

# Sunday, November 15, 2015

## Lectionary 33

### Introduction

November begins with All Saints Day and ends in or near Advent, when we anticipate Christ's coming again. So the readings today tell of the final resurrection and the end time. In the turmoil of hope, fear, and disbelief that these predictions provoke in us, Hebrews sounds a note of confident trust. Christ makes a way for us where there is no way, and we walk it confidently, our hearts and bodies washed in baptismal water, trusting the one who has promised. The more we see the last day approaching, the more important it is to meet together to provoke one another to love.

### Confession and Forgiveness

*All may make the sign of the cross, the sign marked at baptism, as the presiding minister begins.*

Blessed be the holy Trinity, ✙ one God,  
clothed in majesty ever since the world began,  
who loves us and frees us from our sins,  
who leads us with all the saints to everlasting life.

**Amen.**

Let us draw near with a true heart  
and confess our sins to God.

*Silence is kept for reflection.*

God our maker and redeemer,  
**we confess that we have sinned against you  
in thought, word, and deed.  
We come for refuge to your infinite mercy.  
You have given your only Son to die for us;  
have mercy on us, and for his sake,  
forgive us all our sin.  
By your Holy Spirit, increase in us  
true knowledge of you and your will,  
and true obedience to your word,  
that by your grace we may come to everlasting life;  
through Jesus Christ our Lord.**

**Amen.**

Almighty God has had mercy on us,  
and God's only Son has been given to die for us,  
and for his sake God ✙ forgives us all our sin.  
Believing in Jesus' name,  
you have received power  
to become the children of God;  
you have received the gift of the Holy Spirit.

**Amen.**

## **Prayer of the Day**

Almighty God, your sovereign purpose brings salvation to birth. Give us faith to be steadfast amid the tumults of this world, trusting that your kingdom comes and your will is done through your Son, Jesus Christ, our Savior and Lord. **Amen.**

## **Gospel Acclamation**

*Alleluia.* Be alert | at all times,\* praying that you may have the strength to stand before the | Son of Man. *Alleluia.* (Luke 23:36)

## **Readings and Psalm**

### **Daniel 12:1-3**

*The deliverance of God's people at the end*

### **Psalm 16**

My heart is glad and my spirit rejoices; my body shall rest in hope. (Ps. 16:9)

### **Hebrews 10:11-14 [15-18] 19-25**

*The way to God opened through Christ's death*

### **Mark 13:1-8**

*The end and the coming of the Son*

## **Semicontinuous First Reading and Psalm**

### **1 Samuel 1:4-20**

*Hannah's prayers for a child answered*

### **1 Samuel 2:1-10**

My heart exults in the LORD; my strength is exalted in my God. (1 Sa. 2:1)

## **First Reading: Daniel 12:1-3**

*The book of Daniel is an example of apocalyptic literature, which is full of strange visions and symbolism. Arising during times of great persecution, apocalyptic literature is concerned with God's revelation about the end time and the coming kingdom of God, when God will vindicate the righteous who have been persecuted.*

<sup>1</sup>“At that time Michael, the great prince, the protector of your people, shall arise. There shall be a time of anguish, such as has never occurred since nations first came into existence. But at that time your people shall be delivered, everyone who is found written in the book. <sup>2</sup>Many of those who sleep in the dust of the earth shall awake, some to everlasting life, and some to shame and everlasting contempt. <sup>3</sup>Those who are wise shall shine like the brightness of the sky, and those who lead many to righteousness, like the stars forever and ever.”

## **Psalm: Psalm 16**

*My heart is glad and my spirit rejoices; my body shall rest in hope. (Ps. 16:9)*

<sup>1</sup>Protect me, O God, for I take refuge in you;

I have said to the LORD, “You are my Lord, my good above all other.”

<sup>2</sup>**All my delight is in the godly that are in the land,  
upon those who are noble among the people.**

<sup>3</sup>But those who run after other gods  
shall have their troubles multiplied.

<sup>4</sup>**I will not pour out drink offerings to such gods,  
never take their names upon my lips. R**

<sup>5</sup>O LORD, you are my portion and my cup;  
it is you who hold my lot.

<sup>6</sup>**My boundaries enclose a pleasant land;  
indeed, I have a rich inheritance.**

<sup>7</sup>I will bless the LORD who gives me counsel;  
my heart teaches me night after night.

<sup>8</sup>**I have set the LORD al- ways before me;  
because God is at my right hand, I shall not be shaken. R**

<sup>9</sup>My heart, therefore, is glad, and my spirit rejoices;  
my body also shall rest in hope.

<sup>10</sup>**For you will not abandon me to the grave,  
nor let your holy one see the pit.**

<sup>11</sup>You will show me the path of life;  
in your presence there is fullness of joy, and in your right hand are pleasures forevermore. **R**

## **Second Reading: Hebrews 10:11-14 [15-18] 19-25**

*Images of worship and sacrifice are used throughout Hebrews to highlight what Christ has uniquely accomplished through his death. Because we have received forgiveness through Christ's death, we live with sincere hearts by trusting in God's promises and encouraging love and good works from each other.*

<sup>11</sup>Every priest stands day after day at his service, offering again and again the same sacrifices that can never take away sins. <sup>12</sup>But when Christ had offered for all time a single sacrifice for sins, “he sat down at the right hand of God,” <sup>13</sup>and since then has been waiting “until his enemies would be made a footstool for his feet.” <sup>14</sup>For by a single offering he has perfected for all time those who are sanctified. [<sup>15</sup>And the Holy Spirit also testifies to us, for after saying,

<sup>16</sup>“This is the covenant that I will make with them  
after those days, says the Lord:

I will put my laws in their hearts,  
and I will write them on their minds,”

<sup>17</sup>he also adds,

“I will remember their sins and their lawless deeds no more.”

<sup>18</sup>Where there is forgiveness of these, there is no longer any offering for sin.]

<sup>19</sup>Therefore, my friends, since we have confidence to enter the sanctuary by the blood of

Jesus, <sup>20</sup>by the new and living way that he opened for us through the curtain (that is, through his flesh), <sup>21</sup>and since we have a great priest over the house of God, <sup>22</sup>let us approach with a true heart in full assurance of faith, with our hearts sprinkled clean from an evil conscience and our bodies washed with pure water. <sup>23</sup>Let us hold fast to the confession of our hope without wavering, for he who has promised is faithful. <sup>24</sup>And let us consider how to provoke one another to love and good deeds, <sup>25</sup>not neglecting to meet together, as is the habit of some, but encouraging one another, and all the more as you see the Day approaching.

## **Gospel: Mark 13:1-8**

*In the last week of his life, Jesus warned his disciples concerning trials that were to come upon them and upon the world. He exhorts the listener: Do not be alarmed.*

<sup>1</sup>As [Jesus] came out of the temple, one of his disciples said to him, “Look, Teacher, what large stones and what large buildings!” <sup>2</sup>Then Jesus asked him, “Do you see these great buildings? Not one stone will be left here upon another; all will be thrown down.”

<sup>3</sup>When he was sitting on the Mount of Olives opposite the temple, Peter, James, John, and Andrew asked him privately, <sup>4</sup>“Tell us, when will this be, and what will be the sign that all these things are about to be accomplished?” <sup>5</sup>Then Jesus began to say to them, “Beware that no one leads you astray. <sup>6</sup>Many will come in my name and say, ‘I am he!’ and they will lead many astray. <sup>7</sup>When you hear of wars and rumors of wars, do not be alarmed; this must take place, but the end is still to come. <sup>8</sup>For nation will rise against nation, and kingdom against kingdom; there will be earthquakes in various places; there will be famines. This is but the beginning of the birth pangs.”

## **Semicontinuous First Reading: 1 Samuel 1:4-20**

*This story introduces us to Elkanah, a devout Israelite, and his wife, Hannah, who is barren. God grants Hannah’s prayer and she bears a son, Samuel, who will be an important figure in Israel’s history. Samuel, the last of Israel’s judges, anoints the first two kings of Israel, Saul and David.*

<sup>4</sup>On the day when Elkanah sacrificed, he would give portions to his wife Peninnah and to all her sons and daughters; <sup>5</sup>but to Hannah he gave a double portion, because he loved her, though the LORD had closed her womb. <sup>6</sup>Her rival used to provoke her severely, to irritate her, because the LORD had closed her womb. <sup>7</sup>So it went on year by year; as often as she went up to the house of the LORD, she used to provoke her. Therefore Hannah wept and would not eat. <sup>8</sup>Her husband Elkanah said to her, “Hannah, why do you weep? Why do you not eat? Why is your heart sad? Am I not more to you than ten sons?”

<sup>9</sup>After they had eaten and drunk at Shiloh, Hannah rose and presented herself before the LORD. Now Eli the priest was sitting on the seat beside the doorpost of the temple of the LORD.

<sup>10</sup>She was deeply distressed and prayed to the LORD, and wept bitterly. <sup>11</sup>She made this vow: “O LORD of hosts, if only you will look on the misery of your servant, and remember me, and not forget your servant, but will give to your servant a male child, then I will set him before you as a nazirite until the day of his death. He shall drink neither wine nor intoxicants, and no razor shall touch his head.”

<sup>12</sup>As she continued praying before the LORD, Eli observed her mouth. <sup>13</sup>Hannah was praying



silently; only her lips moved, but her voice was not heard; therefore Eli thought she was drunk. <sup>14</sup>So Eli said to her, “How long will you make a drunken spectacle of yourself? Put away your wine.” <sup>15</sup>But Hannah answered, “No, my lord, I am a woman deeply troubled; I have drunk neither wine nor strong drink, but I have been pouring out my soul before the LORD. <sup>16</sup>Do not regard your servant as a worthless woman, for I have been speaking out of my great anxiety and vexation all this time.” <sup>17</sup>Then Eli answered, “Go in peace; the God of Israel grant the petition you have made to him.” <sup>18</sup>And she said, “Let your servant find favor in your sight.” Then the woman went to her quarters, ate and drank with her husband, and her countenance was sad no longer.

<sup>19</sup>They rose early in the morning and worshiped before the LORD; then they went back to their house at Ramah. Elkanah knew his wife Hannah, and the LORD remembered her. <sup>20</sup>In due time Hannah conceived and bore a son. She named him Samuel, for she said, “I have asked him of the LORD.”

## Semicontinuous Psalm: 1 Samuel 2:1-10

*My heart exults in the LORD; my strength is exalted in my God. (1 Sa. 2:1)*

<sup>1</sup>My heart exults in the LORD; my strength is exalted | in my God.

My mouth derides my enemies, because I re- | joice in my victory.

<sup>2</sup>**There is no Holy One like the LORD, no | one besides you;  
there is no Rock | like our God.**

<sup>3</sup>Talk no more so very proudly, let not arrogance come | from your mouth;  
for the LORD is a God of knowledge, and by the LORD ac- | tions are weighed.

<sup>4</sup>**The bows of the might- | y are broken,  
but the feeble | gird on strength. R**

<sup>5</sup>Those who were full have hired themselves out for bread, but those who were hungry are | fat with spoil.

The barren has borne seven, but she who has many children | is forlorn.

<sup>6</sup>**The LORD kills and | brings to life;  
the LORD brings down to Sheol and | raises up.**

<sup>7</sup>The LORD makes poor | and makes rich;  
brings low, and al- | so exalts.

<sup>8</sup>**The LORD raises up the poor from the dust; lifting the needy from the ash heap, to make  
them sit with princes and inherit a | seat of honor.**

**For the pillars of the earth are the LORD's, and on them God has | set the world. R**

<sup>9</sup>You, LORD, will guard the feet of your | faithful ones,  
but the wicked shall be cut off in darkness; for not by might does | one prevail.

<sup>10</sup>**The LORD's adversaries shall be shattered; the Most High will thun- | der in heaven.**

**O LORD, you will judge the ends of the earth; you will give strength to your king, and  
exalt the power of | your anointed. R**

## Prayers of Intercession

*The prayers are prepared locally for each occasion. The following examples may be adapted or used as appropriate.*

United into one by the power of the Holy Spirit, let us pray with all God's saints for healing, wholeness, and peace in all the earth.

*A brief silence.*

Holy One, we pray for healing in the church; for forgiveness when we are quick to judge; for mercy when we are slow to love neighbors; for an end to racial divisions on Sunday mornings. Let us pray.

**Have mercy, O God.**

For stars and planets, black holes, and all the wonders of the universe; for astronomers and aerospace engineers; for science teachers and curious students; for the renewal of all creation. Let us pray.

**Have mercy, O God.**

For political refugees and all who seek asylum; for war-torn nations and our global neighbors accustomed to the sound of bombs and gunfire (*especially*); for our national enemies and for our country. Let us pray.

**Have mercy, O God.**

For people living with Alzheimer's disease and Parkinson's disease; for the family, friends, and caregivers who love them; for all who cannot afford medical care when they are sick; for all who mourn and suffer (*especially*). Let us pray.

**Have mercy, O God.**

For new parents and grandparents; for families grieving a miscarriage; for foster parents and homeless youth; for families living with domestic violence; for the newly married, recently divorced, and happily single. Let us pray.

**Have mercy, O God.**

*Here other intercessions may be offered.*

In thanksgiving for all the faithful departed who now sing your glory (*especially*), that our voices might join with theirs in praise today and always. Let us pray.

**Have mercy, O God.**

Into your care, Alpha and Omega, we entrust all for whom we pray. Be with us now and always, through Jesus Christ our Lord.

**Amen.**

## **Offering Prayer**

Merciful God, as grains of wheat scattered upon the hills  
were gathered together to become one bread,  
so let your church be gathered together  
from the ends of the earth into your kingdom,  
for yours is the glory through Jesus Christ, now and forever.

**Amen.**

## **Invitation to Communion**

Goodness is stronger than evil.  
Life is stronger than death.  
Taste the goodness and life of God.

## **Prayer after Communion**

O God, you have called your servants  
to ventures of which we cannot see the ending,  
by paths as yet untrodden,  
through perils unknown.  
Give us faith to go out with good courage,  
not knowing where we go,  
but only that your hand is leading us  
and your love supporting us;  
through Jesus Christ our Lord.

**Amen.**

## **Sending of Communion**

Gracious God, you took the form of a servant,  
offering yourself as food, comfort, and strength  
to a sick and hurting world.  
Anoint with a servant heart  
those who take your word and sacrament  
to our sisters and brothers  
*in their homes/in prisons/in hospitals.*  
Grant grace, mercy, healing, and hope  
to those who feast on your body and blood  
and receive your words of new life.  
May we all recognize that we have a place and a home  
in the body of our Lord Jesus Christ.

**Amen.**

## **Blessing**

The love of God who created you,  
the mercy of ✝ Jesus Christ who died for you,  
and the power of the Holy Spirit who strengthens you,  
keep you at one with all the faithful, living and departed,  
and remain with you now and forever.

**Amen.**

## **Dismissal**

Go in peace. Christ is with you.  
**Thanks be to God.**

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## **Commemorations for the Week**

### **Elizabeth of Hungary**

**Tuesday, November 17, 2015**

Born in Hungary, Elizabeth was betrothed to the son of the Landgrave of Thuringia, and at age four was taken to be raised with him at the Wartburg Castle. Ten years later they were married. She was very generous to the poor, and after her husband's death she lived in cruel hardship until her own death at age twenty-four.

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# WHEN MORNING GILDS THE SKIES

3

Sw. Flute 8', Trem.



Gt. Dulciana



Prepare 00 2454 321

Ped. Soft 16'

Ped. 32, Chorus

2 ¼ minutes

VAN DENMAN THOMPSON

Tune: "Laudes Domini," by J. Barnby

Grazioso ♩ = 76

The musical score is written for a three-part organ setting. It consists of four systems of staves. Each system has three staves: a top staff for the Swell (Flute 8', Trem.), a middle staff for the Great (Dulciana), and a bottom staff for the Pedal (Soft 16'). The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Grazioso' with a quarter note equal to 76 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings like 'pp' (pianissimo) and 'p' (piano). There are also performance instructions like 'Prepare' and 'Ped. 32, Chorus'.



First system of musical notation. The upper staff (treble clef) contains a complex melodic line with many beamed eighth and sixteenth notes, including a flat (b) and a sharp (#). The lower staff (bass clef) contains a simple line with a few notes and rests.



Second system of musical notation. The upper staff (treble clef) continues the melodic line. The lower staff (bass clef) has a few notes and rests. A box labeled "Gt." is present in the lower staff. A circled "F" is above the staff. The tempo marking "a tempo" is above the staff. The dynamic marking "poco rit." is below the staff. The dynamic marking "mp" is below the staff. The instruction "Sw. Add 4' Flute" is above the staff.



Third system of musical notation. The upper staff (treble clef) continues the melodic line. The lower staff (bass clef) has a few notes and rests. A box labeled "Gt. Gamba" is present in the lower staff. The instruction "Sw. Add 4' Flute" is above the staff.



Fourth system of musical notation. The upper staff (treble clef) continues the melodic line. The lower staff (bass clef) has a few notes and rests. The instruction "Sw. Add 4' Flute" is above the staff.

This musical score page contains measures 4 and 5 of a piece. It features a piano accompaniment and a flute part. The piano part is written in treble and bass staves, with the right hand playing a melodic line and the left hand providing harmonic support. The flute part is written in a single staff, with a key signature change to C# indicated by a circled C# symbol. The score includes various musical notations such as notes, rests, and dynamic markings like *poco rit.*, *pp*, and *pppp*. A bracket labeled *8va* indicates an octave shift in the flute part. The page is numbered 5 in the top right corner.

Measures 4 and 5 of the musical score. The piano part is written in treble and bass staves. The flute part is written in a single staff, with a key signature change to C# indicated by a circled C# symbol. The score includes various musical notations such as notes, rests, and dynamic markings like *poco rit.*, *pp*, and *pppp*. A bracket labeled *8va* indicates an octave shift in the flute part.

# CONSOLATION

2 minutes

*flute-obo*  
Sw. Clarinet

(A#) 00 5050 021

Gt. Soft String *cello* (A#) 00 2301 110

Ped. Soft 16', 8' Ped. 31, Chorus

ROBERT GRAHAM

Lento  $\text{♩} = 69$

Sw.  
mp

Gt.  
p

The musical score is written for piano and flute. It begins with a tempo marking of 'Lento' and a quarter note equal to 69 beats per minute. The key signature has one sharp (F#). The score is divided into four systems. The first system shows the piano accompaniment starting with a piano (p) dynamic. The second system continues the piano accompaniment. The third system introduces the 'Sw. Solo Flute' (marked D#) with a melody in the right hand and a supporting bass line. The fourth system introduces the 'Sw. Soft Flute' (marked C#) with a melody in the right hand and a supporting bass line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line with some chromaticism. Dynamics include mp, p, mf, and f.



System 1: Piano accompaniment. The right hand features a melodic line with eighth notes and a slur. The left hand has a bass line with a slur and a fermata. The system concludes with a treble clef on the right.

System 2: Introduction of the Sw. Clarinet. The right hand has a melodic line starting with a circled  $A^\sharp$  and the text "Sw. Clarinet". The left hand has a bass line with a slur and a fermata. The system concludes with a treble clef on the right.

System 3: Continuation of the piano accompaniment. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. The system concludes with a treble clef on the right.

System 4: Continuation of the piano accompaniment. The right hand has a melodic line with a slur and a fermata. The left hand has a bass line with a slur and a fermata. The system concludes with a treble clef on the right.

## THE CITY GATES

4 ½ minutes

Sw. Full with Reeds



Gt. Full, Sw. to Gt.

32 8867 654

Ped. 16', 8', Sw. to Ped.

Ped. 64

MODESTE MOUSSORGSKY

Arr. by Ellen Jane Lorenz

Grandioso  $\text{♩} = 66$ 

The musical score is written for organ and consists of four systems. The first system is marked *ff non legato* and includes a 'Gt.' (Great) organ registration box. The second system continues the texture. The third system is marked *mf* and includes a 'Sw.' (Swell) organ registration box. The fourth system is marked *ff* and includes a 'Gt.' organ registration box. The score features complex organ textures with multiple registrations and dynamic markings.

First system of the musical score. It features a grand staff with treble and bass clefs. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The first measure has a double bar line. The second measure begins with a dynamic marking of *mp* (mezzo-piano) and a circled 'X' symbol, followed by the instruction "Sw. Strings, Trem." (Swing Strings, Tremolo). The music consists of chords and single notes, with a tremolo effect indicated on the strings.

Second system of the musical score. It continues the grand staff notation. The music features chords and single notes. A dynamic marking of *mf* (mezzo-forte) appears in the middle of the system, followed by a crescendo line leading to a dynamic marking of *f* (forte). The system ends with a double bar line.

Slower than at first  $\text{♩} = 56$

Third system of the musical score. It begins with a double bar line. The music is in a key with three flats. The first measure has a dynamic marking of *p* (piano). The second measure has a dynamic marking of *rit.* (ritardando). The third measure has a dynamic marking of *Trem. off* (Tremolo off). The fourth measure has a dynamic marking of *ff* (fortissimo) and a circled 'X' symbol, followed by the instruction "Gt. Add Full Sw." (Guitar Add Full Swing). The music consists of chords and single notes, with a tremolo effect indicated on the strings.

Fourth system of the musical score. It continues the grand staff notation. The music features chords and single notes. The system ends with a double bar line.



First system of musical notation. The top staff (treble clef) contains a melody of eighth and sixteenth notes. The middle staff (bass clef) contains a melody of eighth notes, with a fermata over the final note. The bottom staff (bass clef) contains a single note with a fermata.



Second system of musical notation. The top staff (treble clef) contains a melody of eighth notes. The middle staff (bass clef) contains a melody of eighth notes. The bottom staff (bass clef) contains a single note with a fermata.



Third system of musical notation. The top staff (treble clef) contains a melody of eighth notes. The middle staff (bass clef) contains a melody of eighth notes. The bottom staff (bass clef) contains a single note with a fermata.



Fourth system of musical notation. The top staff (treble clef) contains a melody of eighth notes. The middle staff (bass clef) contains a melody of eighth notes. The bottom staff (bass clef) contains a single note with a fermata. The system concludes with a double bar line and a key signature change to three flats (B-flat, E-flat, A-flat).

## Tempo primo

*f* (A) Sw. Trem.

*molto cresc.*

*p* (K) Sw. Strings

Trem. off

*ff* ☐ Gt. Add Full Sw. 16'8"

8va

8va

First system of musical notation, measures 1-6. The score is written for piano (treble and bass staves) and guitar (single bass staff). The piano part features a melody in the right hand and accompaniment in the left hand. The guitar part is indicated by a single bass staff. The tempo markings *rit.* and *a tempo* are present. The instruction *Gt. to Ped.* is written below the guitar staff.

*rit.* *a tempo*

Gt. to Ped.

Second system of musical notation, measures 7-12. The piano part continues with the melody and accompaniment. The guitar part is indicated by a single bass staff.

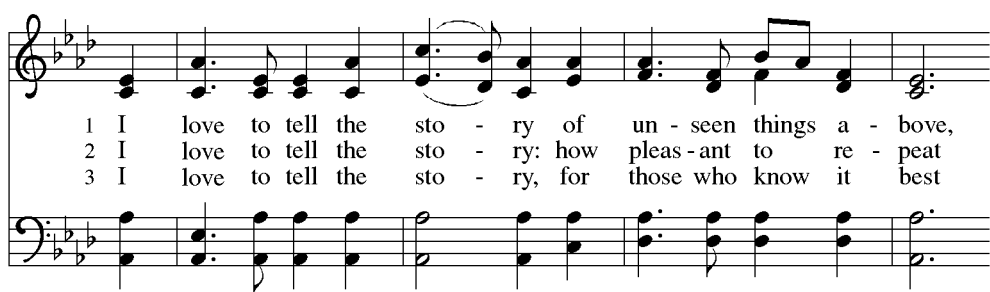
Third system of musical notation, measures 13-18. The piano part continues with the melody and accompaniment. The guitar part is indicated by a single bass staff.

Fourth system of musical notation, measures 19-24. The tempo marking *Molto largo* is present. The piano part features a melody in the right hand and accompaniment in the left hand. The guitar part is indicated by a single bass staff. The instruction *Full Organ* is written above the piano part.

*Molto largo*

*fff* Full Organ

# I Love to Tell the Story



1 I love to tell the sto - ry of un - seen things a - bove,  
2 I love to tell the sto - ry: how pleas - ant to re - peat  
3 I love to tell the sto - ry, for those who know it best



of Je - sus and his glo - ry, of Je - sus and his love.  
what seems, each time I tell it, more won - der - ful - ly sweet!  
seem hun - ger - ing and thirst-ing to hear it like the rest.

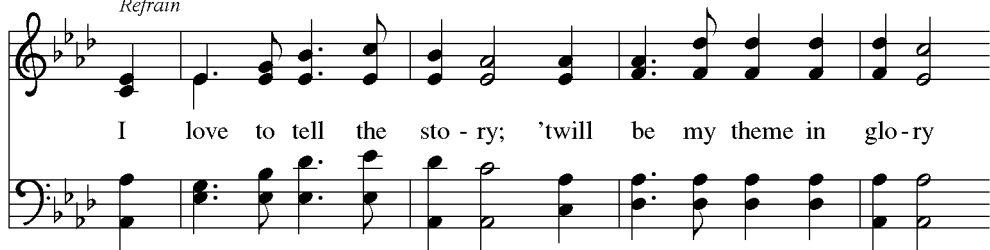


I love to tell the sto - ry, be - cause I know it's true;  
I love to tell the sto - ry, for some have nev - er heard  
And when, in scenes of glo - ry, I sing the new, new song,



it sat - is - fies my long-ings as noth - ing else would do.  
the mes - sage of sal - va - tion from God's own ho - ly word.  
I'll sing the old, old sto - ry that I have loved so long.

## Refrain

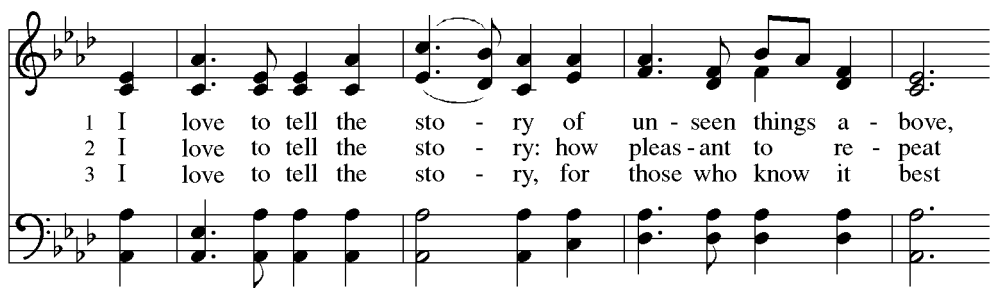


I love to tell the sto - ry; 'twill be my theme in glo - ry



to tell the old, old sto - ry of Je - sus and his love.

# I Love to Tell the Story



1 I love to tell the sto - ry of un - seen things a - bove,  
2 I love to tell the sto - ry: how pleas - ant to re - peat  
3 I love to tell the sto - ry, for those who know it best



of Je - sus and his glo - ry, of Je - sus and his love.  
what seems, each time I tell it, more won - der - ful - ly sweet!  
seem hun - ger - ing and thirst-ing to hear it like the rest.



I love to tell the sto - ry, be - cause I know it's true;  
I love to tell the sto - ry, for some have nev - er heard  
And when, in scenes of glo - ry, I sing the new, new song,



it sat - is - fies my long-ings as noth - ing else would do.  
the mes - sage of sal - va - tion from God's own ho - ly word.  
I'll sing the old, old sto - ry that I have loved so long.



*Refrain*

I love to tell the sto - ry; 'twill be my theme in glo - ry

The first line of the musical score is for the refrain. It consists of a treble and a bass staff, both in 3/4 time and key of B-flat major (two flats). The melody in the treble staff begins with a half note G4, followed by a quarter note A4, then a dotted quarter note Bb4. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are: "I love to tell the sto - ry; 'twill be my theme in glo - ry".

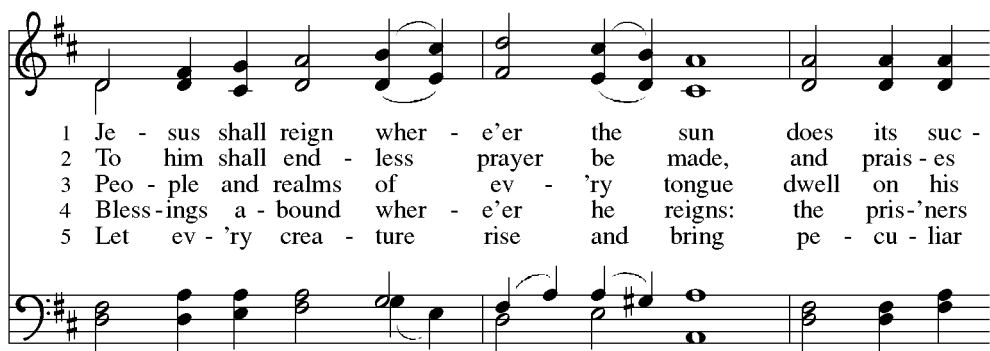
to tell the old, old sto - ry of Je - sus and his love.

The second line of the musical score continues the refrain. It also consists of a treble and a bass staff in the same key and time signature. The melody in the treble staff continues from the first line, ending with a half note G4. The bass staff continues the accompaniment. The lyrics are: "to tell the old, old sto - ry of Je - sus and his love." The line ends with a double bar line.

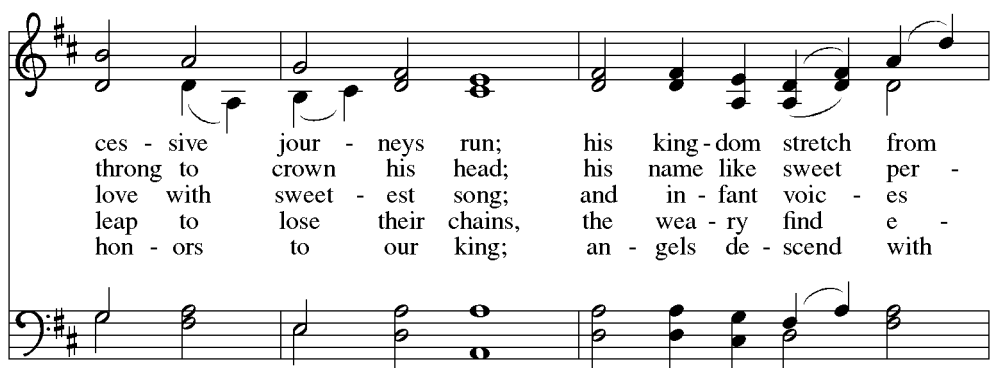
Text: Katherine Hankey, 1834–1911

Music: HANKEY, William E. Fischer, 1849–1936

# Jesus Shall Reign



1 Je - sus shall reign wher - e'er the sun does its suc -  
 2 To him shall end - less prayer be made, and prais - es  
 3 Peo - ple and realms of ev - 'ry tongue dwell on his  
 4 Bless - ings a - bound wher - e'er he reigns: the pris - 'ners  
 5 Let ev - 'ry crea - ture rise and bring pe - cu - liar



ces - sive jour - neys run; his king - dom stretch from  
 throng to crown his head; his name like sweet per -  
 love with sweet - est song; and in - fant voic - es  
 leap to lose their chains, the wea - ry find e -  
 hon - ors to our king; an - gels de - scend with



shore to shore, till moons shall wax and wane no more.  
 fume shall rise with ev - 'ry morn - ing sac - ri - fice.  
 shall pro - claim their ear - ly bless - ings on his name.  
 ter - nal rest, and all who suf - fer want are blest.  
 songs a - gain, and earth re - peat the loud a - men.

## Introduction

Like a fanfare (♩ = c. 132)

The musical score is written for organ in 4/4 time with a key signature of two sharps (F# and C#). It consists of four systems of staves. The first system includes a treble and bass staff for the organ, with a third staff below. The first system is marked with a forte (f) dynamic and a mezzo-forte (mf) dynamic, with a crescendo hairpin. The second system continues the organ accompaniment. The third system also continues the organ accompaniment. The fourth system is marked with a piano (p) dynamic and includes a 'c.f.' (crescendo) marking. The score concludes with a final measure marked 'as beginning'.

Tune: attr. John Hatton, d. 1793

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

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## To Final Stanza

## Interlude

*rit.**a tempo*

## Final Stanza

*rit.*

Big Reed

# JESUS SHALL REIGN WHERE'ER THE SUN

(DUKE STREET)

John Hatton  
Arranged by Frederick Swann

Intro.

The Intro section is written for piano in 4/4 time with a key signature of two sharps (F# and C#). It begins with a forte (f) dynamic. The right hand features a melody with several triplet markings. The left hand provides a bass line with triplets and sustained chords. The section concludes with a final chord in the right hand.

(no rit.)

Stanza 1

The first Stanza begins with a piano introduction marked '(no rit.)'. The right hand plays a triplet of eighth notes. The left hand has a bass line with a 'Ped.' (pedal) marking. The stanza itself consists of a series of chords in the right hand and a corresponding bass line in the left hand, with repeat signs indicating the structure of the verse.

This block continues the musical notation for the first Stanza, showing the progression of chords and the bass line across several measures.

This block shows the final measures of the first Stanza, including a first ending bracket labeled '1.' that leads to a repeat sign.

# Accompaniment

Joyful

*f*

*c.f.*

Opt. coda/Amen

*rit.*

A

men.

## 83 DUKE STREET L.M.

JESUS SHALL REIGN

John Hatton

*Very broad but not slow*

The musical score is written for a voice and piano. The key signature is one sharp (F#), and the time signature is common time (C). The tempo/style marking is "Very broad but not slow". The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano part is marked with a forte (f) dynamic in the first system and a fortissimo (ff) dynamic in the fourth system. The vocal line is marked with a V.5 (Violoncello 5) in the first system. The piano accompaniment features a steady bass line and a more active treble line with chords and moving lines. The score concludes with a double bar line in the fourth system.

V.5

*f*

*ff*

# God Be with You Till We Meet Again

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

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

*Refrain*

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

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

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



## Introduction

First system of the Introduction. The top staff (treble clef) contains a melody of eighth and quarter notes. The middle staff (bass clef) contains a rhythmic accompaniment of eighth-note chords. The bottom staff (bass clef) contains a simple bass line of quarter notes.

Second system of the Introduction. The top staff continues the melody, ending with a half note. The middle staff continues the rhythmic accompaniment. The bottom staff continues the bass line.

Section titled "Adagio". The top staff features a melody with slurs and ties. The middle staff has a bass line with slurs and ties. The bottom staff has a simple bass line. The tempo marking "a tempo" appears above the middle staff, and "rall." appears above the bottom staff.

Tune: William G. Tomer, 1833–1896

Arrangement: Emily Maxson Porter; copyright © 2008 Augsburg Fortress. All rights reserved.

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# Accompaniment

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

## Refrain

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

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

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

# God Be with You Till We Meet Again

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

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

*Refrain*

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

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

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

*"Lamb of God" may be sung.*

S 208

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

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

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

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

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

1 F to Eb

2

3

The first system of the musical score consists of six measures. Measures 1 through 4 are in 3/4 time and feature a key signature of one flat (Bb). Measures 5 and 6 are in 3/4 time with a key signature change to two flats (Bb and Eb). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and phrasing slurs. The first measure of the system is marked with the instruction '1 F to Eb'.

The second system of the musical score consists of three measures, continuing from the first system. It maintains the key signature of two flats (Bb and Eb) and the 3/4 time signature. The notation includes various note values, rests, and phrasing slurs.

# Let Us Break Bread Together

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

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

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

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

## *Refrain*

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

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

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

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

1 E $\flat$  to D

2

Handwritten musical notation for measures 1 and 2. The key signature is two flats (B-flat and E-flat). Measure 1 is marked '1 E $\flat$  to D' and contains a half note E-flat in the treble and a half note D in the bass. Measure 2 is marked '2' and contains a half note E-flat in the treble and a half note D in the bass. Both measures are part of a single melodic line spanning across them.

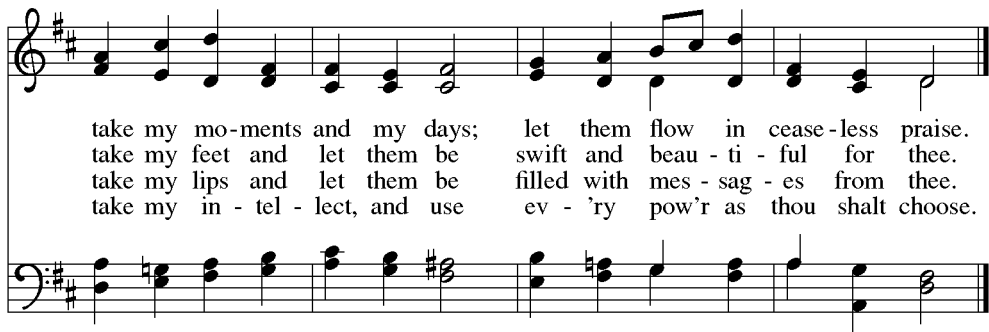
3

Handwritten musical notation for measure 3. The key signature is two flats (B-flat and E-flat). Measure 3 is marked '3' and contains a half note E-flat in the treble and a half note D in the bass. The measure is part of a single melodic line spanning across it.

# Take My Life, That I May Be



1 Take my life, that I may be con - se - crat - ed, Lord, to thee;  
2 Take my hands and let them move at the im - pulse of thy love;  
3 Take my voice and let me sing al - ways, on - ly, for my King;  
4 Take my sil - ver and my gold, not a mite would I with - hold;



take my mo - ments and my days; let them flow in cease - less praise.  
take my feet and let them be swift and beau - ti - ful for thee.  
take my lips and let them be filled with mes - sag - es from thee.  
take my in - tel - lect, and use ev - 'ry pow'r as thou shalt choose.

5 Take my will and make it thine;  
it shall be no longer mine.  
Take my heart, it is thine own;  
it shall be thy royal throne.

6 Take my love; my Lord, I pour  
at thy feet its treasure store;  
take myself, and I will be  
ever, only, all for thee.



1 D to C

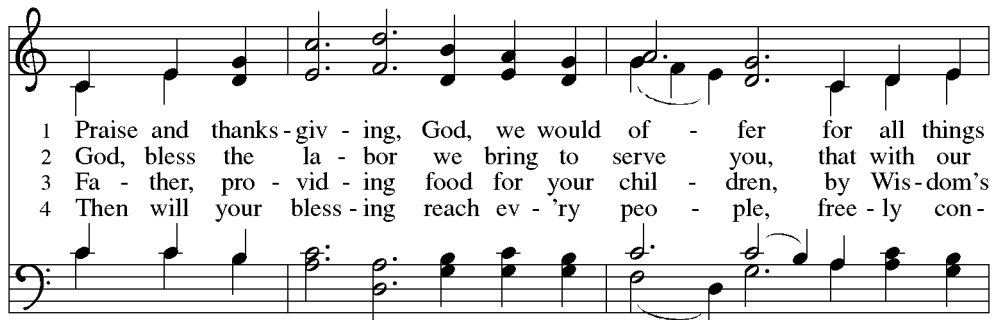
2

First system of musical notation, measures 1 and 2. The key signature is D major (two sharps). The time signature is common time (C). Measure 1 contains a half note D4 in the treble and a half note D3 in the bass, both with a fermata. Measure 2 contains a half note E4 in the treble and a half note E3 in the bass, both with a fermata. The system ends with a double bar line and a final chord of D4 and D3 in parentheses.

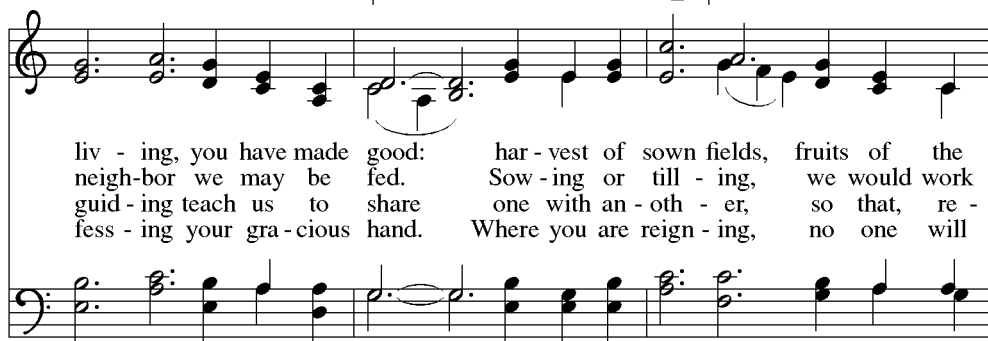
3

Second system of musical notation, measure 3. The key signature is D major (two sharps). The time signature is common time (C). The measure contains a half note D4 in the treble and a half note D3 in the bass, both with a fermata. The system ends with a double bar line.

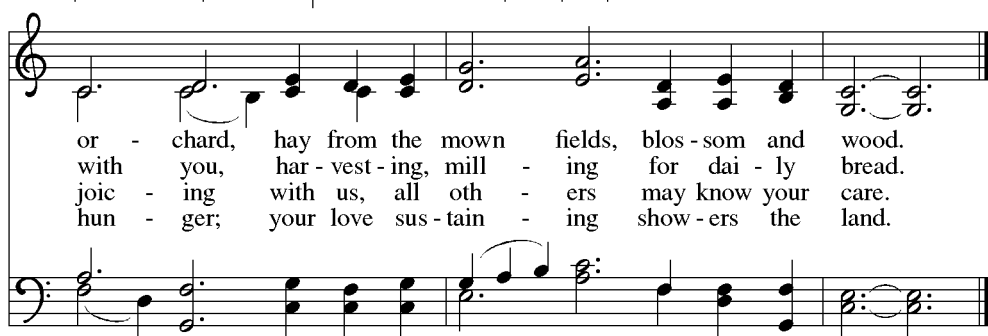
# Praise and Thanksgiving



1 Praise and thanks-giv - ing, God, we would of - fer for all things  
 2 God, bless the la - bor we bring to serve you, that with our  
 3 Fa - ther, pro - vid - ing food for your chil - dren, by Wis-dom's  
 4 Then will your bless - ing reach ev - 'ry peo - ple, free - ly con -



liv - ing, you have made good: har - vest of sown fields, fruits of the  
 neigh - bor we may be fed. Sow - ing or till - ing, we would work  
 guid - ing teach us to share one with an - oth - er, so that, re -  
 fess - ing your gra - cious hand. Where you are reign - ing, no one will



or - chard, hay from the mown fields, blos - som and wood.  
 with you, har - vest - ing, mill - ing for dai - ly bread.  
 joic - ing with us, all oth - ers may know your care.  
 hun - ger; your love sus - tain - ing show - ers the land.

Text: Albert F. Bayly, 1901–1984, alt.  
 Music: BUNESSAN, Gaelic tune; arr. hymnal version  
 Text © Oxford University Press. All rights reserved.  
 Arr. © 2006 Augsburg Fortress.

# We Are Climbing Jacob's Ladder

Arr. Jim Lucas  
(ASCAP)

*a purposeful treasure...*

00

*Tenderly, with warmth; Somewhat Tempo Rubato*

*mp* *no ped.* *with much expression*

*mf* *p* *mf*

*Chorus*  
*a tempo*

*p* *mf* *p* *mf* *p* *mf*

00 *Accomp Track available: 1P0349734T (1 beat of intro. before the pianist enters)*

First system of musical notation. Treble and bass staves. Dynamics: *mp*, *mf*.

Second system of musical notation. Treble and bass staves. Dynamics: *rit.*, *Red.*

Chorus  
A little more movement  
a tempo

Third system of musical notation. Treble and bass staves. Dynamics: *mp*, *mf*, *Red.*, *a little stronger*.

Fourth system of musical notation. Treble and bass staves. Dynamics: *a tempo*, *slight rit.*, *mp*, *Red.*

Fifth system of musical notation. Treble and bass staves. Dynamics: *Red.*, *Red.*, *Red.*, *Red.*, *Red.*

Sixth system of musical notation. Treble and bass staves. Dynamics: *mf*, *cresc.*

Chorus  
Boldly; with strength

First system of musical notation. Treble and bass staves. Dynamics: *f* (forte) and *mf* (mezzo-forte). A crescendo hairpin is shown. A *Red.* (Reduction) bracket spans the first two measures.

Second system of musical notation. Treble and bass staves. Continuation of the Chorus.

Third system of musical notation. Treble and bass staves. Dynamics: *f* (forte). A *dramatic..* marking is present. A *Vamp* instruction is above the staff. A *Red.* (Reduction) bracket spans the last two measures.

Fourth system of musical notation. Treble and bass staves. Continuation of the Chorus.

Fifth system of musical notation. Treble and bass staves. Continuation of the Chorus.

Sixth system of musical notation. Treble and bass staves. Dynamics: *ff* (fortissimo) and *molto rit.* (molto ritardando). A decrescendo hairpin is shown. A *Red.* (Reduction) bracket spans the last two measures.

Chorus  
Broader, with a rich and full sound  
a tempo

First system of musical notation (measures 1-4). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music is in a grand staff. The right hand plays chords, and the left hand plays a moving bass line. Dynamics include *f* (forte) and *Red.* (ritardando).

Second system of musical notation (measures 5-8). The right hand continues with chords, and the left hand has a more active bass line. Dynamics include *f* and *Red.*

Third system of musical notation (measures 9-12). The right hand features some sixteenth-note passages. Dynamics include *f* and *Red.*

Fourth system of musical notation (measures 13-16). Measure 13 has a *poco* marking. Measure 14 is marked *mf*. Measure 15 has a *poco* marking. Measure 16 is marked *mp* and includes the instruction "ad lib with much expression". Measure 17 is marked *mf* and *rit.*. Measure 18 is marked *rit.*. There are *Red.* markings under measures 13, 14, 15, 16, 17, and 18. An *8va* marking is present under measure 14.

Fifth system of musical notation (measures 19-22). Measure 19 is marked *rit.*. Measure 20 is marked *mp*. Measure 21 is marked *a tempo*. Measure 22 is marked *accel.*. There are *Red.* markings under measures 19, 20, 21, and 22.

Sixth system of musical notation (measures 23-26). Measure 23 is marked *molto rit.*. Measure 24 is marked *molto rit.*. Measure 25 is marked *p* (piano). Measure 26 is marked *p*. There are *Red.* markings under measures 23, 24, 25, and 26. An *8va* marking is present under measure 25.

Sunday, November 13-19 | Lectionary 33

Refrain

William Beckstrand

My heart is glad and my spir - it re-joic - es;

*Optional introduction*

my bo - dy shall rest in hope.



- <sup>1</sup> Protect me, O God, for I take ref-<sup>1</sup> uge in you;  
I have said to the LORD,  
“You are my LORD, my good a-<sup>1</sup> bove all other.”
- <sup>2</sup> All my delight is in the godly that are <sup>1</sup> in the land,  
upon those who are noble a-<sup>1</sup> mong the people.
- <sup>3</sup> But those who run after <sup>1</sup> other gods  
shall have their troubles <sup>1</sup> multiplied.
- <sup>4</sup> I will not pour out drink offerings <sup>1</sup> to such gods,  
never take their names up-<sup>1</sup> on my lips. **R**
- <sup>5</sup> O LORD, you are my portion <sup>1</sup> and my cup;  
it is you who up-<sup>1</sup> hold my lot.
- <sup>6</sup> My boundaries enclose a <sup>1</sup> pleasant land;  
indeed, I have a <sup>1</sup> rich inheritance.
- <sup>7</sup> I will bless the LORD who <sup>1</sup> gives me counsel;  
my heart teaches me night <sup>1</sup> after night.
- <sup>8</sup> I have set the LORD al-<sup>1</sup> ways before me;  
because God is at my right hand, I shall <sup>1</sup> not be shaken. **R**
- <sup>9</sup> My heart, therefore, is glad, and my spir-<sup>1</sup> it rejoices;  
my body also shall <sup>1</sup> rest in hope.
- <sup>10</sup> For you will not abandon me <sup>1</sup> to the grave,  
nor let your holy one <sup>1</sup> see the pit.
- <sup>11</sup> You will show me the <sup>1</sup> path of life;  
in your presence there is fullness of joy,  
and in your right hand are pleasures for-<sup>1</sup> evermore. **R**