a grand piano in G major (one sharp) and 3/4 time. It consists of five systems of music, each with a treble and bass staff. The first system (measures 1-3) begins with a piano (*p*) dynamic. The second system (measures 4-7) starts at measure 4 and features a mezzo-piano (*mp*) dynamic. The third system (measures 8-11) starts at measure 8 and includes a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*) marking. The fourth system (measures 12-14) starts at measure 12 and features a forte (*f*) dynamic. The fifth system (measures 15-18) starts at measure 15 and includes a mezzo-piano (*mp*) dynamic. The score concludes with a final chord in the right hand at the end of measure 18.

Duration: 2:20

19

dim. *mp* *f*

23

mp

26

ff

30

mp *lightly*

34

37

8va

40

(8va)

mf

mf

44

f

f

48

A little slower $\text{♩} = \text{ca. } 80$

rit. *ff*

rit. *ff*

52

4/2

Tempo I

55

mp

8vb

A little slower $\text{♩} = \text{ca. } 80$

58

cresc.

rit.

ff

62

8vb

65

68

rit.

fff