

FOURTH SUNDAY OF EASTER

APRIL 17, 2016

PRELUDE *"Now the Green Blade Rises"* David Rein

WELCOME & ANNOUNCEMENTS

Page 94 CONFESSION AND FORGIVENESS OF SINS

OPENING HYMN *"That Easter Day with Joy"* #384

Page 203 GREETING AND KYRIE

Page 204 HYMN OF PRAISE *"Glory Be to God"*

PRAYER OF THE DAY: O God of peace, you brought again from the dead our Lord Jesus Christ, the great shepherd of the sheep. By the blood of your eternal covenant, make us complete in everything good that we may do your will, and work among us all that is well-pleasing in your sight, through Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.

SPECIAL MUSIC FLC Choir

1ST READING Acts 9:36-43

PSALM 23

2ND READING Rev 7:9-17

Page 205 GOSPEL ACCLAMATION

"Glory to you, O Lord"

GOSPEL John 10:22-30

"Praise to you, O Christ"

SERMON

SERMON HYMN *"The King of Love My Shepherd Is"* #502

Page 104 NICENE CREED

PRAYERS OF THE PEOPLE

SHARING OF THE PEACE

OFFERING *"Rise, My Soul, and Come Away"* Robert Powell

OFFERTORY *"Create in Me a Clean Heart"* #186

OFFERTORY PRAYER

Page 206 GREAT THANKSGIVING

WORDS OF INSTITUTION

Page 208 LORD'S PRAYER

LAMB OF GOD

DISTRIBUTION OF ELEMENTS

#515 *"Break Now the Bread of Life"*

#863 *"My God, How Wonderful Thou Art"*

#842 *"Oh, Worship the King"*

POST COMMUNION PRAYER

BLESSING

CLOSING HYMN *"For the Beauty of the Earth"* #879

PASTOR: Go in peace! Serve the Lord!

PEOPLE: Thanks be to God

POSTLUDE *"Flourish on Gaudeus Pariter"*

Richard A. Williamson/ Johann Horn

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

Introduction

I: Solo stop

The first system of musical notation for the introduction. It consists of three staves: a treble staff, a middle staff, and a bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The treble staff begins with a melodic line starting on G4, moving to A4, B-flat4, and then a series of eighth and sixteenth notes. The middle staff has a 'II' marking above the first measure, indicating a second ending or a specific fingering. The bass staff provides a harmonic foundation with sustained notes and moving lines.

The second system of musical notation. It continues the three-staff format. The treble staff has a melodic line with some rests. The middle staff has a 'II' marking with a bracket, indicating a second ending. The bass staff continues the harmonic support.

The third system of musical notation. It continues the three-staff format. The treble staff has a 'I' marking above the first measure, indicating a first ending. The middle staff has a '(II)' marking above the first measure, indicating a second ending. The bass staff continues the harmonic support.

Tune: French carol

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Introduction

The musical score is written for piano in 2/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of two systems of staves. The first system has a treble staff with a melody of eighth and sixteenth notes and a bass staff with a harmonic accompaniment of chords and eighth notes. The second system continues the melody and accompaniment, ending with a final chord in the treble staff and a sustained bass note in the bass staff.

Tune: French carol

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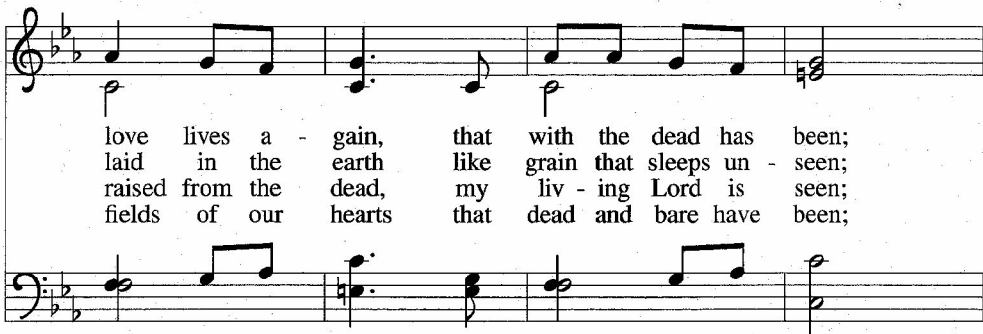
Now the Green Blade Rises



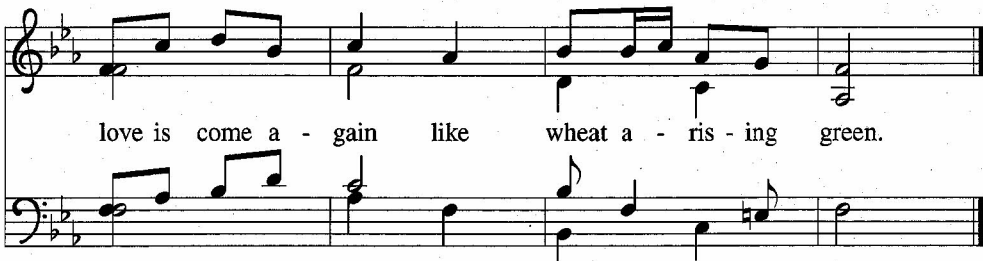
1 Now the green blade ris - es from the bur - ied grain,
 2 In the grave they laid him, love by ha - tred slain,
 3 Forth he came at Eas - ter like the ris - en grain,
 4 When our hearts are win - try, griev - ing, or in pain,



wheat that in dark earth man - y days has lain;
 think - ing that he would nev - er wake a - gain,
 He that for three days in the grave had lain;
 your touch can call us back to life a - gain,



love lives a - gain, that with the dead has been;
 laid in the earth like grain that sleeps un - seen;
 raised from the dead, my liv - ing Lord is seen;
 fields of our hearts that dead and bare have been;



love is come a - gain like wheat a - ris - ing green.

Accompaniment

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 contains six measures of music: the first two measures have chords (F2-A2 and F2-A2), the third measure has a descending eighth-note scale (G2-A2-B2), and the last three measures have chords (F2-A2, F2-A2, and F2-A2). The middle staff is in bass clef with a key signature of two flats. It contains six measures of music, each with a chord (F2-A2, F2-A2, F2-A2, F2-A2, F2-A2, and F2-A2). The bottom staff is in bass clef with a key signature of two flats. It contains six measures of music, each with a single note (F2, A2, B2, F2, A2, and F2).

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats. It contains six measures of music: the first two measures have chords (F2-A2 and F2-A2), the third measure has a descending eighth-note scale (G2-A2-B2), the fourth measure has a chord (F2-A2), and the last two measures have chords (F2-A2 and F2-A2). The middle staff is in bass clef with a key signature of two flats. It contains six measures of music, each with a chord (F2-A2, F2-A2, F2-A2, F2-A2, F2-A2, and F2-A2). The bottom staff is in bass clef with a key signature of two flats. It contains six measures of music, each with a single note (F2, A2, B2, F2, A2, and F2).

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats. It contains six measures of music: the first two measures have chords (F2-A2 and F2-A2), the third measure has a descending eighth-note scale (G2-A2-B2), the fourth measure has a chord (F2-A2), and the last two measures have chords (F2-A2 and F2-A2). The middle staff is in bass clef with a key signature of two flats. It contains six measures of music, each with a chord (F2-A2, F2-A2, F2-A2, F2-A2, F2-A2, and F2-A2). The bottom staff is in bass clef with a key signature of two flats. It contains six measures of music, each with a single note (F2, A2, B2, F2, A2, and F2).

Accompaniment (*Final stanza*)

The musical score is written for piano in a key of two flats (B-flat major or D-flat minor) and 4/4 time. It consists of three systems of staves. The first system has six measures. The second system has six measures, with the last three measures marked '8va' (octave up). The third system has six measures, with the last three measures marked 'Opt. ending' and '8va'. The notation includes various chords, arpeggios, and single notes, with some measures featuring a fermata.

Tune: French carol

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Now the Green Blades Rises

Sw. Krummhorn 16, 8, Flutes 4, 2 2/3

Gt. Strings 8, Flute 4

Ped. 16, 8

David Cherwien

Tune: NOËL NOUVELET

Traditional French carol

Playful, dancelike ♩ = ca. 76

Staccato, except where slurs are marked.

The musical score is written for three staves: a top staff (likely Krummhorn or Flute), a middle grand staff (Guitar and Pedal), and a bottom staff (likely Strings). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into three systems, each starting with a measure number (4, 8, and 12). The first system includes the instruction *pp* { Gt. for the guitar part. The second system features a crescendo hairpin. The third system ends with the instruction *rit. e dim.* (ritardando and diminuendo). The notation includes various rhythmic values, slurs, and articulation marks consistent with the 'staccato' instruction.

Duration: 2:20

12

Sw.

a tempo

Sw. (Swell) marking above the treble staff. *a tempo* marking below the treble staff.

16

Gt.

Gt. (Guitar) marking above the treble staff.

20

Measures 20-23.

24

rit.

rit. (ritardando) marking below the treble staff.

28 Sw. Gt.

a tempo

32 Sw.

36 Gt.

40

43

44

45

46

47

48

49

rit.

a tempo

50

51

52

molto rit.

53

54

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

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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
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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

Gt. Full to Mixture; Sw/Gt.
f

Ped: Full, Gt., + Sw/Ped

ff rit.

Tune: European tune, adapt. Michael Praetorius, 1571–1621

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That Easter Day with Joy Was Bright

384

PUER NOBIS

Introduction 1

The musical score is written for piano and is in G major (one sharp) and 6/4 time. It consists of two systems of piano accompaniment. The first system has two measures, and the second system has two measures. The melody is primarily in the right hand, with the left hand providing harmonic support through chords and single notes.

Tune: European tune, adapt. Michael Praetorius, 1571–1621

Arrangement: Intro. 1, Acc. 1, Lynette Maynard; Intro. 2, Acc. 2, Valerie Shields; copyright © 2008 Augsburg Fortress. All rights reserved.

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That Easter Day with Joy Was Bright

384

PUER NOBIS

Introduction 2

The musical score for 'Introduction 2' is written for piano. It features a melody in the right hand and accompaniment in the left hand. The key signature is D major (two sharps) and the time signature is 6/4. The score is divided into three systems, each containing four measures. The melody is primarily in the right hand, with the left hand providing harmonic support through chords and single notes. The piece concludes with a final sustained chord in the left hand.

Tune: European tune, adapt. Michael Praetorius, 1571–1621

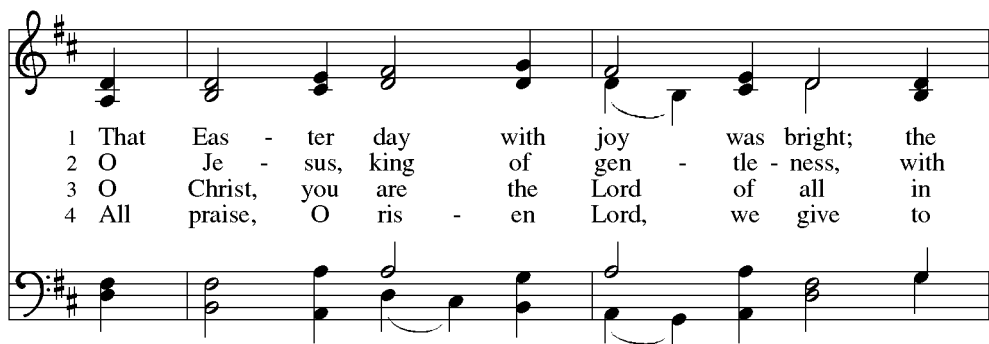
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That Easter Day with Joy Was Bright



1 That Eas - ter day with joy was bright; the
 2 O Je - sus, king of gen - tle - ness, with
 3 O Christ, you are the Lord of all in
 4 All praise, O ris - en Lord, we give to



sun shone out with fair - er light when, to their long - ing
 con - stant love our hearts pos - sess; to you our lips will
 this our Eas - ter fes - ti - val, for you will be our
 you, once dead, but now a - live! To God the Fa - ther



eyes re - stored, the a - pos - tles saw their ris - en Lord!
 ev - er raise the trib - ute of our grate - ful praise.
 strength and shield from ev - 'ry weap - on death can wield.
 e - qual praise, and God the Spir - it, now we raise!

Text: Latin hymn, 5th cent.; tr. John Mason Neale, 1818–1866, alt.

Music: PUER NOBIS, European tune, adapt. Michael Praetorius, 1571–1621

Accompaniment

First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a forte (*ff*) dynamic marking. The bottom staff is in bass clef with the same key signature and begins with a fortissimo (*fff*) dynamic marking. The system contains two measures of music.

Second system of musical notation. The top staff continues the melody with various chords and rests. The bottom staff continues the bass line with eighth and quarter notes. The system contains two measures of music.

Third system of musical notation. The top staff concludes with a double bar line. The bottom staff continues the bass line and includes a *rit.* (ritardando) marking. The system contains two measures of music.

Accompaniment 1

The first system of musical notation for Accompaniment 1. The treble clef staff begins with a key signature of two sharps (F# and C#) and a common time signature. It contains a series of eighth notes, some beamed together, and a final half note. The bass clef staff also begins with a key signature of two sharps and contains a series of eighth notes, some beamed together, and a final half note. The system concludes with a double bar line.

The second system of musical notation for Accompaniment 1. The treble clef staff continues the melody with eighth notes and a final half note. The bass clef staff continues the accompaniment with eighth notes and a final half note. The system concludes with a double bar line.

The third system of musical notation for Accompaniment 1. The treble clef staff features a series of eighth notes and a final half note. The bass clef staff continues the accompaniment with eighth notes and a final half note. The system concludes with a double bar line.

The fourth system of musical notation for Accompaniment 1. The treble clef staff includes a triplet of eighth notes marked with a '3' above them, followed by a final half note. The bass clef staff continues the accompaniment with eighth notes and a final half note. The system concludes with a double bar line.

Accompagniment 2 (*final stanza*)

The first system of musical notation for Accompaniment 2, final stanza. It consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The music features a series of chords and single notes, with a melodic line in the bass clef that moves from a low register to a higher one in the final measure.

The second system of musical notation for Accompaniment 2, final stanza. It continues the musical piece with a series of chords and single notes. The bass clef line features a melodic line that moves from a low register to a higher one in the final measure.

Optional coda

The third system of musical notation for Accompaniment 2, optional coda. It begins with a dashed line labeled "8va" indicating an octave shift. The music features a series of chords and single notes, with a melodic line in the bass clef that moves from a low register to a higher one in the final measure.

(End)

The fourth system of musical notation for Accompaniment 2, ending. It begins with a dashed line labeled "(8va)" indicating an octave shift. The music features a series of chords and single notes, with a melodic line in the bass clef that moves from a low register to a higher one in the final measure. The system concludes with a double bar line and a final chord in the bass clef.

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.

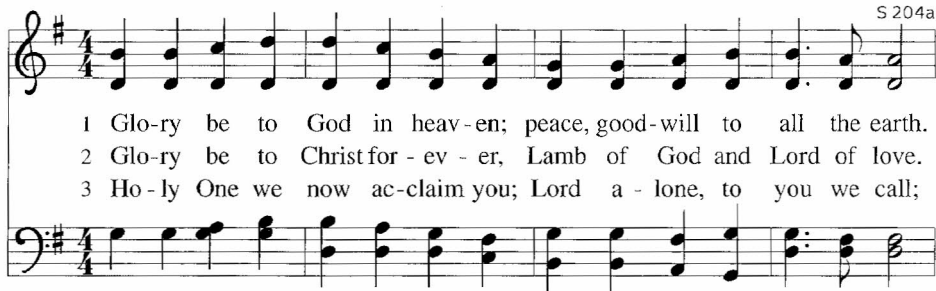
S 203

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.

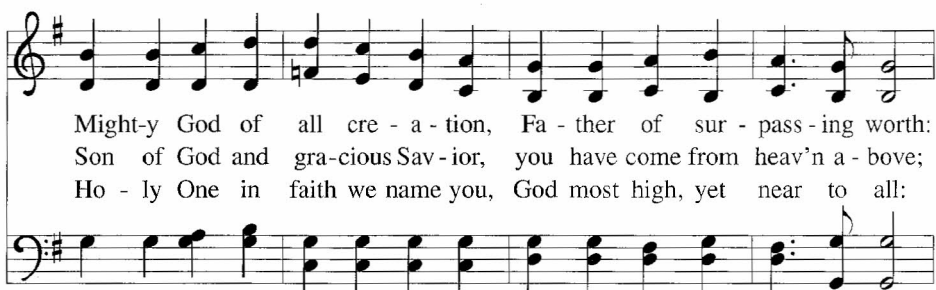
We come to hear your liv - ing word; it saves us from de - spair.
Pour out your grace and make us whole that new life may be - gin.
Re - new us with your sav - ing pow'r; cre - ate in us new hearts!

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

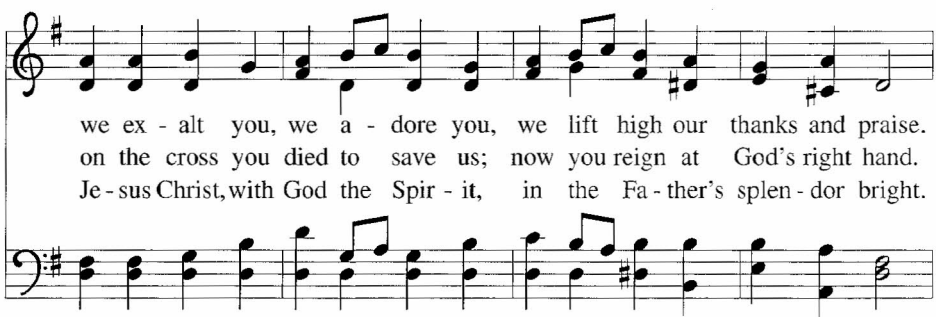
S 204a



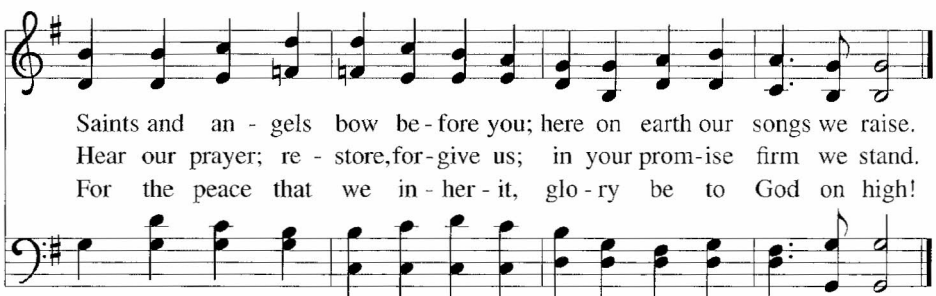
1 Glo-ry be to God in heav-en; peace, good-will to all the earth.
2 Glo-ry be to Christ for - ev - er, Lamb of God and Lord of love.
3 Ho - ly One we now ac-claim you; Lord a - lone, to you we call;



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

O God of peace, you brought again from the dead our Lord Jesus Christ, the great shepherd of the sheep. By the blood of your eternal covenant, make us complete in everything good that we may do your will, and work among us all that is well-pleasing in your sight, through Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever.

Amen.

SPECIAL MUSIC FLC CHOIR

First Reading:

Acts 9:36-43

³⁶Now in Joppa there was a disciple whose name was Tabitha, which in Greek is Dorcas. She was devoted to good works and acts of charity. ³⁷At that time she became ill and died. When they had washed her, they laid her in a room upstairs.

³⁸Since Lydda was near Joppa, the disciples, who heard that Peter was there, sent two men to him with the request, "Please come to us without delay." ³⁹So Peter got up and went with them; and when he arrived, they took him to the room upstairs. All the widows stood beside him, weeping and showing tunics and other clothing that Dorcas had made while she was with them.

⁴⁰Peter put all of them outside, and then he knelt down and prayed. He turned to the body and said, "Tabitha, get up." Then she opened her eyes, and seeing Peter, she sat up.

⁴¹He gave her his hand and helped her up. Then calling the saints and widows, he showed her to be alive. ⁴²This became known throughout Joppa, and many believed in the Lord. ⁴³Meanwhile he stayed in Joppa for some time with a certain Simon, a tanner.

Fourth Sunday of Easter

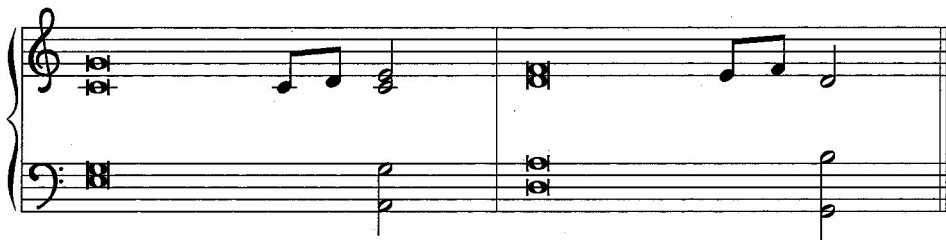
Refrain

Carl Schalk

C Instrument

The musical score is arranged in three systems. The first system features a C Instrument (treble clef) and a vocal line (soprano clef). The second system continues the vocal line with the lyrics "The LORD is my shep-herd; I shall not be in want." The third system features a piano accompaniment (grand staff) with both treble and bass clefs. The music is in 4/4 time and consists of 16 measures in total.

The LORD is my shep-herd; I shall not be in want.



¹The LORD ¹is my shepherd;
I shall not ¹be in want.

²The LORD makes me lie down ¹in green pastures
and leads me be- ¹side still waters.

³You restore my ¹soul, O LORD,
and guide me along right pathways ¹for your name's sake.

⁴Though I walk through the valley of the shadow of death,
I shall ¹fear no evil;
for you are with me; your rod and your staff, they ¹comfort me. R

⁵You prepare a table before me in the presence ¹of my enemies;
you anoint my head with oil, and my cup is ¹running over.

⁶Surely goodness and mercy shall follow me all the days ¹of my life,
and I will dwell in the house of the ¹LORD forever. R

2nd Reading: Revelation 7:9-17

⁹After this I looked, and there was a great multitude that no one could count, from every nation, from all tribes and peoples and languages, standing before the throne and before the Lamb, robed in white, with palm branches in their hands.

¹⁰They cried out in a loud voice, saying,

“Salvation belongs to our God who is seated on the throne, and to the Lamb!”

¹¹And all the angels stood around the throne and around the elders and the four living creatures, and they fell on their faces before the throne and worshiped God, ¹²singing,

“Amen! Blessing and glory and wisdom and thanksgiving and honor and power and might
be to our God forever and ever! Amen.”

¹³Then one of the elders addressed me, saying, “Who are these, robed in white, and where have they come from?” ¹⁴I said to him, “Sir, you are the one that knows.” Then he said to me, “These are they who have come out of the great ordeal; they have washed their robes and made them white in the blood of the Lamb. ¹⁵For this reason they are before the throne of God, and worship him day and night within his temple, and the one who is seated on the throne will shelter them.

¹⁶They will hunger no more, and thirst no more; the sun will not strike them,

nor any scorching heat; ¹⁷for the Lamb at the center of the throne will be their shepherd, and he will guide them to springs of the water of life,
and God will wipe away every tear from their eyes.”

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 10:22-30

“Glory to you, O Lord”

²²At that time the festival of the Dedication took place in Jerusalem. It was winter, ²³and Jesus was walking in the temple, in the portico of Solomon. ²⁴So the Jews gathered around him and said to him, “How long will you keep us in suspense?

If you are the Messiah, tell us plainly.”

²⁵Jesus answered, “I have told you, and you do not believe. The works that I do in my Father’s name testify to me; ²⁶but you do not believe, because you do not belong to my sheep. ²⁷My sheep hear my voice. I know them, and they follow me. ²⁸I give them eternal life, and they will never perish. No one will snatch them out of my hand.

²⁹What my Father has given me is greater than all else, and no one can snatch it out of the Father’s hand.

³⁰The Father and I are one.”

The gospel of the Lord.

Praise to you, O Christ

SERMON

Introduction

II

The introduction is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is B-flat major (two flats) and the time signature is 3/4. The Treble staff begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The Bass staff begins with a half note G2, followed by a quarter note A2, and then a half note Bb2. The lower Bass staff begins with a half note G1, followed by a quarter note A1, and then a half note Bb1. The Treble staff has a fermata over the first measure. The Bass staff has a fermata over the first measure. The lower Bass staff has a fermata over the first measure.

I: Solo

(II)

The first system of the piece is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is B-flat major (two flats) and the time signature is 3/4. The Treble staff begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The Bass staff begins with a half note G2, followed by a quarter note A2, and then a half note Bb2. The lower Bass staff begins with a half note G1, followed by a quarter note A1, and then a half note Bb1. The Treble staff has a fermata over the first measure. The Bass staff has a fermata over the first measure. The lower Bass staff has a fermata over the first measure.

The second system of the piece is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is B-flat major (two flats) and the time signature is 3/4. The Treble staff begins with a half note G4, followed by a quarter note A4, and then a half note Bb4. The Bass staff begins with a half note G2, followed by a quarter note A2, and then a half note Bb2. The lower Bass staff begins with a half note G1, followed by a quarter note A1, and then a half note Bb1. The Treble staff has a fermata over the first measure. The Bass staff has a fermata over the first measure. The lower Bass staff has a fermata over the first measure.

Tune: Irish tune

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Introduction

The musical score is written for piano in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of four systems of two staves each. The melody is primarily in the right hand, while the left hand provides harmonic support with chords and moving lines. The introduction concludes with a final chord in the right hand and a sustained bass note in the left hand.

Tune: Irish tune

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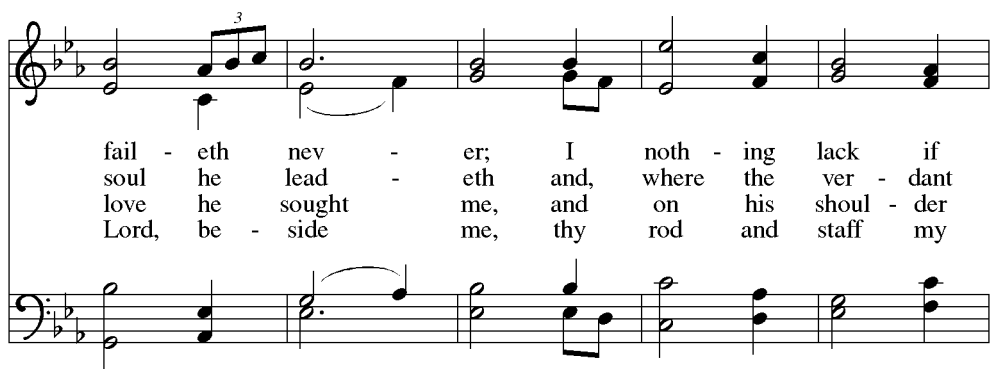
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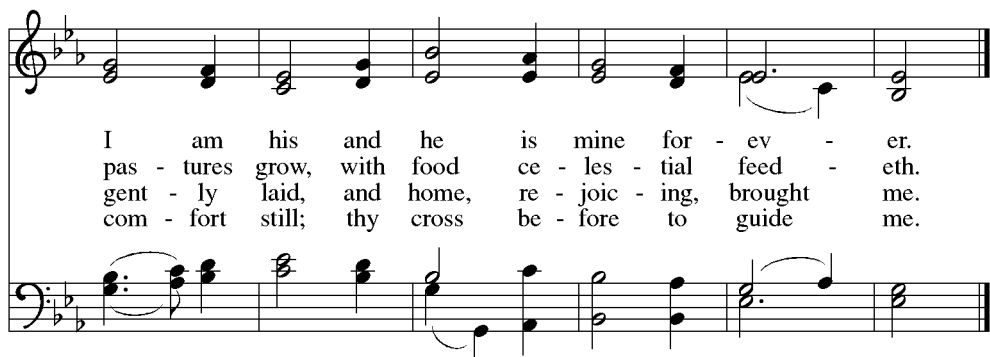
The King of Love My Shepherd Is



1 The King of love my shep - herd is, whose good - ness
 2 Where streams of liv - ing wa - ter flow, my ran - somed
 3 Per - verse and fool - ish oft I strayed, but yet in
 4 In death's dark vale I fear no ill, with thee, dear



fail - eth nev - er; I noth - ing lack if
 soul - he lead - eth and, where the ver - dant
 love he sought me, and on his shoul - der
 Lord, be - side me, thy rod and staff my



I am his and he is mine for - ev - er.
 pas - tures grow, with food ce - les - tial feed - eth.
 gent - ly laid, and home, re - joic - ing, brought me.
 com - fort still; thy cross be - fore to guide me.

5 Thou spreadst a table in my sight;
 thine unction grace bestoweth;
 and, oh, what transport of delight
 from thy pure chalice floweth!

6 And so, through all the length of days,
 thy goodness faileth never.
 Good Shepherd, may I sing thy praise
 within thy house forever.

Accompaniment

The first system of the piano accompaniment consists of six measures. The treble clef staff begins with a half note G4, followed by a half note A4, and then a half note Bb4. The bass clef staff begins with a whole rest, followed by a half note G3, and then a half note A3. The key signature is B-flat major (two flats) and the time signature is 4/4.

The second system of the piano accompaniment consists of five measures. The treble clef staff begins with a half note G4, followed by a half note A4, and then a triplet of eighth notes Bb4, A4, and G4. The bass clef staff begins with a half note G3, followed by a half note A3, and then a half note Bb3. The key signature is B-flat major (two flats) and the time signature is 4/4.

The third system of the piano accompaniment consists of six measures. The treble clef staff begins with a half note G4, followed by a half note A4, and then a half note Bb4. The bass clef staff begins with a half note G3, followed by a half note A3, and then a half note Bb3. The key signature is B-flat major (two flats) and the time signature is 4/4.

Accompaniment

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat). The top staff features a melody with eighth and quarter notes, some beamed together, and a few half notes. The middle staff provides harmonic support with chords and moving lines. The bottom staff has a simple bass line with quarter and half notes.

The second system of musical notation continues the piece. It features a triplet of eighth notes in the top staff, marked with a '3' and a slur. The middle staff has chords and moving lines, including a triplet of eighth notes in the bass clef, also marked with a '3' and a slur. The bottom staff continues the bass line with quarter and half notes.

The third system of musical notation concludes the piece. The top staff ends with a double bar line and a repeat sign. The middle staff has chords and moving lines, ending with a double bar line. The bottom staff continues the bass line with quarter and half notes, ending with a double bar line.

Nicene Creed

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

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

For us and for our salvation he came down from heaven, By the power of the Holy Spirit He became incarnate from the virgin Mary and was made man. For our sake he was crucified under Pontius Pilate; he suffered death and was buried. On the third day he rose again in accordance with the scriptures; he ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end.

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

We believe in one holy catholic and apostolic church. We acknowledge one baptism for the forgiveness of sins. We look for the resurrection of the dead, and the life of the world to come. Amen.

Prayers of The People

Response after each prayer:

P: Lord, in your mercy,

C: hear our prayer.

SHARING of THE Peace

The peace of Christ
be with you always.

And also with you.

Offering

Rise, My Soul, and Come Away

Sw. Strings 8, (4)

Gt. Flute 8

Ch. Flute 8

Ped. Soft 16, 8

Robert J. Powell
Tune: **SPRING**
from *Sacred Harp* (1844)

Simply ♩ = ca. 88 Sw.

mp
Gt.

5

Ch.

9

Sw.

The musical score is written for three staves: a grand staff (treble and bass clef) and a single bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Simply' with a quarter note equal to approximately 88 beats per minute. The score is divided into three systems. The first system (measures 1-4) features a grand staff with a mezzo-piano (mp) dynamic for the guitar part and a string part (Sw.) in the bass staff. The second system (measures 5-8) includes a flute part (Ch.) in the treble staff. The third system (measures 9-12) features a string part (Sw.) in the treble staff. Various musical notations are used, including triplets, slurs, and dynamic markings.

Duration: 1:10

13

Musical score for measures 13-16. The treble and bass staves show piano accompaniment. Measure 13 features triplets in both hands. Measures 14-16 continue the accompaniment with various chords and single notes. A third staff at the bottom shows a single bass line.

17

Ch.

Gt.

Musical score for measures 17-20. The treble and bass staves show piano accompaniment. Measure 18 has a "Ch." label above the treble staff. Measure 20 has a "Gt." label above the treble staff. The bottom staff shows a single bass line.

21

Sw.

Musical score for measures 21-24. The treble and bass staves show piano accompaniment. Measure 21 has a "Sw." label above the treble staff. The bottom staff shows a single bass line.

25

Musical score for measures 25-28. The treble and bass staves show piano accompaniment. Measure 25 has a "3" above the treble staff. Measure 28 has a "3" below the bass staff. The bottom staff shows a single bass line.

A bit quicker $\text{♩} = \text{ca. } 92$

30

mf { Gt. +Sw. to Gt.

33

36

40

Ch.

rit.

Hymn # 186

Create in Me a Clean Heart

Richard W. Hillert

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

The first system of music is in 4/4 time. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. It contains a melody starting on a quarter rest, followed by eighth and quarter notes. The bass staff has a bass clef and contains a bass line with a half note and quarter notes. The lyrics are written below the treble staff.

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

The second system continues the melody in 4/4 time. The treble staff shows a continuation of the melody with a sharp sign appearing on the final note. The bass staff continues with a bass line. The lyrics are written below the treble staff.

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

The third system continues the melody in 4/4 time. The treble staff shows a continuation of the melody. The bass staff continues with a bass line. The lyrics are written below the treble staff.

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

The fourth system continues the melody in 4/4 time. The treble staff shows a continuation of the melody. The bass staff continues with a bass line. The lyrics are written 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 rest, followed by eighth and quarter notes. The piano accompaniment maintains its rhythmic pattern. 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 (labeled '1 F to D') consists of two staves. The upper staff features a melodic line with a slur over the first two measures and a fermata on the final note. The lower staff provides a harmonic accompaniment. System 2 (labeled '2') also consists of two staves, continuing the melodic and harmonic material from the first system.

Piano accompaniment for the first system, shown in grand staff notation (treble and bass clefs). The melody is in the right hand, and the accompaniment is in the left hand. The piece concludes with a double bar line and a fermata on the final note. Below the bass staff, there is a handwritten annotation: (P.)

Break Now the Bread of Life

The musical score is written for a three-part setting (Soprano, Alto, and Tenor/Bass) in G major (one sharp) and 4/4 time. It consists of three systems of music. Each system has a vocal line with lyrics and a piano accompaniment line. The lyrics are arranged in three parts, with the first part having three verses. The music features a mix of eighth and quarter notes, with some rests. The piano accompaniment uses chords and single notes to support the vocal lines.

1 Break now the bread of life, dear Lord, to me, as once you
2 Bless your own word of truth, dear Lord, to me, as when you
3 You are the bread of life, dear Lord, to me, your ho - ly

broke the loaves be - side the sea. Be - yond the sa - cred page
blessed the bread by Gal - i - lee. Then shall all bond-age cease,
word the truth that res - cues me. Give me to eat and live

I seek you, Lord; my spir - it waits for you, O liv - ing Word.
all fet - ters fall; and I shall find my peace, my All - in - All!
with you a - bove; teach me to love your truth, for you are love.

1 D to E^b

Musical notation for exercise 1, D to E^b, in 3/4 time. The key signature is one sharp (F#). The notation is written on a grand staff (treble and bass clefs). The melody in the treble clef consists of a series of eighth and quarter notes, with a final half note. The bass clef provides a harmonic accompaniment with quarter and eighth notes. The exercise is marked with a '1' and a 'D to E^b' label.

2

Musical notation for exercise 2, in 3/4 time. The key signature is one sharp (F#). The notation is written on a grand staff (treble and bass clefs). The melody in the treble clef consists of a series of eighth and quarter notes, with a final half note. The bass clef provides a harmonic accompaniment with quarter and eighth notes. The exercise is marked with a '2'.

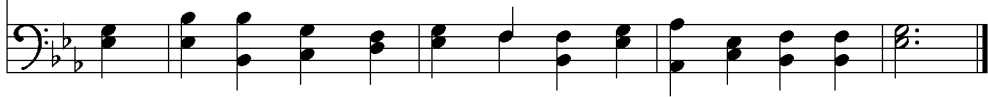
My God, How Wonderful Thou Art



1 My God, how won - der - ful thou art, thy maj - es - ty how bright!
2 How won - der - ful, how beau - ti - ful the sight of thee must be—
3 No earth - ly fa - ther loves like thee; no moth - er, e'er so mild,
4 Yet I may love thee too, O Lord, al - might - y as thou art,
5 My God, how won - der - ful thou art, thou ev - er - last - ing friend!



How beau - ti - ful thy mer - cy seat in depths of burn - ing light!
thine end - less wis - dom, bound - less pow'r, and awe - some pu - ri - ty!
bears and for - bears as thou hast done with me, thy sin - ful child.
for thou hast stooped to ask of me the love of my poor heart.
On thee I stay my trust - ing heart till faith in vi - sion end.



Text: Frederick W. Faber, 1814–1863

Music: DUNDEE, *Psalter*, Edinburgh, 1615

1 E^b to G

2

Measures 1 and 2 of a musical score. 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

Measure 3 of a musical score. 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.

Oh, Worship the King



1 Oh, wor - ship the King, all - glo - rious a - bove.
 2 The earth with its store of won - ders un - told,
 3 Your boun - ti - ful care what tongue can re - cite?
 4 Frail chil - dren of dust, and fee - ble as frail,
 5 O mea - sure - less might, in - ef - fa - ble love,

Oh, grate - ful - ly sing God's pow - er and love;
 Al - might - y, your pow'r has found - ed of old;
 It breathes in the air, it shines in the light,
 in you do we trust, nor find you to fail;
 while an - gels de - light to hymn you a - bove,

our shield and de - fend - er, the An - cient of Days,
 es - tab - lished it fast by a change - less de - cree,
 it streams from the hills, it de - scends to the plain,
 your mer - cies, how ten - der, how firm to the end,
 the hum - bler cre - a - tion, though fee - ble their lays,

pa - vil - ioned in splen - dor, and gird - ed with praise.
 and round it has cast, like a man - tle, the sea.
 and sweet - ly dis - tills in the dew and the rain.
 our mak - er, de - fend - er, re - deem - er, and friend.
 with true ad - o - ra - tion shall sing to your praise.

Introduction

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of two systems of staves. The first system has four measures. The second system has five measures. The music features a mix of chords and moving lines in both the treble and bass staves, with some triplets and slurs. The piece concludes with a final chord in the fifth measure of the second system.

Introduction

The musical score is written for organ and consists of three systems of staves. The first system includes a treble staff with a first ending bracket (I) and a bass staff with a second ending bracket (II). The second system continues the melody and accompaniment. The third system concludes the introduction with a final cadence.

Tune: Conrad Kocher, 1786–1872

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For the Beauty of the Earth

1 For the beau - ty of the earth, for the beau - ty of the skies,
2 For the won - der of each hour of the day and of the night,
3 For the joy of ear and eye, for the heart and mind's de - light,
4 For the joy of hu - man love, broth - er, sis - ter, par - ent, child,
5 For each per - fect gift of thine, peace on earth and joy in heav'n;

for the love which from our birth o - ver and a - round us lies:
hill and vale and tree and flow'r, sun and moon and stars of light:
for the mys - tic har - mo - ny link - ing sense to sound and sight:
friends on earth and friends a - bove; for all gen - tle thoughts and mild:
for thy - self, best gift di - vine, to our world so free - ly giv'n:

Refrain
Christ, our God, to thee we raise this our sac - ri - fice of praise.

Accompaniment

Refrain

Tune: Conrad Kocher, 1786–1872

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For the Beauty of the Earth

1 For the beau - ty of the earth, for the beau - ty of the skies,
2 For the won - der of each hour of the day and of the night,
3 For the joy of ear and eye, for the heart and mind's de - light,
4 For the joy of hu - man love, broth - er, sis - ter, par - ent, child,
5 For each per - fect gift of thine, peace on earth and joy in heav'n;

for the love which from our birth o - ver and a - round us lies:
hill and vale and tree and flow'r, sun and moon and stars of light:
for the mys - tic har - mo - ny link - ing sense to sound and sight:
friends on earth and friends a - bove; for all gen - tle thoughts and mild:
for thy - self, best gift di - vine, to our world so free - ly giv'n:

Refrain
Christ, our God, to thee we raise this our sac - ri - fice of praise.

Accompaniment

Accompagnement

The image shows the first four measures of a piano accompaniment. The music is written on three staves. The top two staves are grouped by a brace on the left, indicating they are the right hand. The bottom staff is the left hand. The key signature has one sharp (F#). The time signature is 4/4. The first measure contains a half note G4 in the right hand and a half note G3 in the left hand. The second measure contains a half note A4 in the right hand and a half note A3 in the left hand. The third measure contains a half note B4 in the right hand and a half note B3 in the left hand. The fourth measure contains a half note C5 in the right hand and a half note C4 in the left hand.

A musical score for the song 'The Rose Tree'. The score is written for three parts: Treble Clef (Right Hand), Bass Clef (Left Hand), and a separate Bass Clef line at the bottom. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the Treble Clef, starting on G4 and ending on G4. The Bass Clef (Left Hand) provides a simple harmonic accompaniment. The bottom Bass Clef line contains a single note, G2, which is the bass line for the song.

Refrain

Refrain

The musical score for the Refrain is written for three parts: Treble, Bass, and a lower Bass line. The key signature is one sharp (F#), and the time signature is 4/4. The Treble part begins with a G4-A4 dyad, followed by a B4-G4 dyad, and then a series of chords. The Bass part begins with a G3-A3 dyad, followed by a B3-G3 dyad, and then a series of chords. The lower Bass line begins with a G2-A2 dyad, followed by a B2-G2 dyad, and then a series of chords. The score is divided into four measures by vertical bar lines.

An Easter Flourish

Sw. Principals 8, 4, 2, Mixtures

Gt. Principals 8, 4, Trumpet 8

Ped. Principals 16, 8

Richard A. Williamson

Tune: GAUDEAMUS PARITER

by Johann Horn

Brilliant ♩ = ca. 96

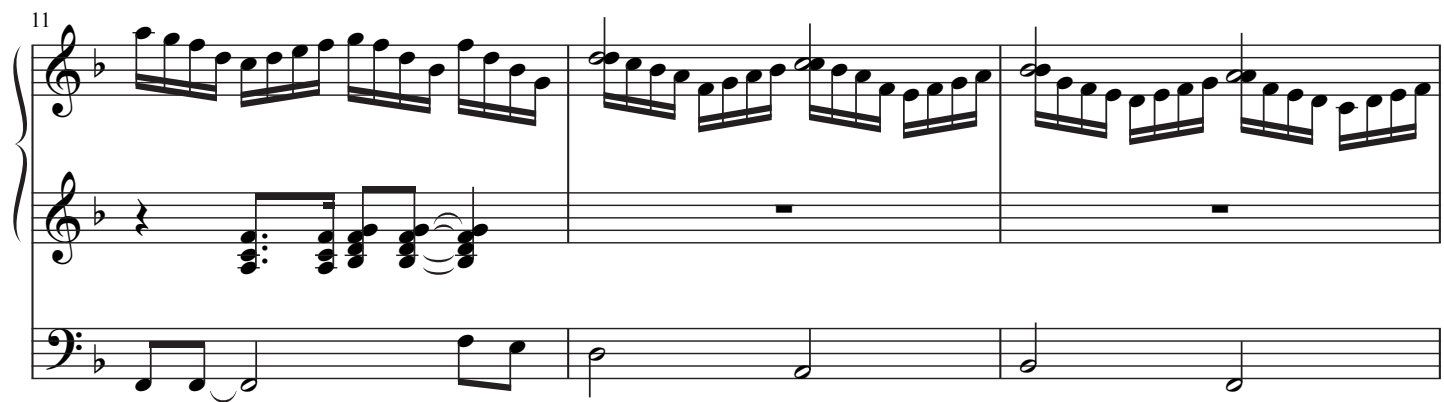
f {Gt. *rit.*

5 Sw. *a tempo*

8

Duration: 2:00

11



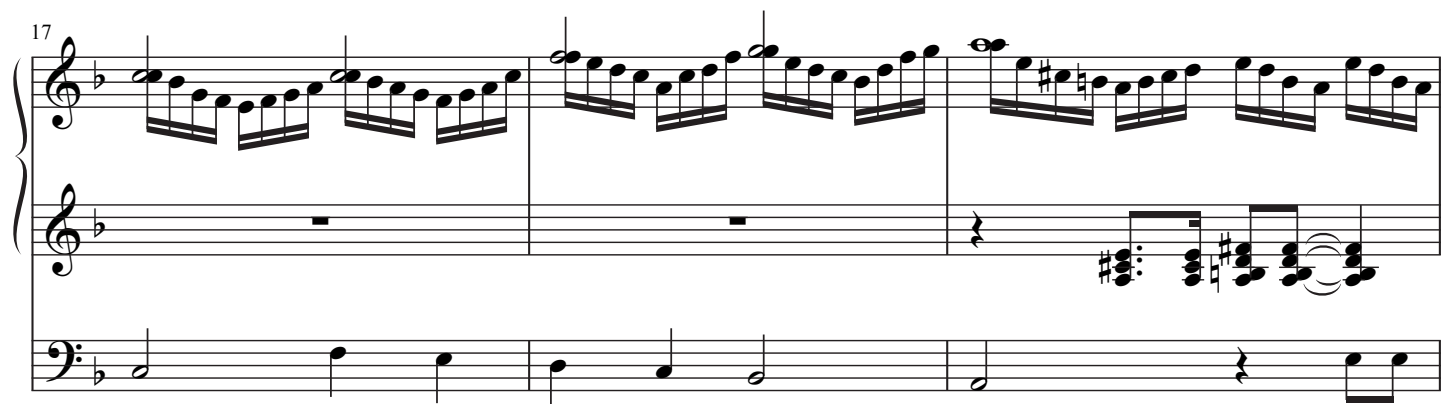
System 11: Treble and Bass staves. Treble staff has a continuous eighth-note melody. Bass staff has a simple accompaniment of quarter notes.

14




System 14: Treble and Bass staves. Treble staff has a continuous eighth-note melody. Bass staff has a simple accompaniment of quarter notes.

17



System 17: Treble and Bass staves. Treble staff has a continuous eighth-note melody. Bass staff has a simple accompaniment of quarter notes.

20



System 20: Treble and Bass staves. Treble staff has a continuous eighth-note melody. Bass staff has a simple accompaniment of quarter notes.

23

26

29

32

rit.

{ Gt. +Sw. to Gt.
a tempo

+Gt. to Ped.

35

System 35: Treble and Bass staves. Treble staff has a complex melodic line with many beamed sixteenth notes. Bass staff has a simple harmonic accompaniment with quarter and eighth notes.

38

System 38: Treble and Bass staves. Treble staff continues with a complex melodic line. Bass staff has a simple harmonic accompaniment.

41

System 41: Treble and Bass staves. Treble staff has a melodic line with some rests. Bass staff has a harmonic accompaniment. A bracket under the first two measures of the bass staff is labeled "+Reed 16". The word "rit." is written above the third measure of the treble staff.

45

System 45: Treble and Bass staves. Treble staff has a melodic line. Bass staff has a harmonic accompaniment. The word "sfz a tempo" is written above the first measure of the bass staff.