

**4th Sunday in Advent**

December 20, 2015

**PRELUDE:** *Come, Savior of the Gentiles*

Johann Pachelbel

**WELCOME & ANNOUNCEMENTS**

Page 94 Confession and Forgiveness of Sins

**OPENING HYMN** *"Prepare the Royal Highway"*

Hymn #264

Page 203 Greeting and Kyrie

Page 204 Hymn of Praise *"Glory be to God"*

**PRAYER OF THE DAY:** Stir up your power, Lord Christ, and come. With your abundant grace and might, free us from the sin that binds us, that we may receive you in joy and serve you always, for you live and reign with the Father and the Holy Spirit, one God, now and forever. **Amen.**

**Special Music:** FLC Choir

**1ST READING** Micah 5:2-5a

**PSALM:** Luke 1:46b-55

**2ND READING:** Heb 10:5-10

Page 205 *Gospel Acclamation*

*"Glory to you, O Lord"*

**GOSPEL** Luke 1:39-45

*"Praise to you, O Christ"*

**SERMON:**

**Hymn of the Day:** *"There's a Voice in the Wilderness"*

Hymn #255

Page 104: **Nicene Creed**

Prayers of the People

Sharing of the Peace

**Offering:** *"Mary Did You Know"* Sung by Maridene Johnson and Taylor Strommen

**Offertory:** *"Create in Me"* #186

**OFFERTORY PRAYER**

Page 206 The Great Thanksgiving

Words of Institution

Page 208 **LORD'S PRAYER**

**DISTRIBUTION OF ELEMENTS**

Pg. 208 Lamb of God

#767 *"Lord, Take My Hand and Lead Me"*

#764 *"Have No Fear Little Flock"*

#754 *"Jesus the Very Thought of You"*

**POST COMMUNION PRAYER**

**BLESSING**

**CLOSING HYMN**

*"Fling Wide the Door"*

Hymn #259

Pastor: Go in peace! Serve the Lord!

People: Thanks be to God

**POSTLUDE:** *"Wake, Awake, for Night is Flying"*

Thomas Chesterton

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

# Savior of the Nations, Come

1 Sav - ior of the na - tions, come; vir - gin's son, make here your home.  
2 Not by hu - man flesh and blood, but the mys - tic Breath of God,  
3 Won - drous birth—oh, won - drous child— from his throne, a vir - gin mild!  
4 From God's heart the Sav - ior speeds, back to God his path - way leads;

Mar - vel now, O heav'n and earth: God has cho - sen such a birth.  
was the Word of God made flesh, fruit of wom - an, blos - som fresh.  
Ver - y God, and Mar - y's son, ea - ger now his race to run!  
out to van - quish death's com - mand, back to reign at God's right hand.

5 Now your manger, shining bright,  
hallows night with newborn light.  
Night cannot this light subdue;  
let our faith shine ever new.

6 Praise we sing to Christ the Lord,  
virgin's son, incarnate Word!  
To the holy Trinity  
praise we sing eternally!

*Nun komm, der Heiden Heiland*

# 59. Savior of the Nations, Come

Swell:

Oboe 8'

Principal 4'

JOHANN HEINRICH BUTTSTEDT

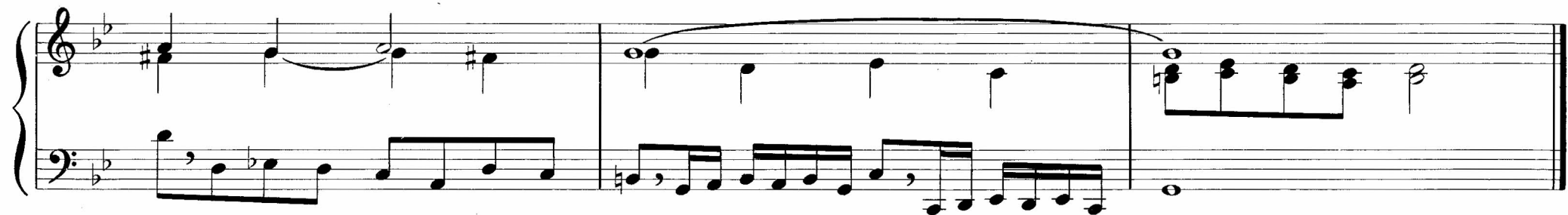
*Andante cantabile*

The first system of musical notation is for the piano accompaniment. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo/mood is marked 'Andante cantabile'. The first measure has a dynamic marking of *mp.* (mezzo-piano). The notation includes various note values, rests, and a crescendo hairpin. A dashed line indicates a transition or swell effect. The system is labeled with 'Sw.' (Swell) above the treble staff and 'Man.' (Manual) below the bass staff.

The second system of musical notation continues the piano accompaniment. It features a grand staff with a treble and bass clef, maintaining the key signature of two flats and common time. The notation includes various note values, rests, and a crescendo hairpin. The system is labeled with 'Sw.' (Swell) above the treble staff and 'Man.' (Manual) below the bass staff.

The third system of musical notation continues the piano accompaniment. It features a grand staff with a treble and bass clef, maintaining the key signature of two flats and common time. The notation includes various note values, rests, and a crescendo hairpin. The system is labeled with 'Sw.' (Swell) above the treble staff and 'Man.' (Manual) below the bass staff.





L. H. 91, 95



## Come, Savior of the Gentiles

Sw. Flutes 8, 4, 2, 2 <sup>2</sup>/<sub>3</sub> ~~Fl~~ ten 4' cong  
Gt. Principals 8, 4, 2  
Ped. Principals 16, 8, 4

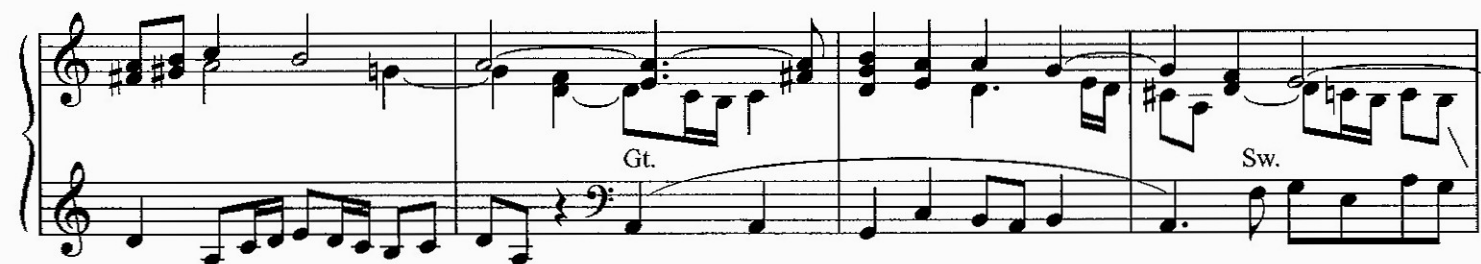
Johann Pachelbel  
Edited by John Weston

Moderato ♩ = 112

*mf* { Sw.



First system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The bottom staff (treble clef) contains a bass line with a long note and a slur. The label "Gt." is positioned above the bottom staff, and "Sw." is positioned above the top staff.



Second system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The bottom staff (treble clef) contains a bass line with a long note and a slur. The label "Gt." is positioned above the bottom staff, and "Sw." is positioned above the top staff.



Third system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The bottom staff (treble clef) contains a bass line with a long note and a slur. The label "Gt." is positioned above the bottom staff, and "Sw." is positioned above the top staff.



Fourth system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The bottom staff (treble clef) contains a bass line with a long note and a slur. The label "Gt." is positioned above the bottom staff, and "Sw." is positioned above the top staff. The dynamic marking *f* is present below the bottom staff.



Fifth system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The bottom staff (treble clef) contains a bass line with a long note and a slur. The label "Gt." is positioned above the bottom staff, and "Sw." is positioned above the top staff.



First system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a triplet. The middle staff (treble clef) contains a rhythmic accompaniment with eighth and sixteenth notes. The bottom staff (bass clef) is empty.



Second system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a triplet. The middle staff (treble clef) contains a rhythmic accompaniment with eighth and sixteenth notes. The bottom staff (bass clef) contains a melodic line with eighth and sixteenth notes, including a triplet. A dynamic marking *f* and the text "Gt." are present in the middle staff.



Third system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a triplet. The middle staff (treble clef) contains a rhythmic accompaniment with eighth and sixteenth notes. The bottom staff (bass clef) contains a melodic line with eighth and sixteenth notes, including a triplet. A dynamic marking *f* and the text "Gt." are present in the middle staff.



Fourth system of musical notation. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes, including a triplet. The middle staff (treble clef) contains a rhythmic accompaniment with eighth and sixteenth notes. The bottom staff (bass clef) contains a melodic line with eighth and sixteenth notes, including a triplet.



First system of musical notation, featuring three staves (treble, middle, and bass). The music is in 2/4 time and includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one sharp (F#).



Second system of musical notation, featuring three staves. The music continues with similar rhythmic patterns. A *cresc.* (crescendo) marking is present in the middle staff.



Third system of musical notation, featuring three staves. The music continues with similar rhythmic patterns. A *ff* (fortissimo) marking is present in the middle staff.



Fourth system of musical notation, featuring three staves. The music continues with similar rhythmic patterns. A *ff* (fortissimo) marking is present in the middle staff, and a *rall.* (rallentando) marking is present in the middle staff.

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
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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

## **Confession and Forgiveness**

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

**Amen.**

Pastor: God of all mercy and consolation, come to the help of your people, turning us from our sin to live for you alone.

Give us the power of your Holy Spirit that we may confess our sin,  
receive your forgiveness,  
and grow into the fullness  
of Jesus Christ, our Savior and Lord.

**Amen.**

*Pastor:*

Let us confess our sin in the presence of God and of one another.

*The assembly kneels or stands. Silence is kept for reflection.*

Most merciful God,

**we confess that we are captive to sin  
and cannot free ourselves.**

**We have sinned against you in thought, word, and deed, by what we have done and by what we have left undone.**

**We have not loved you with  
our whole heart; we have not loved  
our neighbors as ourselves.**

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

In the mercy of almighty God,  
Jesus Christ was given to die for us,  
and for his sake God forgives us all our sins.

As a called and ordained minister of the church of Christ, and by his authority,  
I therefore declare to you  
the entire forgiveness of all your sins,  
in the name of the Father,  
and of the + Son, and of the Holy Spirit.

**Amen.**

## Introduction

Regal

The musical score is written for a Regal instrument in G major (one sharp) and 6/4 time. It consists of two systems of staves. The first system has a treble and bass staff. The treble staff begins with a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. The bass staff begins with a half note G2, followed by a quarter note F2, a half note E2, and a quarter note D2. The second system also has a treble and bass staff. The treble staff begins with a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. The bass staff begins with a half note G2, followed by a quarter note F2, a half note E2, and a quarter note D2. The score concludes with a double bar line.



# Prepare the Royal Highway

1 Pre - pare the roy - al high - way; the King of kings is near!  
 2 God's peo - ple, see him com - ing; your own e - ter - nal king!  
 3 Then fling the gates wide o - pen to greet your prom - ised king!  
 4 His is no earth - ly king - dom; it comes from heav'n a - bove.

Let ev - 'ry hill and val - ley a lev - el road ap - pear!  
 Palm branch-es strew be - fore him! Spread gar - ments! Shout and sing!  
 Your king, yet ev - 'ry na - tion its trib - ute too may bring.  
 His rule is peace and free - dom and jus - tice, truth, and love.

Then greet the King of glo - ry, fore - told in sa - cred sto - ry:  
 God's prom - ise will not fail you! No more shall doubt as - sail you!  
 All lands will bow be - fore him; their voic - es join your sing - ing:  
 So let your praise be sound - ing for kind - ness so a - bound - ing:

*Refrain*

Ho - san - na to the Lord, for he ful - fills God's word!

### Accompaniment 1

The musical score for Accompaniment 1 consists of three systems of piano accompaniment. Each system is written for piano (indicated by a grand staff with a treble and bass clef) in the key of G major (one sharp). The first system contains five measures, the second system contains four measures, and the third system, labeled 'Refrain', contains four measures. The notation includes various chords, single notes, and rests, with some measures featuring repeat signs and fermatas.

Tune: Swedish folk tune, 17th cent.

Arrangement: Anne Krentz Organ; copyright © 2003 Augsburg Fortress. All rights reserved.

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A handwritten musical score for piano, consisting of 8 measures. The key signature is G major (one sharp, F#) and the time signature is 4/4. The notation is written on a grand staff with a treble and bass clef. The piece concludes with a double bar line and repeat dots.

**Measure 1:** Treble clef has a whole note chord of G4 and B4. Bass clef has a whole note chord of G2 and B2.

**Measure 2:** Treble clef has a half note G4 and a half note B4. Bass clef has a half note G2 and a half note B2.

**Measure 3:** Treble clef has a quarter note G4, an eighth note A4, and an eighth note B4. Bass clef has a half note G2 and a half note B2.

**Measure 4:** Treble clef has a half note G4 and a half note B4. Bass clef has a half note G2 and a half note B2.

**Measure 5:** Treble clef has a whole note chord of G4, B4, and D5. Bass clef has a whole note chord of G2, B2, and D3.

**Measure 6:** Treble clef has a whole note chord of G4, B4, and D5. Bass clef has a whole note chord of G2, B2, and D3.

**Measure 7:** Treble clef has a whole note chord of G4, B4, and D5. Bass clef has a whole note chord of G2, B2, and D3.

**Measure 8:** Treble clef has a whole note chord of G4, B4, and D5. Bass clef has a whole note chord of G2, B2, and D3.

## Gathering Song

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

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

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

**And also with you.**

*A Kyrie may be sung.*

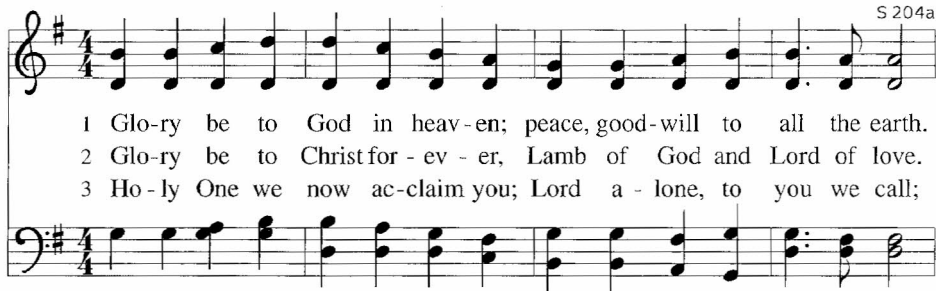
S 203

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

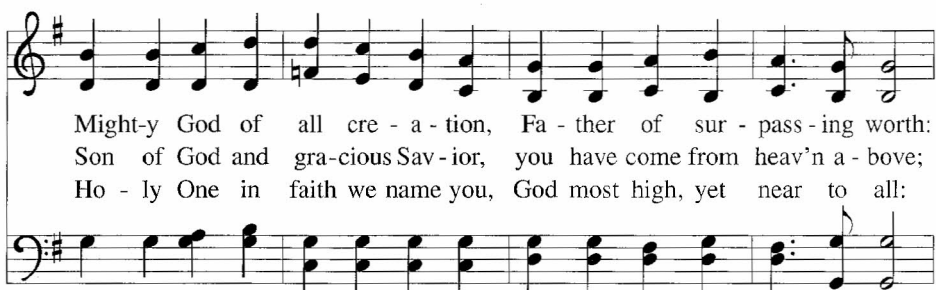
We come to hear your liv - ing word; it saves us from de - spair.  
Pour out your grace and make us whole that new life may be - gin.  
Re - new us with your sav - ing pow'r; cre - ate in us new hearts!

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

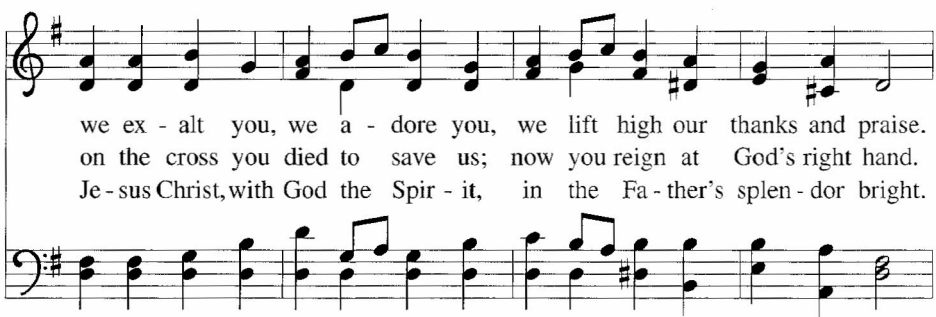
S 204a



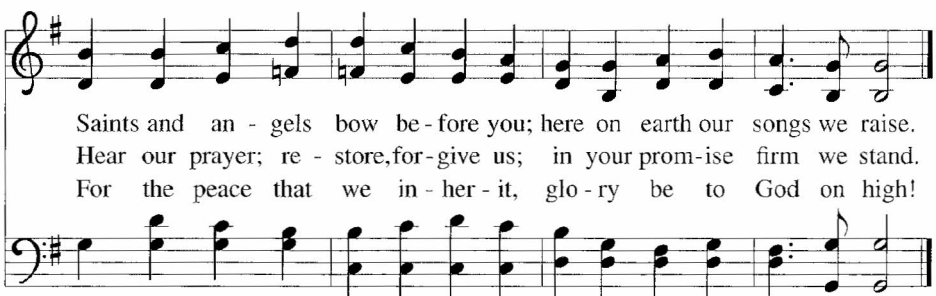
1 Glo-ry be to God in heav-en; peace, good-will to all the earth.  
2 Glo-ry be to Christ for - ev - er, Lamb of God and Lord of love.  
3 Ho - ly One we now ac-claim you; Lord a - lone, to you we call;



Might-y God of all cre - a - tion, Fa - ther of sur - pass - ing worth:  
Son of God and gra-cious Sav - ior, you have come from heav'n a - bove;  
Ho - ly One in faith we name you, God most high, yet near to all:



we ex - alt you, we a - dore you, we lift high our thanks and praise.  
on the cross you died to save us; now you reign at God's right hand.  
Je - sus Christ, with God the Spir - it, in the Fa - ther's splen - dor bright.



Saints and an - gels bow be - fore you; here on earth our songs we raise.  
Hear our prayer; re - store, for - give us; in your prom - ise firm we stand.  
For the peace that we in - her - it, glo - ry be to God on high!

## **PRAYER OF THE DAY**

**Let us pray.**

**Stir up your power, Lord Christ, and come. With your abundant grace and might, free us from the sin that binds us, that we may receive you in joy and serve you always, for you live and reign with the Father and the Holy Spirit, one God, now and forever. Amen.**

Special Music: FLC Choir

### **First Reading:**

#### **Micah 5:2-5a**

<sup>2</sup>But you, O Bethlehem of Ephrathah, who are one of the little clans of Judah, from you shall come forth for me one who is to rule in Israel, whose origin is from of old, from ancient days.

<sup>3</sup>Therefore he shall give them up until the time when she who is in labor has brought forth; then the rest of his kindred shall return to the people of Israel. <sup>4</sup>And he shall stand and feed his flock in the strength of the Lord, in the majesty of the name of the Lord his God. And they shall live secure, for now he shall be great to the ends of the earth; <sup>5a</sup>and he shall be the one of peace.

## Fourth Sunday of Advent

*Refrain*

*Carl Schalk*

The musical score is written for a vocal part and piano accompaniment. The key signature has two flats (B-flat major), and the time signature is 4/4. The vocal line begins with a whole rest in the first measure, followed by a half note G4, a dotted half note A4, and a quarter note B4 in the second measure. The third measure contains a half note C5, a quarter note D5, and a quarter note E5. The fourth measure consists of a whole note F5. The piano accompaniment starts with a whole rest in the first measure. In the second measure, the right hand plays a half note G4 and a half note A4, while the left hand plays a half note G3 and a half note A3. The third measure features a half note C5 in the right hand and a half note G3 in the left hand, with a sixteenth-note triplet of A4-B4-C5 in the right hand. The fourth measure has a whole note F5 in the right hand and a half note G3 in the left hand, with a sixteenth-note triplet of A4-B4-C5 in the right hand. The piece concludes with a double bar line.

You, Lord, have lift-ed up the low - ly.



<sup>46b</sup>My soul proclaims the greatness <sup>1</sup> of the Lord,

<sup>47</sup>my spirit rejoices in <sup>1</sup> God my Savior,

<sup>48</sup>for you, Lord, have looked with favor on your <sup>1</sup> lowly servant.

From this day all generations will <sup>1</sup> call me blessed:

<sup>49</sup>you, the Almighty, have done great <sup>1</sup> things for me  
and holy <sup>1</sup> is your name.

<sup>50</sup>You have mercy on <sup>1</sup> those who fear you,  
from generation to <sup>1</sup> generation. **R**

<sup>51</sup>You have shown strength <sup>1</sup> with your arm  
and scattered the proud in <sup>1</sup> their conceit,

<sup>52</sup>casting down the mighty <sup>1</sup> from their thrones  
and lifting <sup>1</sup> up the lowly.

<sup>53</sup>You have filled the hungry <sup>1</sup> with good things  
and sent the rich <sup>1</sup> away empty.

<sup>54</sup>You have come to the aid of your <sup>1</sup> servant Israel,  
to remember the prom- <sup>1</sup> ise of mercy,

<sup>55</sup>the promise made <sup>1</sup> to our forebears,  
to Abraham and his chil- <sup>1</sup> dren forever. **R**



## **2<sup>nd</sup> Reading: Hebrews 10:5-10**

<sup>5</sup>Consequently, when Christ came into the world, he said, “Sacrifices and offerings you have not desired, but a body you have prepared for me; <sup>6</sup>in burnt offerings and sin offerings you have taken no pleasure.

<sup>7</sup>Then I said, ‘See, God, I have come to do your will, O God’ (in the scroll of the book it is written of me).”

<sup>8</sup>When he said above, “You have neither desired nor taken pleasure in sacrifices and offerings and burnt offerings and sin offerings” (these are offered according to the law), <sup>9</sup>then he added, “See, I have come to do your will.” He abolishes the first in order to establish the second. <sup>10</sup>And it is by God’s will that we have been sanctified through the offering of the body of Jesus Christ once for all.

# Word

## First Reading

*The reading may be announced: A reading from \_\_\_\_\_.*

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

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

## Psalm

*The psalm for the day is sung.*

## Second Reading

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

## Gospel Acclamation

*The assembly stands to welcome the gospel.*

S 205a

Al - le - lu - ia! Lord and Sav - ior: o - pen now your sav - ing word.

Let it burn like fire with - in us; speak un - til our hearts are stirred.

Al - le - lu - ia! Lord, we sing for the good news that you bring.

The Gospel of the Lord according to

**Luke 1:39-45**

**“Glory to you, O Lord”**

<sup>39</sup>In those days Mary set out and went with haste to a Judean town in the hill country, <sup>40</sup>where she entered the house of Zechariah and greeted Elizabeth. <sup>41</sup>When Elizabeth heard Mary’s greeting, the child leaped in her womb.

And Elizabeth was filled with the Holy Spirit <sup>42</sup>and exclaimed with a loud cry, “Blessed are you among women, and blessed is the fruit of your womb. <sup>43</sup>And why has this happened to me, that the mother of my Lord comes to me?

<sup>44</sup>For as soon as I heard the sound of your greeting, the child in my womb leaped for joy. <sup>45</sup>And blessed is she who believed that there would be a fulfillment of what was spoken to her by the Lord.”

The gospel of the Lord.

**Praise to you, O Christ**

Sermon

## Introduction

Andante (♩ = 92)

Sw: Flute 8', Oboe 8'

*mp**molto legato*

Gt: Flute 8'

*p*

Ped: Flutes 16', 8'

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1 There's a voice in the wil-der-ness cry-ing, a  
 2 O Je-ru-sa-lem, her-ald good tid-ings, as-  
 3 But the word of our Sav-ior is faith-ful, the

call from the ways un-trod: Pre-pare in the des-ert a  
 cend to the heights and sing! Pro-claim to a des-o-late  
 arm of our God is strong, who stands in the midst of the

high-way, a high-way for our God!  
 peo-ple the com-ing of their king.  
 na-tions and soon will right the wrong.



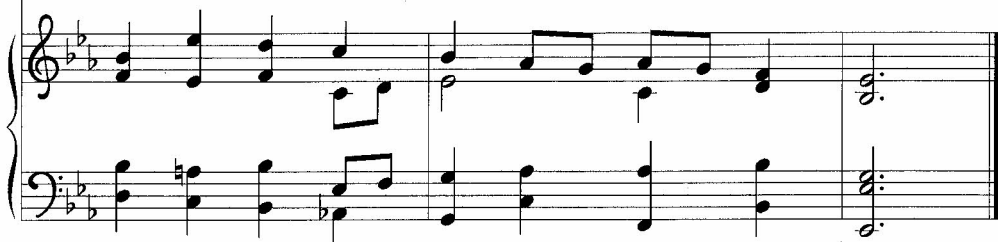
The val - leys shall be ex - alt - ed, the  
Like flow'rs of the field we per - ish, like  
Lord, feed your flock like a shep - herd, the



loft - y hills brought low; make straight all the crook - ed  
grass our works de - cay; the pow'r and the pomp of  
lambs so gent - ly hold; in pas - tures of peace now



plac - es where God, our God, may go!  
na - tions shall pass like a dream a - way.  
lead them, and bring them to your fold.



## Accompaniment

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The bass staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in the treble staff, and the accompaniment is written in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern in the bass line, with some chords and rests. The score is divided into four measures by vertical bar lines.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time and consists of 16 measures. The melody starts with a quarter note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. The accompaniment consists of chords and single notes in the bass. The score is written in a simple, clear style with black ink on a white background.

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 B-flat major (two flats). The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a dotted half note. The accompaniment consists of a steady eighth-note pattern in the left hand, with some chords in the right hand.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The music is in common time. The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves, with the right hand on the upper staff and the left hand on the lower staff. The piano part features a simple harmonic accompaniment with chords and moving lines. The song consists of four measures. The first measure contains the vocal melody and piano accompaniment. The second measure continues the melody and accompaniment. The third measure continues the melody and accompaniment. The fourth measure concludes the phrase with a final chord and a double bar line. The lyrics "The Rose Tree" are written below the vocal line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of two flats (Bb and Eb) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is divided into four measures by vertical bar lines. The first measure starts with a treble clef and a key signature of two flats. The second measure continues the melody. The third measure shows a change in the bass line. The fourth measure ends with a double bar line and repeat dots.

## **Nicene Creed**

**We believe in one God,**  
the Father, the Almighty, maker of heaven and earth, of all that is, seen and unseen.

**We believe in one Lord, Jesus Christ, the only Son of God, eternally begotten of the Father,**  
God from God, Light from Light, true God from true God, begotten, not made,  
of one Being with the Father; through him all things were made.

**For us and for our salvation he came down from heaven,**  
By the power of the Holy Spirit He became incarnate from the virgin Mary  
and was made man.

**For our sake he was crucified under Pontius Pilate;**  
he suffered death and was buried. On the third day he rose again  
in accordance with the scriptures; he ascended into heaven  
and is seated at the right hand of the Father.

**He will come again in glory to judge the living and the dead, and his kingdom will have no end.**

**We believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son,**  
who with the Father and the Son is worshiped and glorified,  
He has spoken through the prophets.

**We believe in one holy catholic and apostolic church.**

**We acknowledge one baptism for the forgiveness of sins.**

**We look for the resurrection of the dead, and the life of the world to come.**

**Amen.**

## **Prayers of the people**

Response after each prayer:

P: Lord, in your mercy,

**C: hear our prayer.**

## **SHARING of THE Peace**

The peace of Christ

be with you always.

**And also with you.**

Offering        ***"Mary Did You Know"** Sung by Maridene Johnson and Taylor Strommen*



# Hymn # 186

## Create in Me a Clean Heart

Richard W. Hillert

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

The first line of the hymn is written in G major (one flat) and 4/4 time. It consists of two staves. The melody is in the treble clef, starting with a quarter rest followed by a quarter note G, then an eighth note A, a quarter note B, an eighth note C, a quarter note D, an eighth note E, a quarter note F, and finally a half note G. The bass line is in the bass clef, starting with a half note G, followed by a half note B, and then a half note D. The lyrics are placed below the treble staff.

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

The second line continues the melody in the treble clef with a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a half note G. The bass line continues with a half note G, a half note B, and a half note D. The lyrics are placed below the treble staff.

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

The third line continues the melody in the treble clef with a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a half note G. The bass line continues with a half note G, a half note B, and a half note D. The lyrics are placed below the treble staff.

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

The fourth line continues the melody in the treble clef with a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a half note G. The bass line continues with a half note G, a half note B, and a half note D. The lyrics are placed below the treble staff.

## Create in Me a Clean Heart

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

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

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

The second system continues the musical score in the same key and time signature. The vocal melody resumes with a quarter note, followed by eighth and quarter notes. The piano accompaniment continues with its eighth-note bass line and chords. The system ends with a double bar line.

**OFFERTORY PRAYER**

**THE GREAT THANKSGIVING**

The Lord be with you.

**And also with you.**

Lift up your hearts.

**We lift them to the Lord.**

Let us give thanks  
to the Lord our God.

**It is right to give  
our thanks and praise.**

It is in deed right, our duty and our joy  
... (*minister continues*) ...  
and join in their unending hymn

*The presiding minister continues:*

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

S 207

Ho - ly, ho - ly, ho - ly Lord, God of pow-er and might,

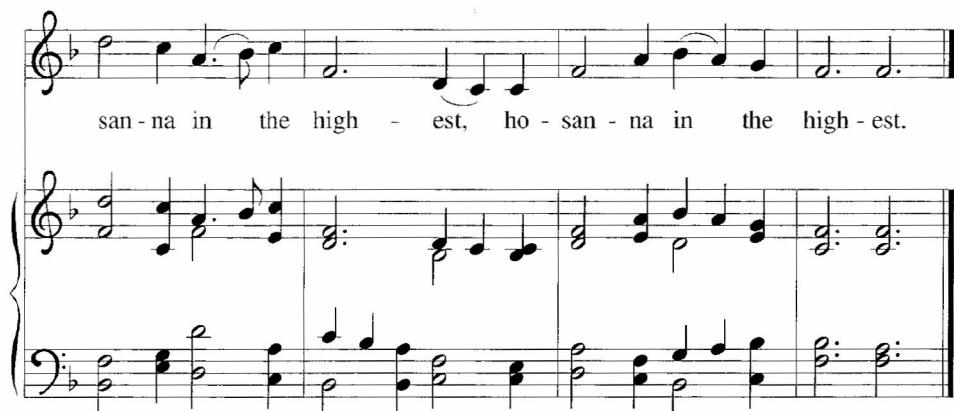
The first system of the musical score is in 6/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "Ho - ly, ho - ly, ho - ly Lord, God of pow-er and might,"

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

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

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

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



*The presiding minister continues, using one of the following or another appropriate form.*

**OR**

I  
You are indeed holy, almighty and  
merciful God. You are most holy,  
and great is the majesty of your glory.

You so loved the world that you gave  
your only Son, so that everyone who  
believes in him may not perish but  
have eternal life.

We give you thanks for his coming  
into the world to fulfill for us your  
holy will and to accomplish all things  
for our salvation.

*Continue on the following page.*

II  
In the night in which he was betrayed,  
our Lord Jesus took bread, and gave  
thanks; broke it, and gave it to his  
disciples, saying: Take and eat; this is  
my body, given for you. Do this for the  
remembrance of me.

Again, after supper, he took the cup,  
gave thanks, and gave it for all to drink,  
saying: This cup is the new covenant  
in my blood, shed for you and for all  
people for the forgiveness of sin.  
Do this for the remembrance of me.

*Continue with the Lord's Prayer (p. 176 [208]).*

## **THE LORD'S PRAYER**

Our Father, who art in heaven, hallowed be thy name, thy Kingdom come, thy will be done, on earth as it is in heaven. Give us this day our daily bread; and forgive us our trespasses, as we forgive those who trespass against us; And lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, forever and ever.

Amen.

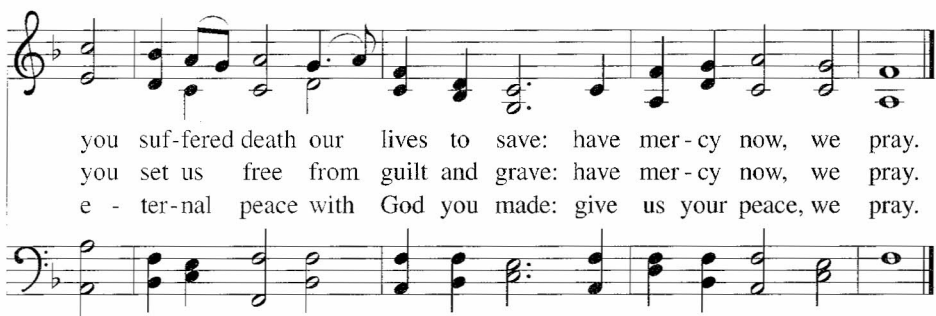
## **Invitation to Communion**

*"Lamb of God" may be sung.*

S 208



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



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

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

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

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

1 F to D

2

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

Piano accompaniment for the first system, marked '1'. It features a grand staff with treble and bass clefs. The right hand plays a melodic line with a slur, and the left hand plays a supporting bass line. The notation includes various note values, rests, and accidentals.



# Lord, Take My Hand and Lead Me

1 Lord, take my hand and lead me up - on life's way;  
2 Lord, when the tem - pest ra - ges, I need not fear;  
3 Lord, when the shad - ows length - en and night has come,

di - rect, pro - tect, and feed me from day to day.  
for you, the Rock of A - ges, are al - ways near.  
I know that you will strength - en my steps toward home,

With - out your grace and fa - vor I go a - stray;  
Close by your side a - bid - ing, I fear no foe,  
then noth - ing can im - pede me, O bless - ed Friend!

so take my hand, O Sav - ior, and lead the way.  
for when your hand is guid - ing, in peace I go.  
So, take my hand and lead me un - to the end.

1 D to E<sup>b</sup>

Musical notation for exercise 1, D to E<sup>b</sup>, in 3/4 time. The key signature is one sharp (F#). The notation consists of two staves. The upper staff begins with a treble clef and contains a series of chords and single notes, including a half note D4, a quarter note E4, and a half note F#4. The lower staff begins with a bass clef and contains a series of chords and single notes, including a half note D3, a quarter note E3, and a half note F#3. The exercise concludes with a double bar line.

2

Musical notation for exercise 2, in 3/4 time. The key signature is one sharp (F#). The notation consists of two staves. The upper staff begins with a treble clef and contains a series of chords and single notes, including a half note D4, a quarter note E4, and a half note F#4. The lower staff begins with a bass clef and contains a series of chords and single notes, including a half note D3, a quarter note E3, and a half note F#3. The exercise concludes with a double bar line.

## Have No Fear, Little Flock

1 Have no fear, lit - tle flock; have no fear, lit - tle  
 2 Have good cheer, lit - tle flock; have good cheer, lit - tle  
 3 Praise the Lord high a - bove; praise the Lord high a -  
 4 Thank - ful hearts raise to God; thank - ful hearts raise to

flock, for the Fa - ther has cho - sen to  
 flock, for the Fa - ther will keep you in  
 bove, for he stoops down to heal you, up -  
 God, for he stays close be - side you, in

give you the king - dom; have no fear, lit - tle flock!  
 his love for - ev - er; have good cheer, lit - tle flock!  
 lift and re - store you; praise the Lord high a - bove!  
 all things works with you; thank - ful hearts raise to God!

1 E<sup>b</sup> to G

2

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

3

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

# Jesus, the Very Thought of You

The image displays a musical score for the hymn 'Jesus, the Very Thought of You'. It features two systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the staves, with four numbered lines of text corresponding to the first system and a concluding paragraph for the second system. The music is written in a simple, accessible style, with block chords and single notes.

1 Je - sus, the ver - y thought of you fills us with sweet de - light;  
2 No voice can sing, no heart can frame, nor can the mind re - call  
3 O Hope of ev - 'ry con - trite soul, O Joy of all the meek,  
4 O Je - sus, be our joy to - day; help us to prize your love;

but sweet-er far your face to view and rest with - in your light.  
a sweet-er sound than your blest name, O Sav - ior of us all!  
how kind you are to those who fall! How good to those who seek!  
grant us at last to hear you say: "Come, share my home a - bove."

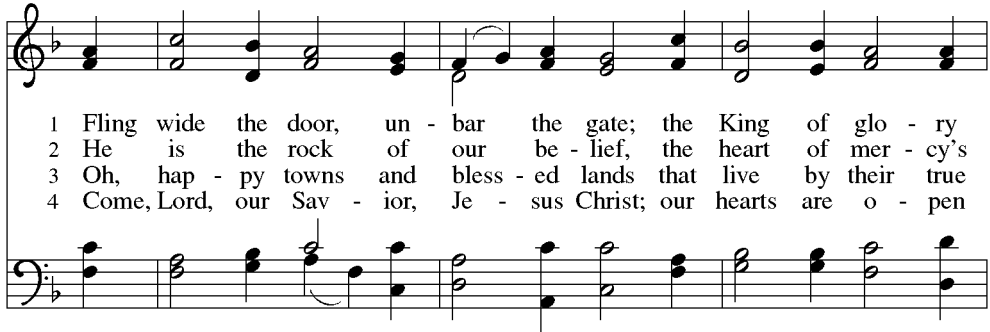
Text: attr. Bernard of Clairvaux, 1091–1153; tr. Edward Caswall, 1814–1878  
Music: ST. AGNES, John B. Dykes, 1823–1876

## Introduction

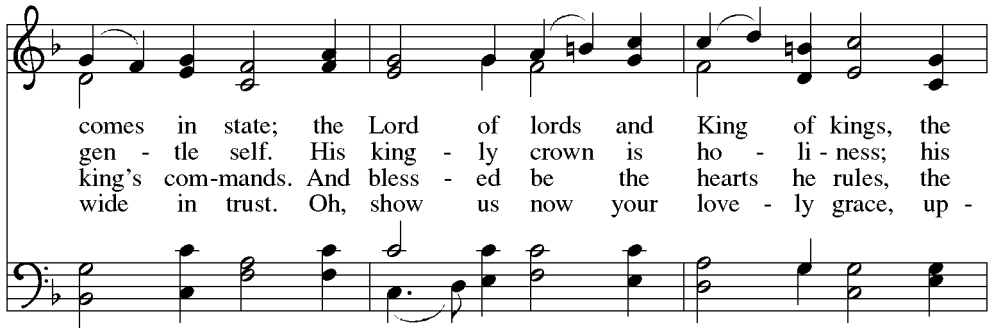
Majestically (♩. = 52)

The musical score is written for piano in 6/4 time, featuring a key signature of one flat (B-flat). The tempo is marked 'Majestically' with a quarter note equal to 52 beats per minute. The introduction consists of 16 measures. The first two measures are in the key of B-flat major, while the remaining measures transition to the key of E-flat major. The melody is primarily composed of half notes and whole notes, with a final cadence in the 16th measure. The bass line provides a steady accompaniment with half notes and whole notes, including some chordal textures in the later measures.

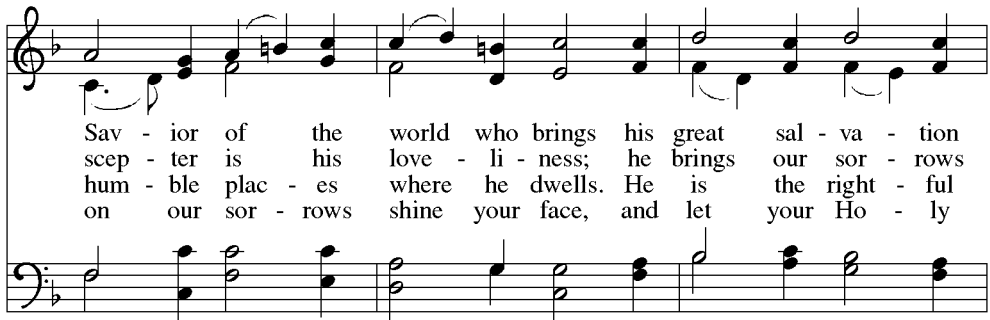
# Fling Wide the Door



1 Fling wide the door, un - bar the gate; the King of glo - ry  
2 He is the rock of our be - lief, the heart of mer - cy's  
3 Oh, hap - py towns and bless - ed lands that live by their true  
4 Come, Lord, our Sav - ior, Je - sus Christ; our hearts are o - pen



comes in state; the Lord of lords and King of kings, the  
gen - tle self. His king - ly crown is ho - li - ness; his  
king's com-mands. And bless - ed be the hearts he rules, the  
wide in trust. Oh, show us now your love - ly grace, up -



Sav - ior of the world who brings his great sal - va - tion  
scap - ter is his love - li - ness; he brings our sor - rows  
hum - ble plac - es where he dwells. He is the right - ful  
on our sor - rows shine your face, and let your Ho - ly

to the earth. So raise a shout of ho - ly mirth and  
 to an end. Now glad - ly praise our king and friend, and  
 Son of bliss who fills our lives and makes us his, cre -  
 Spir - it guide our jour - ney in your grace so wide. We

praise our God and Lord, Cre - a - tor, Spir - it, Word.  
 wor - ship him with song for sav - ing us from wrong.  
 a - tor of the world, our on - ly strength for good.  
 praise your ho - ly name, from age to age the same!

Text: Georg Weissel, 1590–1635; tr. Gracia Grindal, b. 1943

Music: MACHT HOCH DIE TÜR, J. A. Freylinghausen, *Geistreiches Gesangbuch*, 1704; arr. hymnal version

Text © 1978 *Lutheran Book of Worship*, admin. Augsburg Fortress.

Arr. © 2006 Augsburg Fortress.

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## Accompaniment

The image displays a piano accompaniment for a hymn, organized into three systems. Each system consists of a treble staff and a bass staff. The key signature is G major (one sharp, F#) and the time signature is 4/4. The first system shows a melody in the treble staff with chords in the bass. The second system continues the melody with more complex chordal accompaniment. The third system shows a more active bass line with eighth notes and chords in the treble.

Tune: J. A. Freylinghausen, *Geistreiches Gesangbuch*, 1704

Arrangement: Becki Slagle Mayo; copyright © 2003 Augsburg Fortress. All rights reserved.

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## Wake, Awake, for Night Is Flying

Sw. Solo Trumpet  
Gt. Principals 8, 4, 2  
Ped. Principals 16, 8

Thomas Chesterton  
Tune: WACHET AUF  
by Philipp Nicolai

Boldly ♩ = 80

*ff* { Gt.

*rit.*

Sw.

*f a tempo*

Gt.

This system contains three staves. The top staff is for guitar (Gt.) in treble clef, featuring a series of chords and a melodic line. The middle and bottom staves are for piano accompaniment in bass clef, with the middle staff having a treble clef for a short section. The key signature has two flats, and the time signature is 4/4.

Sw.

This system contains three staves. The top staff is for piano accompaniment in treble clef. The middle staff is for guitar (Gt.) in bass clef, featuring a melodic line. The bottom staff is for piano accompaniment in bass clef. The key signature has two flats, and the time signature is 4/4.

Gt.

This system contains three staves. The top staff is for guitar (Gt.) in treble clef, featuring a melodic line. The middle and bottom staves are for piano accompaniment in bass clef. The key signature has two flats, and the time signature is 4/4.

Sw. Gt.

This system contains three staves. The top staff is for piano accompaniment in treble clef, featuring a melodic line. The middle staff is for guitar (Gt.) in bass clef, featuring a melodic line. The bottom staff is for piano accompaniment in bass clef. The key signature has two flats, and the time signature is 4/4.

A little slower ♩ = 72



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a half note chord, and then a quarter note chord. The middle staff is in treble clef and contains a continuous eighth-note melody. The bottom staff is in bass clef and contains a half note chord, followed by a half note chord, and then a half note chord. The word "rit." is written above the middle staff.



The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F-sharp). It begins with a whole rest, followed by a half note chord, and then a quarter note chord. The middle staff is in treble clef and contains a continuous eighth-note melody. The bottom staff is in bass clef and contains a half note chord, followed by a half note chord, and then a half note chord.



The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F-sharp). It begins with a whole rest, followed by a half note chord, and then a quarter note chord. The middle staff is in treble clef and contains a continuous eighth-note melody. The bottom staff is in bass clef and contains a half note chord, followed by a half note chord, and then a half note chord.



The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F-sharp). It begins with a whole rest, followed by a half note chord, and then a quarter note chord. The middle staff is in treble clef and contains a continuous eighth-note melody. The bottom staff is in bass clef and contains a half note chord, followed by a half note chord, and then a half note chord. The word "Sw." is written above the top staff, and the word "rall." is written above the middle staff.