

2nd Sunday in Epiphany

January 17, 2016

PRELUDE: *A Christmas Mosaic*

Thomas Chesterton

WELCOME & ANNOUNCEMENTS

Page 94 Confession and Forgiveness of Sins

OPENING HYMN *"Bright and Glorious is the Sky"*

Hymn #301

Page 203 Greeting and Kyrie

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

PRAYER OF THE DAY: Lord God, source of every blessing, you showed forth your glory and led many to faith by the works of your Son, who brought gladness and salvation to his people. Transform us by the Spirit of his love, that we may find our life together in him, Jesus Christ, our Savior and Lord. **Amen.**

Special Music: FLC Choir

1ST READING Isa 62:1-5

PSALM: 36:5-10

2ND READING: 1 Cor 12:1-11

Page 205 *Gospel Acclamation*

"Glory to you, O Lord"

GOSPEL John 2:1-11

"Praise to you, O Christ"

SERMON:

Hymn of the Day: *"Jesus Calls Us"*

Hymn #696

Page 104: **Nicene Creed**

Prayers of the People

Sharing of the Peace

Offering: *"Sanctuary"*

Lani Smith

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

#315 *"How Good Lord to be Here"*

#314 *"Arise Your Light Has Come"*

#302 *"As With Gladness Men of Old"*

POST COMMUNION PRAYER

BLESSING

CLOSING HYMN

"Songs of Thankfulness and Praise"

Hymn #310

Pastor: Go in peace! Serve the Lord!

People: Thanks be to God

POSTLUDE: *"Voluntary"*

Rex Koury

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

A CHRISTMAS MOSAIC

3 ¼ minutes 27

Sw. Solo Flute 8
Gt. Strings 8, 4
Ped. To balance

THOMAS CHESTERTON

Slowly, with expression ♩ = 56

THE HOLLY AND THE IVY
Trad. English Carol

The musical score is divided into two main sections. The first section, 'THE HOLLY AND THE IVY', is a Trad. English Carol. It begins with a piano introduction for Gt. Strings (8, 4) marked *pp*. The tempo is 'Slowly, with expression' at 56 beats per minute. The score includes a Solo Flute 8 part and a Solo Oboe 8 part. The tempo changes to 'a tempo' and the dynamics to *p* (piano). The second section, 'A BABE IS BORN', is a Trad. English Carol from the 15th century. It begins with a piano introduction for Gt. Flutes (8, 4) marked *pp*. The tempo is 'Lightly' at 96 beats per minute. The score includes a Solo Oboe 8 part and a Solo Flute 8 part. The tempo changes to 'poco rit.' (poco ritardando) and the dynamics to *mf* (mezzo-forte).

pp Gt. *rit.* *ten.* *p* *a tempo*

rit. *pp* Gt. *a tempo*

poco rit. *mf* Gt. Flutes 8, 4

brève

poco rit. *f* *Gt. Add* *a tempo* *Diaps.*

rit.

COVENTRY CAROL *Anon. English, 1591*
Solemnly ♩ = 80

ten.

sub. pp *Sw. Soft Strings*

ten.

ten.

Ped. Light 16, 8

Slowly, with expression $\text{♩} = 56$

ten. *p* Sw. Add Flutes *rit.* *mf* *ten.*

Faster $\text{♩} = 88$ Slowly $\text{♩} = 60$

legato *molto rit.* *pp*

molto rall.

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

**BRIEF ORDER FOR Confession
and Forgiveness**

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

Amen.

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

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

Amen.

Pastor:

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

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

Most merciful God,

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

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

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

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

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

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

Amen.

Introduction

♩ = c. 96

I: Bright Flute

II: Clarinet

mf

tr

p

mf

3

(II)

Tune: Danish, 19th cent.

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A handwritten musical score for piano, consisting of four measures. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The notation is written on a grand staff with a treble and bass clef joined by a brace on the left.

Measure 1: The treble staff begins with a half note D5 (F#4) and a dotted half note F#5. The bass staff begins with a half note D3 (F#2) and a dotted half note F#3. The measure concludes with a quarter note G#4 in the treble and a quarter note G#3 in the bass.

Measure 2: The treble staff contains a half note D5 (F#4) and a dotted half note F#5. The bass staff contains a half note D3 (F#2) and a dotted half note F#3. The measure concludes with a quarter note G#4 in the treble and a quarter note G#3 in the bass.

Measure 3: The treble staff contains a half note D5 (F#4) and a dotted half note F#5. The bass staff contains a half note D3 (F#2) and a dotted half note F#3. The measure concludes with a quarter note G#4 in the treble and a quarter note G#3 in the bass.

Measure 4: The treble staff contains a half note D5 (F#4) and a dotted half note F#5. The bass staff contains a half note D3 (F#2) and a dotted half note F#3. The measure concludes with a quarter note G#4 in the treble and a quarter note G#3 in the bass.

Introduction

Brightly

The musical score is written for piano in 4/4 time, with a key signature of two sharps (F# and C#). It consists of three systems of staves. The first system begins with a treble clef staff containing a melody of eighth and quarter notes, followed by a trill on a half note. The bass clef staff provides a harmonic accompaniment. The second system continues the melody and accompaniment, featuring a trill on a half note in the bass staff. The third system concludes the introduction with a 'rit.' (ritardando) marking and a final chord in the treble staff.

Tune: Danish, 19th cent.


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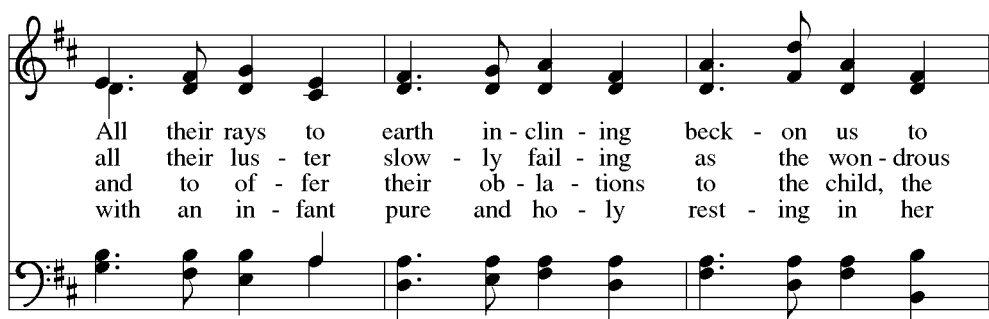
Bright and Glorious Is the Sky



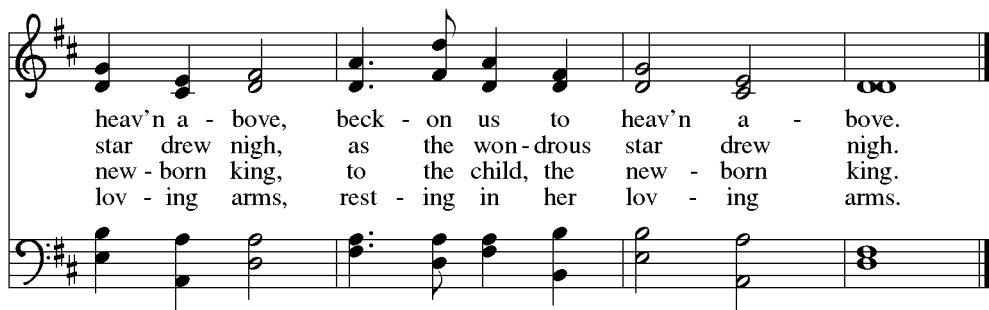
1 Bright and glo - rious is the sky, ra - diant are the
 2 On that ho - ly Christ - mas night through the dark - ness
 3 Sa - ges from the east a - far, when they saw this
 4 Him they found in Beth - le - hem, yet he wore no



heav - ens high where the gold - en stars are shin - ing.
 beamed a light; all the stars a - bove were pal - ing.
 won - drous star, went to find the king of na - tions
 di - a - dem; there they saw a maid - en low - ly



All their rays to earth in - clin - ing beck - on us to
 all their lus - ter slow - ly fail - ing as the won - drous
 and to of - fer their ob - la - tions to the child, the
 with an in - fant pure and ho - ly rest - ing in her



heav'n a - bove, beck - on us to heav'n a - bove.
 star drew nigh, as the won - drous star drew nigh.
 new - born king, to the child, the new - born king.
 lov - ing arms, rest - ing in her lov - ing arms.

5 Guided by the star, they found
 him whose praise the ages sound.
 We too have a star to guide us,
 which forever will provide us
 with the light to find our Lord,
 with the light to find our Lord.

6 And this star, as bright as day,
 that will never lead astray
 with its message so appealing,
 is the Word of God, revealing
 Christ, the way, the truth, the life,
 Christ, the way, the truth, the life.

Accompaniment

First system of piano accompaniment notation. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a forte (*f*) dynamic marking and contains a melodic line with eighth and quarter notes, followed by a series of chords. The middle staff is in bass clef and contains a bass line with half and quarter notes. A bracket labeled "Foundations 8', 4'" spans the first two staves. The bottom staff is also in bass clef and contains a pedal line with half and quarter notes. A marking "Ped: 16', 8'" is placed above this staff.

Second system of piano accompaniment notation. The system consists of three staves. The top staff continues the melodic line from the first system. The middle staff continues the bass line. The bottom staff continues the pedal line.

Third system of piano accompaniment notation. The system consists of three staves. The top staff concludes the melodic line with a final chord. The middle staff concludes the bass line with a final chord. The bottom staff concludes the pedal line with a final chord. The system ends with a double bar line.

Accompaniment 1

The musical score for Accompaniment 1 is written for piano. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The melody in the treble staff begins with a quarter rest, followed by a series of chords and single notes. The bass staff provides a harmonic foundation with chords and single notes, including a prominent bass line in the first measure.

Tune: Danish, 19th cent.

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Accompaniment 2



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.

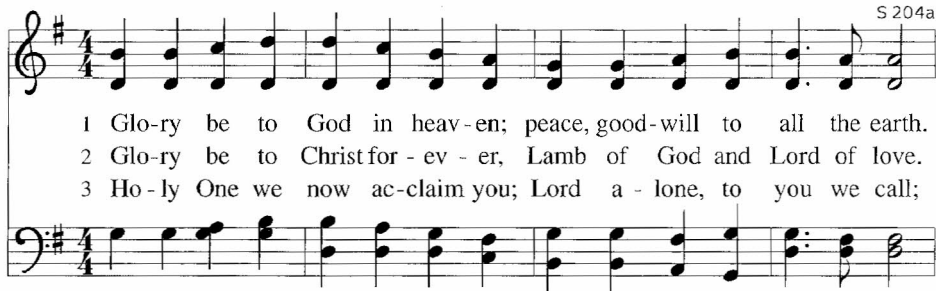
S 203

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.

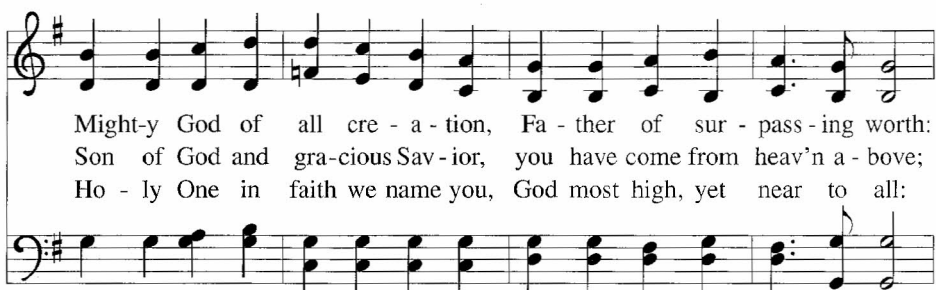
We come to hear your liv - ing word; it saves us from de - spair.
Pour out your grace and make us whole that new life may be - gin.
Re - new us with your sav - ing pow'r; cre - ate in us new hearts!

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

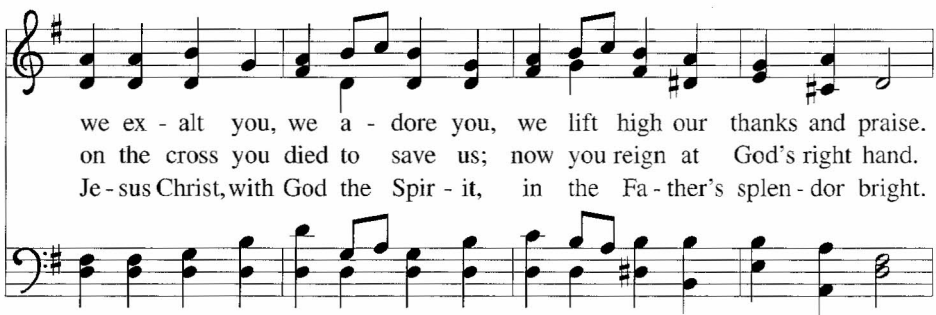
S 204a



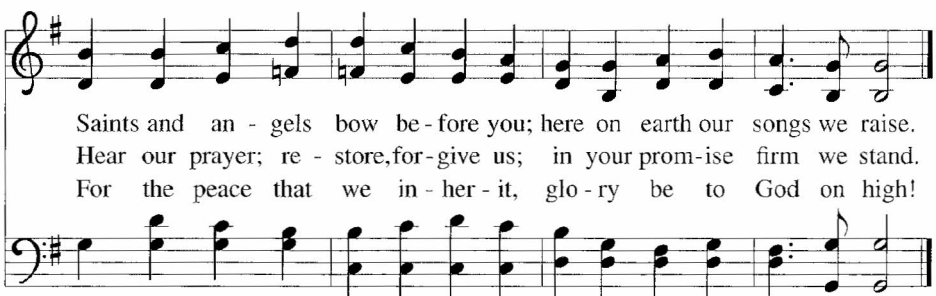
1 Glo-ry be to God in heav-en; peace, good-will to all the earth.
2 Glo-ry be to Christ for - ev - er, Lamb of God and Lord of love.
3 Ho - ly One we now ac-claim you; Lord a - lone, to you we call;



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.

Lord God, source of every blessing, you showed forth your glory and led many to faith by the works of your Son, who brought gladness and salvation to his people. Transform us by the Spirit of his love, that we may find our life together in him, Jesus Christ, our Savior and Lord. Amen.

SPECIAL MUSIC: FLC CHOIR

First Reading:

Isaiah 62:1-5

¹For Zion's sake I will not keep silent, and for Jerusalem's sake I will not rest, until her vindication shines out like the dawn, and her salvation like a burning torch. ²The nations shall see your vindication, and all the kings your glory; and you shall be called by a new name that the mouth of the Lord will give.

³You shall be a crown of beauty in the hand of the Lord, and a royal diadem in the hand of your God.

⁴You shall no more be termed Forsaken, and your land shall no more be termed Desolate; but you shall be called My Delight Is in Her, and your land Married; for the Lord delights in you, and your land shall be married.

⁵For as a young man marries a young woman, so shall your builder marry you, and as the bridegroom rejoices over the bride, so shall your God rejoice over you.

Second Sunday after Epiphany | Lectionary 2

Refrain

Daniel Kallman

C Instrument

We feast up -

on the a - bun-dance of your house, O LORD.



⁵Your love, O LORD, reaches ¹ to the heavens,
and your faithfulness ¹ to the clouds.

⁶Your righteousness is like the strong mountains,
your justice like ¹ the great deep;
you save humankind and ani- ¹ mals, O LORD. **R**

⁷How priceless is your ¹ love, O God!
All people take refuge under the shadow ¹ of your wings.

⁸They feast upon the abundance ¹ of your house;
you give them drink from the river of ¹ your delights.

⁹For with you is the ¹ well of life,
and in your light ¹ we see light.

¹⁰Continue your lovingkindness to ¹ those who know you,
and your favor to those who are ¹ true of heart. **R**

2nd Reading: 1 Corinthians 12:1-11

¹Now concerning spiritual gifts, brothers and sisters, I do not want you to be uninformed. ²You know that when you were pagans, you were enticed and led astray to idols that could not speak. ³Therefore I want you to understand that no one speaking by the Spirit of God ever says “Let Jesus be cursed!” and no one can say “Jesus is Lord” except by the Holy Spirit.

⁴Now there are varieties of gifts, but the same Spirit; ⁵and there are varieties of services, but the same Lord; ⁶and there are varieties of activities, but it is the same God who activates all of them in everyone. ⁷To each is given the manifestation of the Spirit for the common good. ⁸To one is given through the Spirit the utterance of wisdom,

and to another the utterance of knowledge according to the same Spirit, ⁹to another faith by the same Spirit, to another gifts of healing by the one Spirit, ¹⁰to another the working of miracles, to another prophecy, to another the discernment of spirits, to another various kinds of tongues, to another the interpretation of tongues. ¹¹All these are activated by one and the same Spirit, who allots to each one individually just as the Spirit chooses.

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

John 2:1-11

“Glory to you, O Lord”

¹On the third day there was a wedding in Cana of Galilee, and the mother of Jesus was there. ²Jesus and his disciples had also been invited to the wedding. ³When the wine gave out, the mother of Jesus said to him, “They have no wine.”

⁴And Jesus said to her, “Woman, what concern is that to you and to me? My hour has not yet come.”

⁵His mother said to the servants, “Do whatever he tells you.” ⁶Now standing there were six stone water jars for the Jewish rites of purification, each holding twenty or thirty gallons. ⁷Jesus said to them, “Fill the jars with water.”

And they filled them up to the brim. ⁸He said to them, “Now draw some out, and take it to the chief steward.” So they took it. ⁹When the steward tasted the water that had become wine, and did not know where it came from (though the servants who had drawn the water knew), the steward called the bridegroom ¹⁰and said to him, “Everyone serves the good wine first, and then the inferior wine after the guests have become drunk.

But you have kept the good wine until now.” ¹¹Jesus did this, the first of his signs, in Cana of Galilee, and revealed his glory; and his disciples believed in him.

The gospel of the Lord.

Praise to you, O Christ

SERMON

Introduction

II Voix celeste *mp legato* *cresc.* *mf* *dim.* *mp*

Ped: 16', 8'

The introduction features a piano accompaniment in 3/4 time with a key signature of one sharp (F#). The right hand plays a melodic line with a crescendo, while the left hand provides a harmonic accompaniment. The piece concludes with a mezzo-forte (mp) dynamic.

I: Oboe *p* (II) *mp*

The first system of the main piece begins with a piano (p) dynamic. The right hand plays a melodic line, and the left hand provides a harmonic accompaniment. The piece concludes with a mezzo-forte (mp) dynamic.

II *pp*

The second system of the main piece continues the melodic and harmonic development. The piece concludes with a pianissimo (pp) dynamic.

Tune: William H. Jude, 1851-1922

Arrangement: James D. Holloway; copyright © 2007 Augsburg Fortress. All rights reserved.

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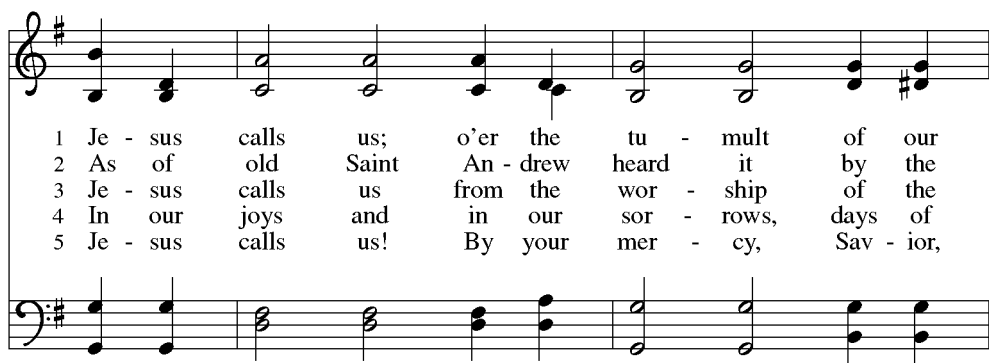
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Introduction

The musical score is written for piano and consists of four systems of music. Each system is written for a grand staff (treble and bass clef). The key signature is one sharp (F#), and the time signature is 3/4. The music is characterized by frequent triplets, indicated by a '3' over a bracket. The first system contains 8 measures, the second 8 measures, the third 8 measures, and the fourth 4 measures. The piece concludes with a final chord in the fourth system.

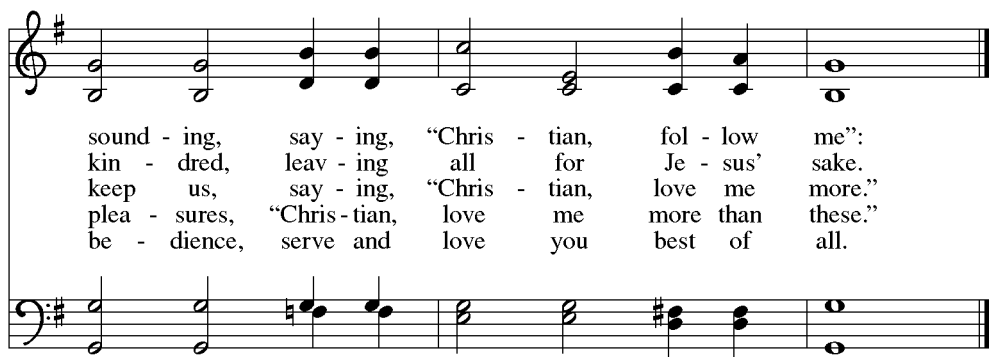
Jesus Calls Us; o'er the Tumult



1 Je - sus calls us; o'er the tu - mult of our
 2 As of old Saint An - drew heard it by the
 3 Je - sus calls us from the wor - ship of the
 4 In our joys and in our sor - rows, days of
 5 Je - sus calls us! By your mer - cy, Sav - ior,



life's wild, rest - less sea, day by day his clear voice
 Gal - i - le - an lake, turned from home and toil and
 vain world's gold - en store, from each i - dol that would
 toil and hours of ease, still he calls, in cares and
 may we hear your call, give our hearts to your o -



sound - ing, say - ing, "Chris - tian, fol - low me":
 kin - dred, leav - ing all for Je - sus' sake.
 keep us, say - ing, "Chris - tian, love me more."
 plea - sures, "Chris - tian, love me more than these."
 be - dience, serve and love you best of all.

Accompaniment

Principals 8', 4'

mf

The first system of the accompaniment consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains five measures of music, featuring a mix of eighth and quarter notes, with some measures containing beamed eighth notes. The middle staff is in bass clef and contains five measures of music, primarily consisting of quarter and eighth notes. The bottom staff is also in bass clef and contains five measures of music, mostly quarter notes. A bracket on the left side of the middle and bottom staves indicates they are for 'Principals 8', 4'' and the dynamic marking *mf* is placed below the middle staff.

The second system of the accompaniment also consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music, ending with a double bar line. The middle staff is in bass clef and contains four measures of music, ending with a double bar line. The bottom staff is also in bass clef and contains four measures of music, ending with a double bar line. The notation continues the patterns established in the first system.

Accompaniment 1



Tune: William H. Jude, 1851–1922

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Accompagniment 2

The musical score is written for piano accompaniment in G major (one sharp) and 4/4 time. It consists of two systems of music, each with a treble and bass staff joined by a brace. The first system spans 8 measures. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a steady accompaniment with eighth notes. The second system also spans 8 measures, continuing the melodic and harmonic progression. The piece concludes with a final whole note chord in the treble staff and a half note in the bass staff.

Accompaniment 3

Measures 1-8 of Accompaniment 3. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody consists of eighth and sixteenth notes, often grouped in triplets. The bass line is primarily composed of eighth notes, also frequently in triplets. Measure 7 includes a repeat sign in the right hand. Measure 8 ends with a repeat sign in the right hand.

Coda

Measures 9-12 of the Coda section. The score continues in G major and 3/4 time. Measures 9 and 10 feature a melody in the right hand with eighth notes and triplets, and a bass line with eighth notes. Measure 11 includes a *rit.* (ritardando) marking. Measure 12 concludes with a final chord in the right hand marked *8va* (octave) and a sustained bass line in the left hand.

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*

The Sanctuary Of Prayer

2 minutes

Sw. Light Strings 8 and 4
Gt. Chimes or Solo Flute
Ped. Light 16 and 8

LANI SMITH

Quietly ♩ = 76

First system of musical notation. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Quietly' with a quarter note equal to 76 beats per minute. The music is written for three staves: a grand staff (treble and bass clef) and a single bass staff. The grand staff has a 'p' (piano) dynamic marking and the word 'Chimes' written above the treble staff. The single bass staff has a 'Sw.' (swell) marking. The first four measures are rests for all parts. In the fifth measure, the treble staff begins with a half note chord (B-flat and E-flat), and the single bass staff begins with a half note chord (B-flat and E-flat). The bass staff continues with a series of half notes: B-flat, E-flat, B-flat, E-flat, B-flat, E-flat, B-flat, E-flat.

Second system of musical notation. The grand staff continues with a 'cresc.' (crescendo) marking. The single bass staff continues with half notes. The grand staff has a 'mp' (mezzo-piano) dynamic marking and the word 'Chimes' written above the treble staff. The single bass staff has a 'dim.' (diminuendo) marking. The system ends with a 'p' (piano) dynamic marking and the word 'Sw.' (swell) written above the single bass staff. The first four measures of the system are rests for all parts. In the fifth measure, the treble staff begins with a half note chord (B-flat and E-flat), and the single bass staff begins with a half note chord (B-flat and E-flat). The bass staff continues with a series of half notes: B-flat, E-flat, B-flat, E-flat, B-flat, E-flat, B-flat, E-flat.

Third system of musical notation. The grand staff continues with a 'Chimes' marking. The single bass staff continues with half notes. The system ends with a 'Chimes' marking. The first four measures of the system are rests for all parts. In the fifth measure, the treble staff begins with a half note chord (B-flat and E-flat), and the single bass staff begins with a half note chord (B-flat and E-flat). The bass staff continues with a series of half notes: B-flat, E-flat, B-flat, E-flat, B-flat, E-flat, B-flat, E-flat.

Sw. *cresc.* *mp* Chimes *dim.*

This system features three staves. The top staff has a treble clef and a key signature of two flats. It begins with a whole note chord marked 'Sw.' (Swell), followed by a half note chord marked 'cresc.' (crescendo), and then a half note chord marked 'mp' (mezzo-piano) with 'Chimes' written below it. The system concludes with a half note chord marked 'dim.' (diminuendo). The middle staff has a treble clef and contains a half note melody. The bottom staff has a bass clef and contains a half note melody.

p Sw. *cresc.* *mf* Chimes

This system features three staves. The top staff has a treble clef and a key signature of two flats. It begins with a half note chord marked 'p' (piano), followed by a half note chord marked 'Sw.' (Swell), then a half note chord marked 'cresc.' (crescendo), and finally a half note chord marked 'mf' (mezzo-forte) with 'Chimes' written below it. The middle staff has a treble clef and contains a half note melody. The bottom staff has a bass clef and contains a half note melody.

dim. *p* Sw. *cresc.* *mp* Chimes

This system features three staves. The top staff has a treble clef and a key signature of two flats. It begins with a half note chord marked 'dim.' (diminuendo), followed by a half note chord marked 'p' (piano), then a half note chord marked 'Sw.' (Swell), then a half note chord marked 'cresc.' (crescendo), and finally a half note chord marked 'mp' (mezzo-piano) with 'Chimes' written below it. The middle staff has a treble clef and contains a half note melody. The bottom staff has a bass clef and contains a half note melody.

dim. e rit. *pp*

This system features three staves. The top staff has a treble clef and a key signature of two flats. It begins with a half note chord marked 'dim. e rit.' (diminuendo e ritardando), followed by a half note chord marked 'pp' (pianissimo). The middle staff has a treble clef and contains a half note melody. The bottom staff has a bass clef and contains a half note melody.

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 ending with a half note G. The bass line is in the bass clef, starting with a half note G, then a half note B, and ending with a half note D. A slur covers the first two measures of the bass line.

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

The second line continues the melody in the treble clef with a quarter note G, an eighth note A, a quarter note B, an eighth note C, a quarter note D, an eighth note E, a quarter note F, and ending with a half note G. The bass line continues with a half note G, a half note B, and ending with a half note D. A slur covers the first two measures of the bass line.

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

The third line continues the melody in the treble clef with a quarter note G, an eighth note A, a quarter note B, an eighth note C, a quarter note D, an eighth note E, a quarter note F, and ending with a half note G. The bass line continues with a half note G, a half note B, and ending with a half note D. A slur covers the first two measures of the bass line.

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

The fourth line continues the melody in the treble clef with a quarter note G, an eighth note A, a quarter note B, an eighth note C, a quarter note D, an eighth note E, a quarter note F, and ending with a half note G. The bass line continues with a half note G, a half note B, and ending with a half note D. A slur covers the first two measures of the bass line.

Create in Me a Clean Heart

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

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

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

The second system continues the musical score in 2/4 time. The vocal melody in the treble clef includes a quarter rest before the final notes. The piano accompaniment in the bass clef provides harmonic support with chords and moving lines. The system ends with a double bar line.

OFFERTORY PRAYER

THE GREAT THANKSGIVING

The Lord be with you.

And also with you.

Lift up your hearts.

We lift them to the Lord.

Let us give thanks
to the Lord our God.

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

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

The presiding minister continues:

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

S 207

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

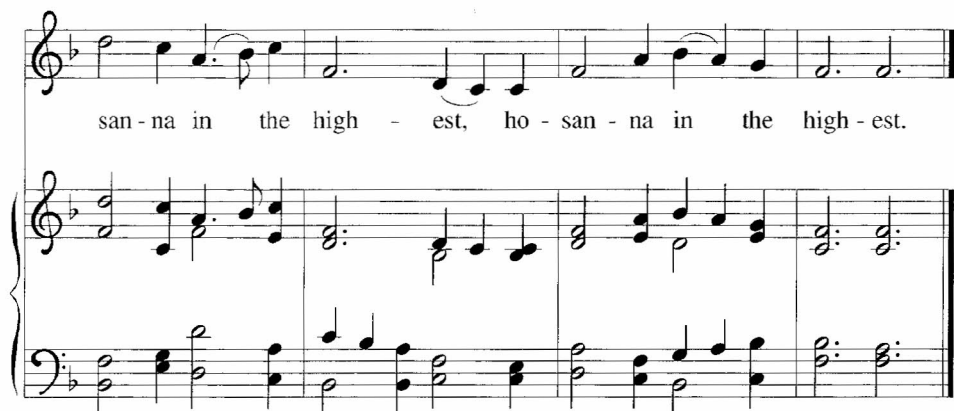
The first system of the musical score is in 6/4 time and B-flat major. It features a vocal melody on a single staff and a piano accompaniment on grand staff (treble and bass staves). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note Bb4, and continues with a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody.

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

The second system continues the hymn. The vocal melody has a more active eighth-note pattern. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The system concludes with a double bar line.

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

The third system continues the hymn. The vocal melody is primarily composed of quarter and half notes. The piano accompaniment maintains the same harmonic and rhythmic style as the previous systems, with a consistent bass line and chordal accompaniment. The system ends with a double bar line.



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

OR

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

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

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

Continue on the following page.

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

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

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

THE LORD'S PRAYER

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

Amen.

Invitation to Communion

"Lamb of God" may be sung.

S 208

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

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

Assembly song and other music may accompany the communion.

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

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

1 F to 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 consists of a grand staff with a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The notation includes various note values, rests, and accidentals. The piece concludes with a double bar line and a fermata over the final notes.

How Good, Lord, to Be Here!

1 How good, Lord, to be here! Your glo - ry fills the night;
2 How good, Lord, to be here, your beau - ty to be - hold
3 Ful - fill - er of the past and hope of things to be,
4 Be - fore we taste of death, we see your king - dom come;
5 How good, Lord, to be here! Yet we may not re - main;

The first system of music consists of a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are aligned with the notes, with line numbers 1 through 5 on the left.

your face and gar - ments, like the sun, shine with un - bor - rowed light.
where Mo - ses and E - li - jah stand, your mes - sen - gers of old.
we hail your bod - y glo - ri - fied and our re - demp - tion see.
we long to hold the vi - sion bright and make this hill our home.
but since you bid us leave the mount, come with us to the plain.

The second system of music continues the melody and accompaniment from the first system. It ends with a double bar line. The lyrics continue from the previous system.

Text: Joseph A. Robinson, 1858-1933, alt.

Music: POTSDAM, W. Mercer, *The Church Psalter and Hymn Book*, 1854

Arise, Your Light Has Come!

1 A - rise, your light has come! The Spir - it's call o - bey;
2 A - rise, your light has come! Fling wide the pris - on door;
3 A - rise, your light has come! All you in sor - row born,
4 A - rise, your light has come! The moun - tains burst in song!

The first system of the musical score features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the staves, with four different vocal parts indicated by numbers 1 through 4.

show forth the glo - ry of your God which shines on you to - day.
pro - claim the cap - tive's lib - er - ty, good tid - ings to the poor.
bind up the bro - ken - heart - ed ones and com - fort those who mourn.
Rise up like ea - gles on the wing, God's pow'r will make us strong.

The second system of the musical score continues the melody and accompaniment from the first system. The lyrics are written below the staves, with four different vocal parts indicated by numbers 1 through 4.

Text: Ruth Duck, b. 1947

Music: FESTAL SONG, William H. Walter, 1825-1893

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1 A to G

First system of music, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is written for two staves. A slur covers the first four measures. The melody in the upper staff consists of quarter notes: A4, B4, C#5, B4, A4, G4, F#4, E4. The bass line in the lower staff consists of half notes: A3, G2, F#2, E2, D2, C#2, B1, A1.

2

Second system of music, measures 5-8. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music is written for two staves. A slur covers the first four measures. The melody in the upper staff consists of quarter notes: D4, C#4, B3, A3, G3, F#3, E3, D3. The bass line in the lower staff consists of half notes: G2, F#2, E2, D2, C#2, B1, A1, G1.

As with Gladness Men of Old

1 As with glad - ness men of old did the guid - ing star be - hold;
 2 As with joy - ful steps they sped, Sav - ior, to thy low - ly bed,
 3 As they of - fered gifts most rare at thy cra - dle, rude and bare,
 4 Ho - ly Je - sus, ev - 'ry day keep us in the nar - row way;
 5 In the heav'n - ly coun - try bright need they no cre - a - ted light;

as with joy they hailed its light, lead - ing on - ward, beam - ing bright;
 there to bend the knee be - fore thee, whom heav'n and earth a - dore;
 so may we with ho - ly joy, pure and free from sin's al - loy,
 and when earth - ly things are past, bring our ran - somed souls at last
 thou its light, its joy, its crown, thou its sun which goes not down;

so, most gra - cious Lord, may we ev - er - more be led by thee.
 so may we with will - ing feet ev - er seek thy mer - cy seat.
 all our cost - liest trea - sures bring, Christ, to thee, our heav'n - ly king.
 where they need no star to guide, where no clouds thy glo - ry hide.
 there for - ev - er may we sing al - le - lu - ias to our king.

Introduction

The musical score is written for organ and consists of three systems. Each system has three staves: a treble staff, a grand staff (treble and bass), and a separate bass staff. The key signature is D major (two sharps) and the time signature is 4/4. The first system begins with a rest in the treble staff, followed by a melody in the grand staff's treble staff starting on G4. The grand staff's bass staff and the separate bass staff play a rhythmic accompaniment of eighth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). The second system continues the melody and accompaniment, with a *mf* dynamic marking. The third system features a more complex chordal texture in the treble staff and a melodic line in the grand staff's treble staff, with a *f* dynamic marking.

Tune: Jakob Hintze, 1622–1702

Arrangement: Frederick Frahm; copyright © 2007 Augsburg Fortress. All rights reserved.

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First system of musical notation. The top staff (treble clef) contains a complex melodic line with many beamed sixteenth and thirty-second notes. The middle staff (bass clef) contains a melodic line with eighth and quarter notes, marked with a mezzo-forte (*mf*) dynamic. The bottom staff (bass clef) contains a simple bass line with quarter and eighth notes.

Second system of musical notation. The top staff (treble clef) continues the complex melodic line with beamed sixteenth and thirty-second notes. The middle staff (bass clef) continues the melodic line with eighth and quarter notes. The bottom staff (bass clef) contains a simple bass line with quarter and eighth notes.

Third system of musical notation. The top staff (treble clef) contains a melodic line with quarter and eighth notes, marked with a forte (*f*) dynamic. The middle staff (bass clef) contains a complex accompaniment of beamed sixteenth notes. The bottom staff (bass clef) contains a simple bass line with quarter and eighth notes.

Fourth system of musical notation. The top staff (treble clef) contains a melodic line with quarter and eighth notes. The middle staff (bass clef) contains a complex accompaniment of beamed sixteenth notes. The bottom staff (bass clef) contains a simple bass line with quarter and eighth notes.

Songs of Thankfulness and Praise

310

SALZBURG

Introduction



Tune: Jakob Hintze, 1622–1702


Arrangement: Timothy Shaw; copyright © 2007 Augsburg Fortress. All rights reserved.

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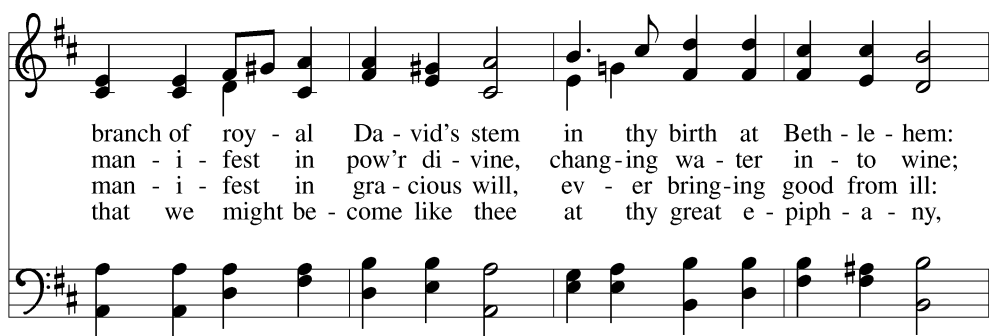
Songs of Thankfulness and Praise




1 Songs of thank-ful - ness and praise, Je - sus, Lord, to thee we raise;
 2 Man - i - fest at Jor - dan's stream, proph-et, priest, and king su - preme;
 3 Man - i - fest in mak - ing whole weak-ened bod - y, faint-ing soul;
 4 Grant us grace to see thee, Lord, pres - ent in thy ho - ly word;



man - i - fest - ed by the star to the sa - ges from a - far,
 and at Ca - na wed - ding guest in thy God-head man - i - fest;
 man - i - fest in val - iant fight, quell-ing all the dev - il's might;
 grace to im - i - tate thee now and be pure, as pure art thou;



branch of roy - al Da - vid's stem in thy birth at Beth - le - hem:
 man - i - fest in pow'r di - vine, chang-ing wa - ter in - to wine;
 man - i - fest in gra - cious will, ev - er bring-ing good from ill:
 that we might be - come like thee at thy great e - piph - a - ny,



an - thems be to thee ad-dressed,
 an - thems be to thee ad-dressed, God in flesh made man - i - fest.
 an - thems be to thee ad-dressed,
 and may praise thee, ev - er blest,

Text: Christopher Wordsworth, 1807–1885, alt.

Music: SALZBURG, Jakob Hintze, 1622–1702; arr. Johann Sebastian Bach, 1685–1750

Accompaniment

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5; a dotted quarter note G4 followed by an eighth note F#4; a quarter note G4, a quarter note A4, and a quarter note B4; and a quarter note C5, a quarter note B4, and a quarter note A4. The middle staff is in bass clef with a key signature of two sharps. It contains four measures of music: a whole note chord of G2 and C3; a half note chord of G2 and C3; a half note chord of G2 and C3; and a whole note chord of G2 and C3. The bottom staff is in bass clef with a key signature of two sharps. It contains four measures of music: a dotted quarter note G2, an eighth note F#2, a quarter note E2, and a quarter note D2; a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1; a quarter note F#1, a quarter note E1, a quarter note D1, and a quarter note C1; and a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F#1.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps. It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5; a dotted quarter note G4 followed by an eighth note F#4; a quarter note G4, a quarter note A4, and a quarter note B4; and a quarter note C5, a quarter note B4, and a quarter note A4. The middle staff is in bass clef with a key signature of two sharps. It contains four measures of music: a whole note chord of G2 and C3; a half note chord of G2 and C3; a half note chord of G2 and C3; and a whole note chord of G2 and C3. The bottom staff is in bass clef with a key signature of two sharps. It contains four measures of music: a dotted quarter note G2, an eighth note F#2, a quarter note E2, and a quarter note D2; a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1; a quarter note F#1, a quarter note E1, a quarter note D1, and a quarter note C1; and a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F#1.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps. It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5; a dotted quarter note G4 followed by an eighth note F#4; a quarter note G4, a quarter note A4, and a quarter note B4; and a quarter note C5, a quarter note B4, and a quarter note A4. The middle staff is in bass clef with a key signature of two sharps. It contains four measures of music: a whole note chord of G2 and C3; a half note chord of G2 and C3; a half note chord of G2 and C3; and a whole note chord of G2 and C3. The bottom staff is in bass clef with a key signature of two sharps. It contains four measures of music: a dotted quarter note G2, an eighth note F#2, a quarter note E2, and a quarter note D2; a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1; a quarter note F#1, a quarter note E1, a quarter note D1, and a quarter note C1; and a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F#1.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps. It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5; a dotted quarter note G4 followed by an eighth note F#4; a quarter note G4, a quarter note A4, and a quarter note B4; and a quarter note C5, a quarter note B4, and a quarter note A4. The middle staff is in bass clef with a key signature of two sharps. It contains four measures of music: a whole note chord of G2 and C3; a half note chord of G2 and C3; a half note chord of G2 and C3; and a whole note chord of G2 and C3. The bottom staff is in bass clef with a key signature of two sharps. It contains four measures of music: a dotted quarter note G2, an eighth note F#2, a quarter note E2, and a quarter note D2; a quarter note C2, a quarter note B1, a quarter note A1, and a quarter note G1; a quarter note F#1, a quarter note E1, a quarter note D1, and a quarter note C1; and a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F#1.

Accompaniment

The image displays a piano accompaniment for a hymn. It consists of four systems of music, each with a grand staff (treble and bass clefs). The key signature is D major (two sharps). The first system begins with a forte (ff) dynamic marking. The music features a mix of chords and moving lines in both hands, with some passages featuring triplets. The piece concludes with a double bar line at the end of the fourth system.

Tune: Jakob Hintze, 1622–1702

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TRUMPET POSTLUDE

3 minutes

Sw. Solo Trumpet (or Reed Chorus)

Gt. Flutes and Diapasons 8, 4

Ped. To balance Gt.

REX KOURY

Alla marcia ♩ = 88

Sw.

f

Gt.

The musical score is written for piano and solo trumpet (or reed chorus). It is in 4/4 time and consists of four systems of music. The piano part is written for the right and left hands, with a pedal line at the bottom. The trumpet part is written on a single staff. The score includes various musical notations such as chords, single notes, triplets, and dynamic markings. The tempo is marked 'Alla marcia' with a quarter note equal to 88 beats per minute. The key signature has one sharp (F#). The score ends with a '2nd time to Coda' instruction and a Coda symbol.

2nd time to Coda

mf

Gt.

1.

The first system of musical notation consists of three staves. The top staff is in treble clef and contains five measures of music, starting with a treble clef and a key signature of one flat. The middle staff is in bass clef and contains five measures of music, starting with a bass clef and a key signature of one flat. The bottom staff is empty. The first measure of the top staff contains a treble clef and a key signature of one flat. The first measure of the middle staff contains a bass clef and a key signature of one flat. The first measure of the bottom staff is empty.

Sw.

The second system of musical notation consists of three staves. The top staff is in treble clef and contains four measures of music, starting with a treble clef and a key signature of one flat. The middle staff is in bass clef and contains four measures of music, starting with a bass clef and a key signature of one flat. The bottom staff is empty. The first measure of the top staff contains a treble clef and a key signature of one flat. The first measure of the middle staff contains a bass clef and a key signature of one flat. The first measure of the bottom staff is empty.

The third system of musical notation consists of three staves. The top staff is in treble clef and contains four measures of music, starting with a treble clef and a key signature of one flat. The middle staff is in bass clef and contains four measures of music, starting with a bass clef and a key signature of one flat. The bottom staff is empty. The first measure of the top staff contains a treble clef and a key signature of one flat. The first measure of the middle staff contains a bass clef and a key signature of one flat. The first measure of the bottom staff is empty.

2.

D.C. al Coda

The fourth system of musical notation consists of three staves. The top staff is in treble clef and contains four measures of music, starting with a treble clef and a key signature of one flat. The middle staff is in bass clef and contains four measures of music, starting with a bass clef and a key signature of one flat. The bottom staff is empty. The first measure of the top staff contains a treble clef and a key signature of one flat. The first measure of the middle staff contains a bass clef and a key signature of one flat. The first measure of the bottom staff is empty.

Coda **Grandioso**

Gt. Full

Ped. Full

1.

2.

Sw.

ff

3

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