

9th Sunday After Pentecost

July 17, 2016

PRELUDE *"Give Me Jesus"* Marianna Kim

WELCOME & ANNOUNCEMENTS

Page 94 CONFESSION AND FORGIVENESS OF SINS

OPENING HYMN *"Holy Spirit Ever Dwelling"* #582

Page 203 GREETING AND KYRIE

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

PRAYER OF THE DAY: Eternal God, you draw near to us in Christ, and you make yourself our guest. Amid the cares of our lives, make us attentive to your presence, that we may treasure your word above all else, through Jesus Christ, our Savior and Lord. Amen.

SPECIAL MUSIC *"Holy, Holy, Holy"* John B. Dykes, Arranged by M. Sherrill Kelsey

1ST READING Gen 18:1-10a

PSALM Ps 15

2ND READING Col 1:15-28

Page 205 GOSPEL ACCLAMATION

"Glory to you, O Lord"

GOSPEL Luke 10:38-42

"Praise to you, O Christ"

SERMON

SERMON HYMN *"Word of God, Come Down on Earth"* #510

Page 104 NICENE CREED

PRAYERS OF THE PEOPLE

SHARING OF THE PEACE

OFFERING *"All Things Bright and Beautiful"* Arranged by Robert F. Swift

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

OFFERTORY PRAYER

Page 206 GREAT THANKSGIVING

WORDS OF INSTITUTION

Page 208 LORD'S PRAYER

Page 208 LAMB OF GOD

DISTRIBUTION OF ELEMENTS

"Let Us Break Bread Together" #471

"Immortal, Invisible, God Only Wise" #834

"In Heaven Above" #630

POST COMMUNION PRAYER

BLESSING

CLOSING HYMN *"On What Has Now Been Sown"* #550

PASTOR: Go in peace! Serve the Lord!

PEOPLE: Thanks be to God!

POSTLUDE *"Be Strong In The Lord"* Robert J. Powell

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

Give Me Jesus

Sw. Solo 8 (Tremulant)

Gt. Flutes 8, 4, String 8

Ped. 16, 8, Gt. to Ped.

Marianna Kim

Tune: GIVE ME JESUS

Traditional Spiritual

With feeling ♩ = ca. 84

The musical score is written for piano and features three systems of music. The first system begins with a tempo and mood instruction 'With feeling' and a tempo marking '♩ = ca. 84'. The piano part is in 2/2 time and consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The middle staff has a bass clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The first system includes a 'p' (piano) dynamic marking and a 'Gt.' (Guitar) instruction. The second system includes a 'mp' (mezzo-piano) dynamic marking and a 'Sw.' (Soprano) instruction. The third system includes a 'mf' (mezzo-forte) dynamic marking. The score is marked with measure numbers 5, 9, and 13. The music is a traditional spiritual tune.

Duration: 2:45

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13

Measures 13-16 of a musical score. The top staff (treble clef) contains a melody with a half note, a quarter note, and a half note, followed by a half note with a slur. The bottom staff (bass clef) contains a bass line with a half note, a quarter note, and a half note, followed by a half note with a slur. A dynamic marking *f* is present in measure 14.

17

Measures 17-19 of a musical score. The top staff (treble clef) contains a melody with a half note, a quarter note, and a half note, followed by a half note with a slur. The bottom staff (bass clef) contains a bass line with a half note, a quarter note, and a half note, followed by a half note with a slur. A dynamic marking *mp* is present in measure 18.

20

Gt.

Measures 20-23 of a musical score. The top staff (treble clef) contains a melody with a half note, a quarter note, and a half note, followed by a half note with a slur. The bottom staff (bass clef) contains a bass line with a half note, a quarter note, and a half note, followed by a half note with a slur. A dynamic marking *p* is present in measure 20.

24

Sw.

Measures 24-27 of a musical score. The top staff (treble clef) contains a melody with a half note, a quarter note, and a half note, followed by a half note with a slur. The bottom staff (bass clef) contains a bass line with a half note, a quarter note, and a half note, followed by a half note with a slur. A dynamic marking *Sw.* is present in measure 24.

Moving ahead

28 Gt.

mp

31

mf

34

+Principal 8

37

40

f

43

mp *rit.* *p*

Slower
Sw.

Gt. -Principal 8

46

49

dim. *rit.* *pp*

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.

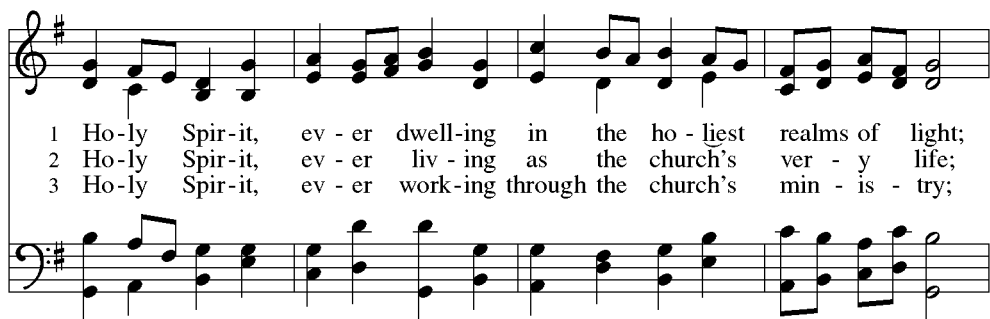
**We have not loved you with
our whole heart; we have not loved
our neighbors as ourselves.**

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.

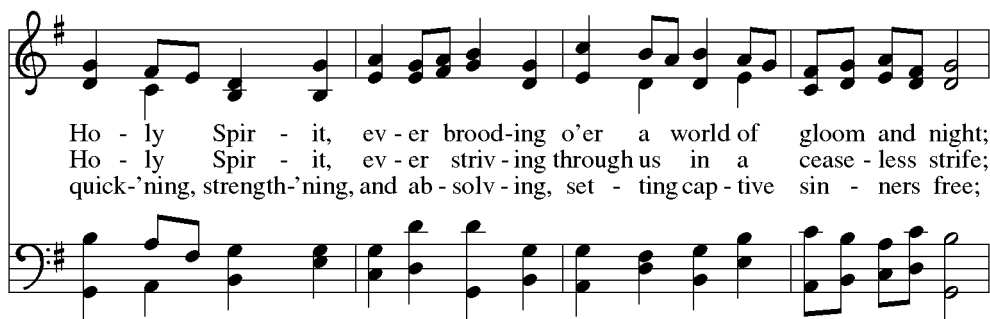
In the mercy of almighty God,
Jesus Christ was given to die for us, and for his sake God forgives us all our sins. As a called and ordained minister of the church of Christ, and by his authority, I therefore declare to you the entire forgiveness of all your sins, in the name of the Father, and of the + Son, and of the Holy Spirit.

Amen.

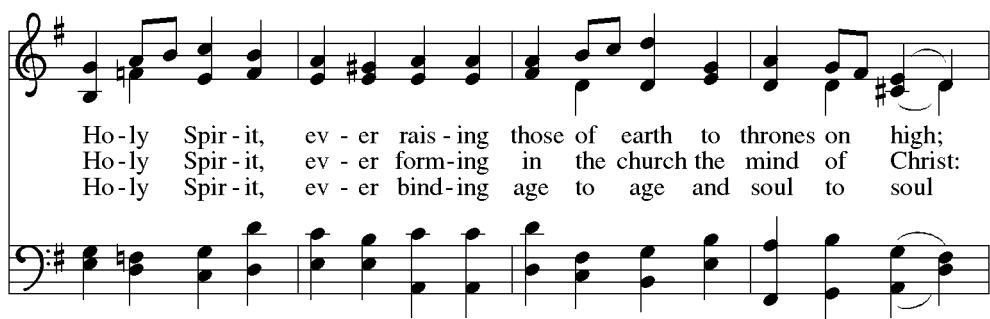
Holy Spirit, Ever Dwelling




1 Ho-ly Spir-it, ev-er dwell-ing in the ho-liest realms of light;
 2 Ho-ly Spir-it, ev-er liv-ing as the church's ver-y life;
 3 Ho-ly Spir-it, ev-er work-ing through the church's min-is-try;



Ho-ly Spir-it, ev-er brood-ing o'er a world of gloom and night;
 Ho-ly Spir-it, ev-er striv-ing through us in a cease-less strife;
 quick-'ning, strength-'ning, and ab-solv-ing, set-ting cap-tive sin-ners free;



Ho-ly Spir-it, ev-er rais-ing those of earth to thrones on high;
 Ho-ly Spir-it, ev-er form-ing in the church the mind of Christ;
 Ho-ly Spir-it, ev-er bind-ing age to age and soul to soul



liv-ing, life-im-part-ing Spir-it, you we praise and mag-ni-fy.
 you we praise with end-less wor-ship for your gifts and fruits un-priced.
 in com-mu-nion nev-er end-ing, you we wor-ship and ex-tol.

25 IN BABILONE 8.7.8.7. D.

SEE THE CONQUEROR MOUNTS IN TRIUMPH

Traditional Dutch Melody

Very majestic

V. 3

*f**ff*

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.

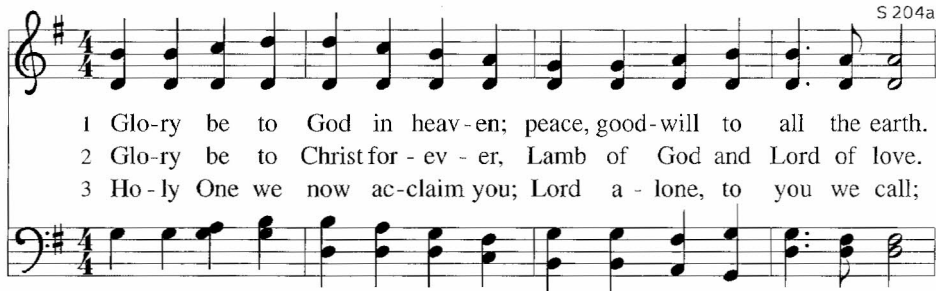
S 203

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.

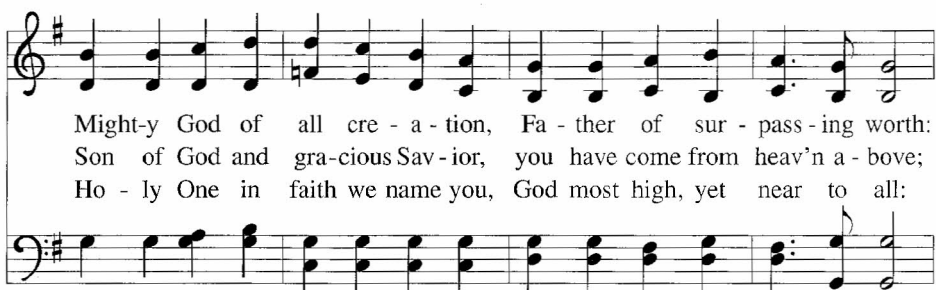
We come to hear your liv - ing word; it saves us from de - spair.
Pour out your grace and make us whole that new life may be - gin.
Re - new us with your sav - ing pow'r; cre - ate in us new hearts!

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

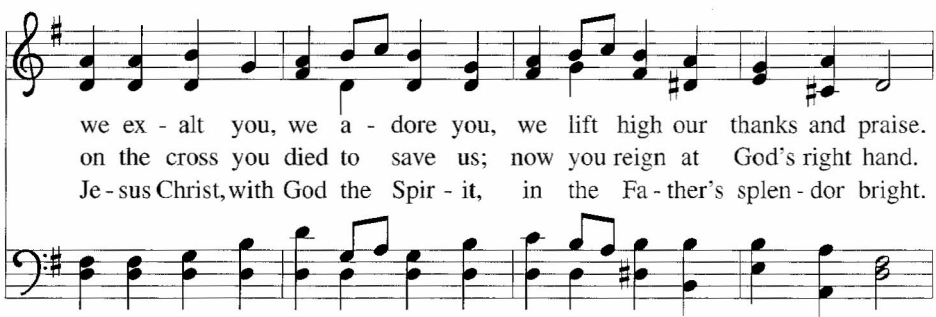
S 204a



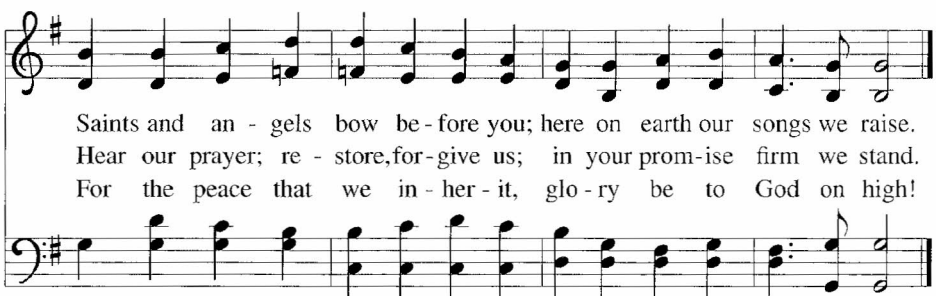
1 Glo-ry be to God in heav-en; peace, good-will to all the earth.
2 Glo-ry be to Christ for - ev - er, Lamb of God and Lord of love.
3 Ho - ly One we now ac-claim you; Lord a - lone, to you we call;



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

Eternal God, you draw near to us in Christ, and you make yourself our guest. Amid the cares of our lives, make us attentive to your presence, that we may treasure your word above all else, through Jesus Christ, our Savior and Lord.

Amen.

Holy, Holy, Holy

Play the first verse of this arrangement with freedom and simplicity, painting a picture of God's purity. The transition section should have ebb and flow, with careful attention to clean pedaling. The last line should be played delicately, as the ascending thirds point the listener upward toward heaven.

John B. Dykes

arranged by M. Sherrill Kelsey

With a quiet sense of awe ♩ = 76

The musical score is written for piano and bass. It begins with a tempo marking of ♩ = 76 and a performance instruction: "With a quiet sense of awe". The key signature has two flats (B-flat major), and the time signature is 4/4. The score is divided into four systems. The first system has a piano (p) dynamic. The second system continues the piano part with a crescendo. The third system introduces a mezzo-piano (mp) dynamic and includes a section marked "sim." (simile). The final system returns to a piano (p) dynamic and features ascending thirds in the bass line. Pedaling (Ped.) is indicated throughout the bass line, and phrasing slurs are used in the piano part.

rit. *a tempo*

mp

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a repeat sign. Bass staff has a rhythmic accompaniment. Dynamics include 'rit.', 'a tempo', and 'mp'.

mf

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur. Bass staff has a rhythmic accompaniment. Dynamic is 'mf'.

rit. *With more movement* ♩ = 85

pp

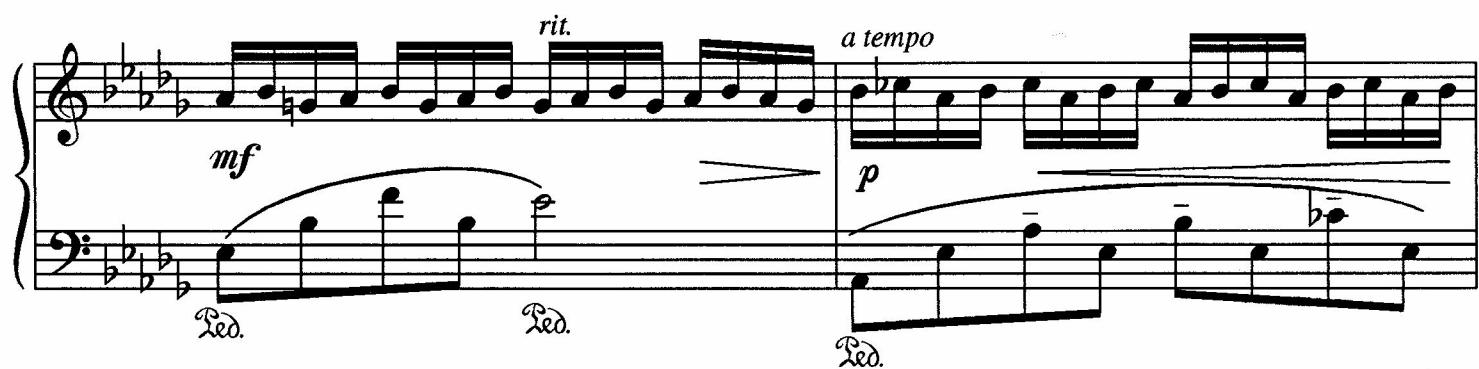
Red.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a repeat sign. Bass staff has a rhythmic accompaniment. Dynamics include 'rit.', 'With more movement', 'pp', and 'Red.'.

2 *2* *2 sim.*

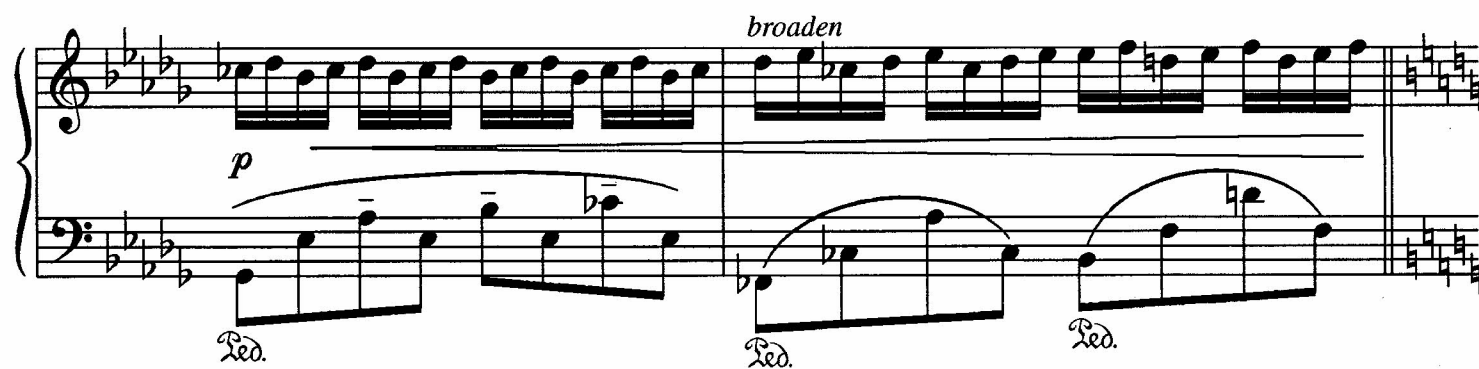
Red. *Red.* *Red.*

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and a repeat sign. Bass staff has a rhythmic accompaniment. Dynamics include '2', '2 sim.', and 'Red.'.



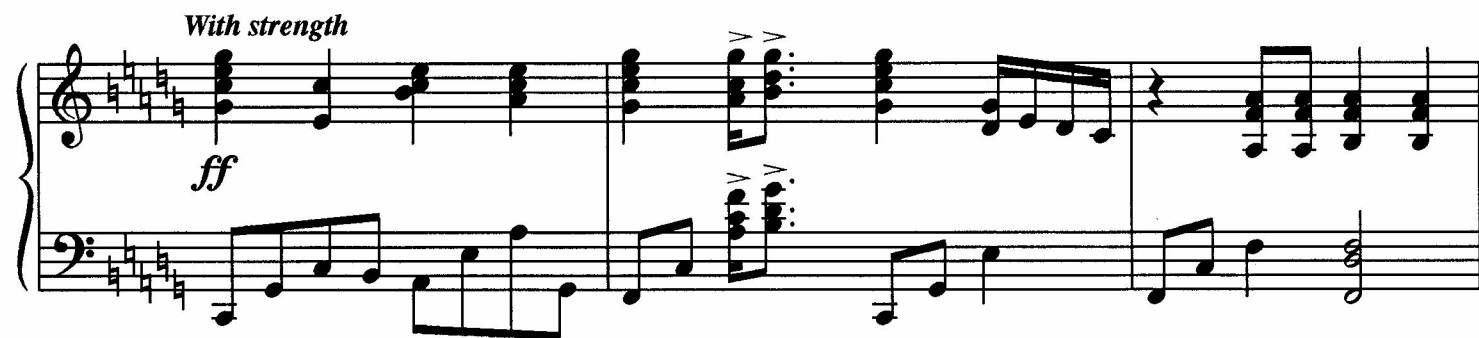
First system of a musical score. The right hand (treble clef) plays a continuous eighth-note pattern. The left hand (bass clef) plays a slower, more melodic line with a slur over several notes. The tempo changes from *rit.* (ritardando) to *a tempo*. The dynamic changes from *mf* (mezzo-forte) to *p* (piano). Pedal points are indicated by *Ped.* markings.

mf *rit.* *a tempo* *p* *Ped.*



Second system of the musical score. The right hand continues the eighth-note pattern. The left hand has a slur over a group of notes. The tempo is marked *broaden*. The dynamic is *p*. Pedal points are indicated by *Ped.* markings.

p *broaden* *Ped.*



Third system of the musical score. The right hand features chords and some eighth-note patterns. The left hand plays a steady eighth-note accompaniment. The tempo is marked *With strength*. The dynamic is *ff* (fortissimo). Pedal points are indicated by *Ped.* markings.

With strength *ff* *Ped.*

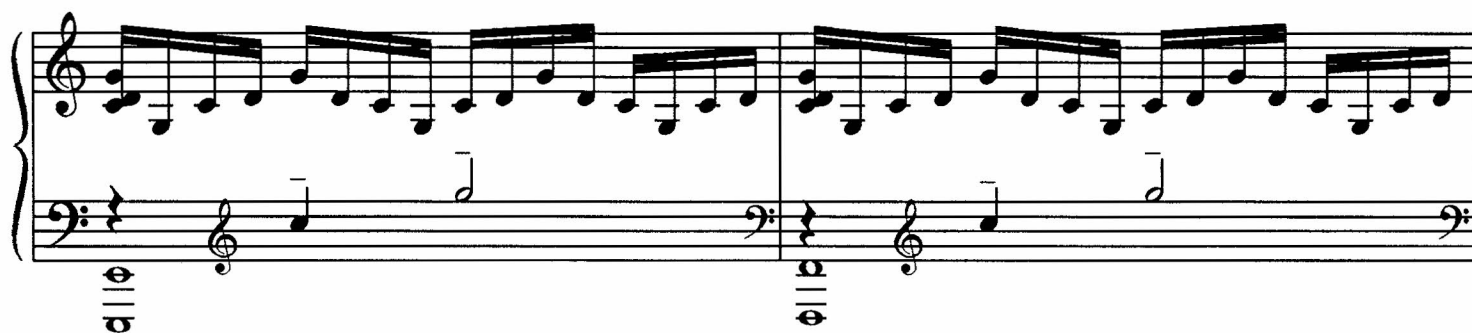


Fourth system of the musical score. The right hand plays chords and some eighth-note patterns. The left hand plays a steady eighth-note accompaniment. Pedal points are indicated by *Ped.* markings.

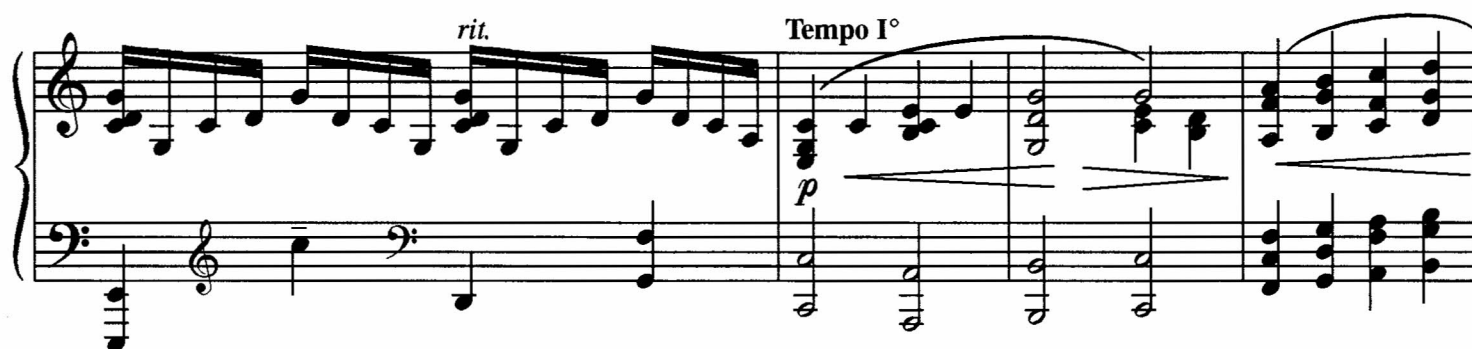
Ped.



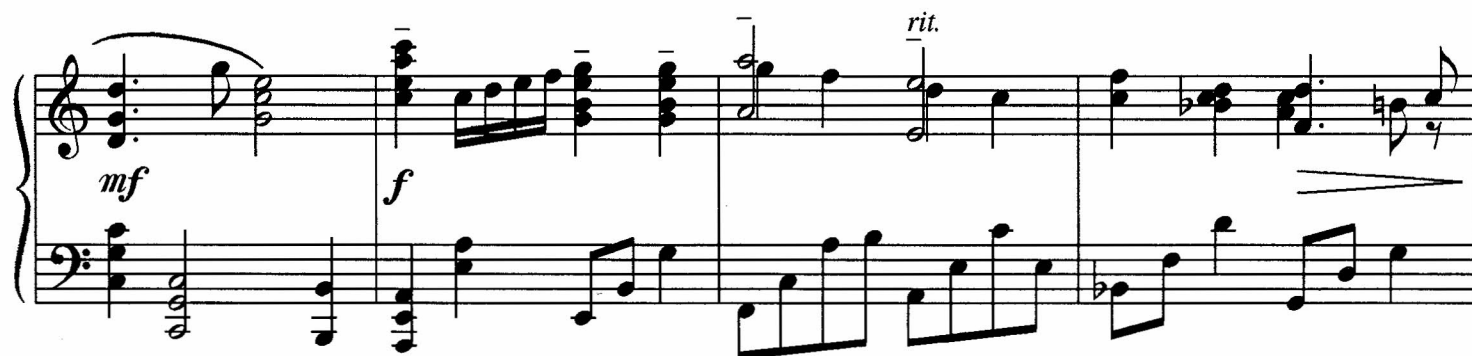
First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a sharp sign. Bass staff has a melodic line. Dynamics include *pp*.



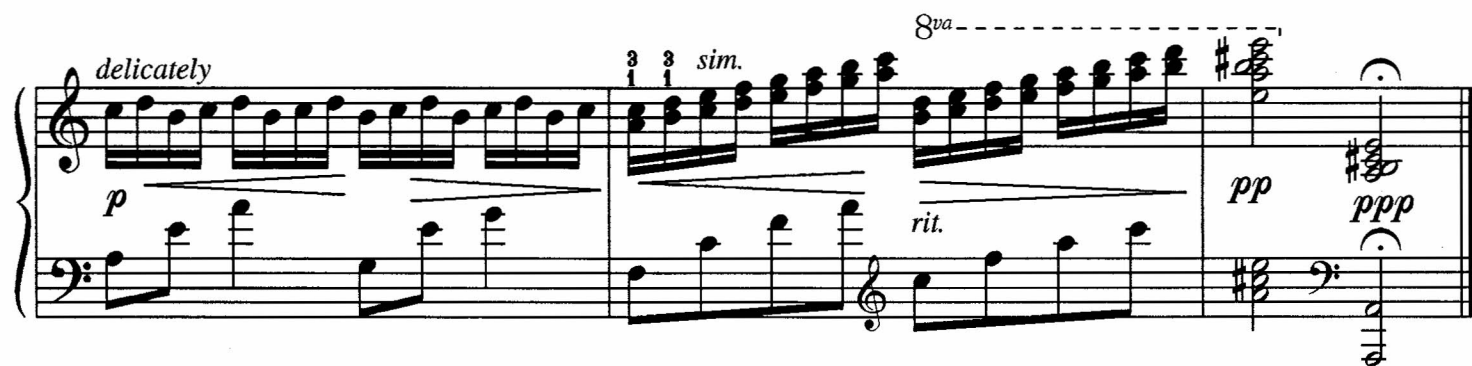
Second system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a melodic line. Dynamics include *pp*.



Third system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a melodic line. Dynamics include *rit.*, *Tempo I°*, and *p*.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a melodic line. Dynamics include *mf*, *f*, and *rit.*.



Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line. Bass staff has a melodic line. Dynamics include *delicately*, *p*, *3 3 sim.*, *8va*, *rit.*, *pp*, and *ppp*.

First Reading

Genesis 18:1-10a

¹The Lord appeared to Abraham by the oaks of Mamre, as he sat at the entrance of his tent in the heat of the day. ²He looked up and saw three men standing near him. When he saw them, he ran from the tent entrance to meet them, and bowed down to the ground.

³He said, "My lord, if I find favor with you, do not pass by your servant. ⁴Let a little water be brought, and wash your feet, and rest yourselves under the tree. ⁵Let me bring a little bread, that you may refresh yourselves, and after that you may pass on—since you have come to your servant." So they said, "Do as you have said."

⁶And Abraham hastened into the tent to Sarah, and said, "Make ready quickly three measures of choice flour, knead it, and make cakes." ⁷Abraham ran to the herd, and took a calf, tender and good, and gave it to the servant, who hastened to prepare it. ⁸Then he took curds and milk and the calf that he had prepared, and set it before them; and he stood by them under the tree while they ate.

⁹They said to him, "Where is your wife Sarah?" And he said, "There, in the tent." ^{10a}Then one said, "I will surely return to you in due season, and your wife Sarah shall have a son."

Sunday, July 17-23 | Lectionary 16

Refrain

John Paradowski

Descant



Who may a-bide, who may a-bide?



LORD, who may a-bide up-on your ho - ly hill?

Optional introduction





¹LORD, who may dwell in your ¹ tabernacle?

Who may abide upon your ¹ holy hill?

²Those who lead a blameless life and do ¹ what is right,
who speak the truth ¹ from their heart; **R**

³they do not slander with the tongue, they do no evil ¹ to their friends;
they do not cast discredit up- ¹ on a neighbor.

⁴In their sight the wicked are rejected,
but they honor those who ¹ fear the LORD.

They have sworn upon their health and do not take ¹ back their word.

⁵They do not give their money in hope of gain,
nor do they take bribes a- ¹ gainst the innocent.

Those who do these things shall never be ¹ overthrown. **R**

Second Reading

Colossians 1:15-28

¹⁵[Christ Jesus] is the image of the invisible God, the firstborn of all creation;¹⁶for in him all things in heaven and on earth were created, things visible and invisible, whether thrones or dominions or rulers or powers—all things have been created through him and for him. ¹⁷He himself is before all things, and in him all things hold together.

¹⁸He is the head of the body, the church; he is the beginning, the firstborn from the dead, so that he might come to have first place in everything. ¹⁹For in him all the fullness of God was pleased to dwell, ²⁰and through him God was pleased to reconcile to himself all things, whether on earth or in heaven, by making peace through the blood of his cross.

²¹And you who were once estranged and hostile in mind, doing evil deeds, ²²he has now reconciled in his fleshly body through death, so as to present you holy and blameless and irreproachable before him — ²³provided that you continue securely established and steadfast in the faith, without shifting from the hope promised by the gospel that you heard, which has been proclaimed to every creature under heaven. I, Paul, became a servant of this gospel.

²⁴I am now rejoicing in my sufferings for your sake, and in my flesh I am completing what is lacking in Christ's afflictions for the sake of his body, that is, the church. ²⁵I became its servant according to God's commission that was given to me for you, to make the word of God fully known, ²⁶the mystery that has been hidden throughout the ages and generations but has now been revealed to his saints.

²⁷To them God chose to make known how great among the Gentiles are the riches of the glory of this mystery, which is Christ in you, the hope of glory. ²⁸It is he whom we proclaim, warning everyone and teaching everyone in all wisdom, so that we may present everyone mature in Christ.

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 musical score is written for two voices (Soprano and Bass) in 4/4 time, with a key signature of one flat (B-flat). It consists of three systems of staves. Each system has a vocal line with lyrics and a corresponding bass line. The first system is for the 'Al - le - lu - ia! Lord and Sav - ior: o - pen now your sav - ing word.' The second system is for 'Let it burn like fire with - in us; speak un - til our hearts are stirred.' The third system is for 'Al - le - lu - ia! Lord, we sing for the good news that you bring.' The score ends with a double bar line.

The Gospel of the Lord according to

Luke 10:38-42

“Glory to you, O Lord”

³⁸Now as [Jesus and his disciples] went on their way, he entered a certain village, where a woman named Martha welcomed him into her home. ³⁹She had a sister named Mary, who sat at the Lord’s feet and listened to what he was saying.

⁴⁰But Martha was distracted by her many tasks; so she came to him and asked, “Lord, do you not care that my sister has left me to do all the work by myself? Tell her then to help me.” ⁴¹But the Lord answered her, “Martha, Martha, you are worried and distracted by many things; ⁴²there is need of only one thing. Mary has chosen the better part, which will not be taken away from her.”

The Gospel of the Lord.

“Praise to you, O Christ”

SERMON

Introduction

The musical score is for a piano introduction. It consists of two systems of music. The first system is marked *mp* (mezzo-piano). The key signature is one sharp (F#), and the time signature is 4/4. The melody in the right hand starts with a quarter rest, followed by a series of eighth and quarter notes. The bass line in the left hand consists of a series of chords, mostly triads and dyads, with some sixteenth-note patterns. The second system continues the melody and bass line. The time signature changes to 6/4 in the middle of the system. The piece ends with a final chord in 4/4 time. A *rit.* (ritardando) marking is present in the right hand of the second system, with a wedge indicating a deceleration.

Tune: Johann R. Ahle, 1625–1673

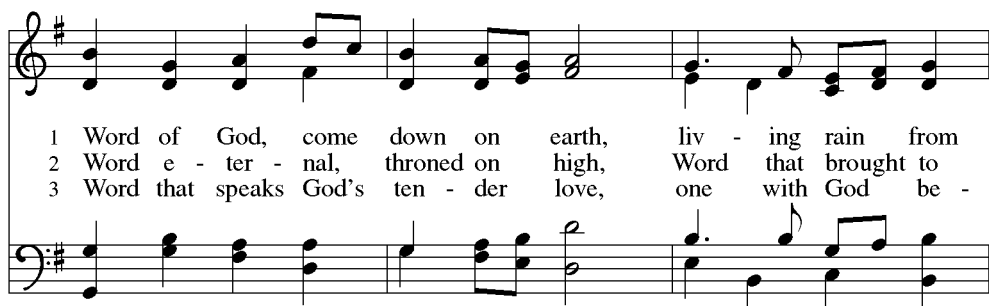
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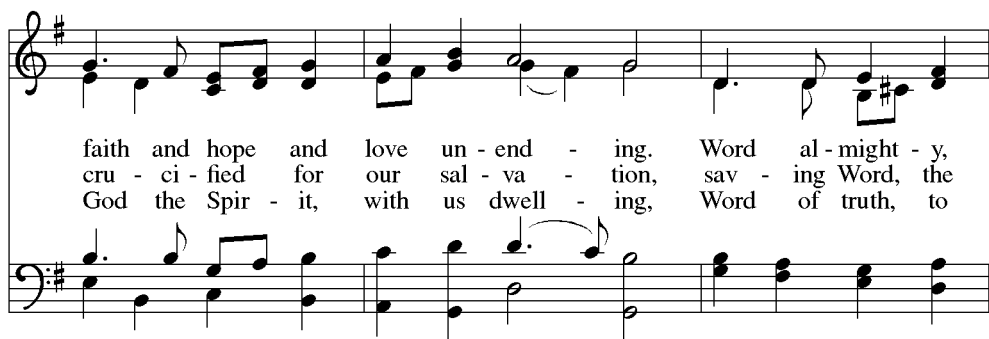
Word of God, Come Down on Earth



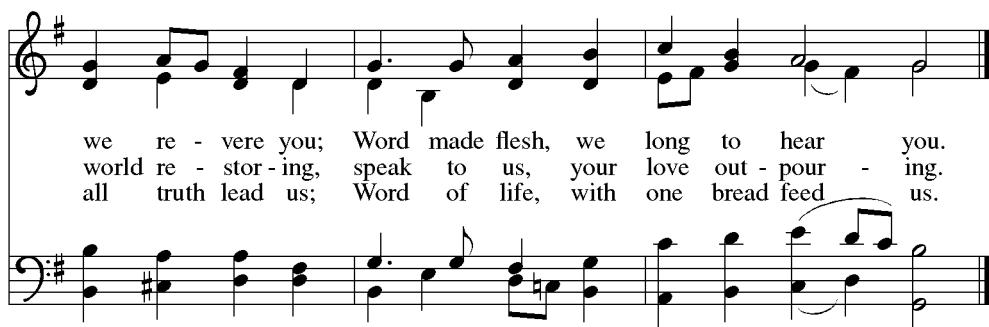
1 Word of God, come down on earth, liv - ing rain from
 2 Word e - ter - nal, throned on high, Word that brought to
 3 Word that speaks God's ten - der love, one with God be -



heav'n de - scend - ing; touch our hearts and bring to birth
 life cre - a - tion, Word that came from heav'n to die,
 yond all tell - ing, Word that sends us from a - bove



faith and hope and love un - end - ing. Word al - might - y,
 cru - ci - fied for our sal - va - tion, sav - ing Word, the
 God the Spir - it, with us dwell - ing, Word of truth, to



we re - vere you; Word made flesh, we long to hear you.
 world re - stor - ing, speak to us, your love out - pour - ing.
 all truth lead us; Word of life, with one bread feed us.

Text: James Quinn, SJ, b. 1919

Music: LIEBSTER JESU, WIR SIND HIER, Johann R. Ahle, 1625-1673

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Accompaniment

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and quarter notes, spanning across four measures. The bottom two staves are in bass clef. The second staff provides harmonic support with chords and single notes. The third staff contains a bass line with quarter and eighth notes. Time signatures of 2/4 and 4/4 are indicated at the end of the system.

The second system of musical notation continues the accompaniment. It features the same three-staff structure. The top staff continues the melodic line. The middle staff shows some changes in the harmonic accompaniment, including a chromatic movement in the second measure. The bottom staff continues the bass line. Time signatures of 2/4 and 4/4 are indicated.

The third system of musical notation concludes the accompaniment. It maintains the three-staff format. The top staff's melodic line ends with a final note. The middle and bottom staves provide the final harmonic and bass support. Time signatures of 6/4 and 4/4 are indicated at the end of the system.

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

All Things Bright and Beautiful

Sw. Light Flutes 8, 4
Gt. Principals 8
Ped. Soft 16, Sw. to Ped.

Robert F. Swift
Tune: ROYAL OAK
Traditional English melody

Easily ♩ = ca. 80

The musical score is written for three staves: Treble (Gt.), Bass (Sw.), and Pedal (Ped.). The key signature has one flat (B-flat) and the time signature is 4/4. The score is divided into three systems. The first system (measures 1-4) includes the instruction 'Easily ♩ = ca. 80' above the first staff. The second system (measures 5-7) includes the instruction 'mp Sw.' above the second staff, 'rit.' above the second staff, and 'a tempo' above the first staff. The third system (measures 8-10) includes the instruction 'Gt.' above the first staff. The score ends with a double bar line after measure 10.

Duration: 1:25

11

Measures 11-14. Treble and bass staves. Measure 11 starts with a treble staff entry. Measure 14 ends with a repeat sign.

15

Measures 15-18. Treble and bass staves. Measure 18 ends with a repeat sign.

19

Measures 19-22. Treble and bass staves. Measure 22 ends with a repeat sign.

23 Sw.

Measures 23-26. Treble and bass staves. Measure 26 ends with a repeat sign. Dynamics include *pp*.

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 G major (one flat) and 4/4 time. It consists of a treble and bass staff. The treble staff begins with a quarter rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The bass staff begins with a half note G, followed by a half note B, a half note D, a half note F, and a half note G. A slur connects the first two notes of the bass staff. The system ends with a double bar line and a repeat sign.

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

The second system of music continues in G major and 4/4 time. The treble staff begins with a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The bass staff begins with a half note G, followed by a half note B, a half note D, a half note F, and a half note G. A slur connects the first two notes of the bass staff. The system ends with a double bar line and a repeat sign.

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

The third system of music continues in G major and 4/4 time. The treble staff begins with a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The bass staff begins with a half note G, followed by a half note B, a half note D, a half note F, and a half note G. A slur connects the first two notes of the bass staff. The system ends with a double bar line and a repeat sign.

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

The fourth system of music continues in G major and 4/4 time. The treble staff begins with a quarter rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The bass staff begins with a half note G, followed by a half note B, a half note D, a half note F, and a half note G. A slur connects the first two notes of the bass staff. The system ends with a double bar line and a repeat sign.

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,

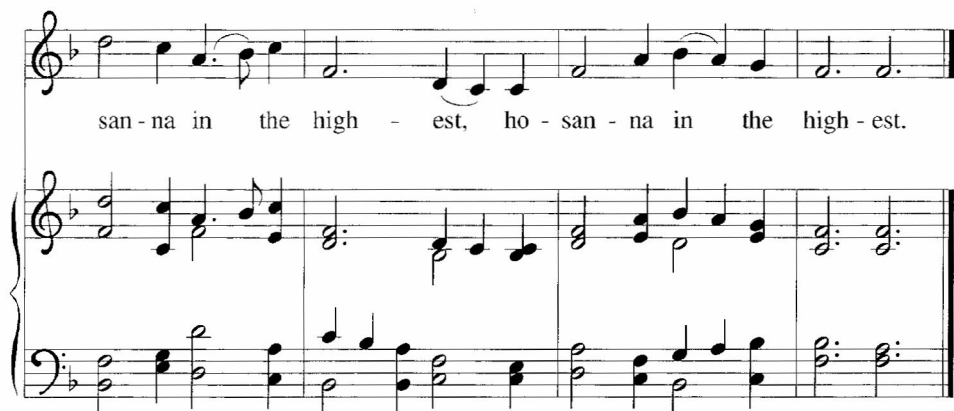
The first system of the musical score is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, quarter notes A4 and G4, a half note F#4, and finally a half note E4. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, including some triplets.

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

The second system continues the melody. The vocal line starts with a half note D4, followed by quarter notes E4, F#4, and G4, then a half note A4, quarter notes B4 and C5, a half note B4, quarter notes A4 and G4, a half note F#4, and finally a half note E4. The piano accompaniment continues with similar patterns, ending with a double bar line.

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

The third system concludes the hymn. The vocal line begins with a half note D4, followed by quarter notes E4, F#4, and G4, then a half note A4, quarter notes B4 and C5, a half note B4, quarter notes A4 and G4, a half note F#4, and finally a half note E4. The piano accompaniment provides harmonic support, ending with a final chord.



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 Eb

2

3

The first system of musical notation consists of six measures. Measures 1-4 are in 3/4 time, and measures 5-6 are in 3/4 time. The key signature is one flat (Bb). The melody is in the treble clef, and the bass line is in the bass clef. The melody features a chromatic descent from F to Eb in the first measure, followed by a series of eighth and sixteenth notes. The bass line provides a harmonic accompaniment with chords and single notes.

The second system of musical notation consists of three measures. The key signature remains one flat (Bb). The melody continues in the treble clef, and the bass line continues in the bass clef. The measures conclude the musical phrase with a final cadence.

Let Us Break Bread Together

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

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

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

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

Refrain

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

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

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

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

1 E^b to G

2

Musical score for measures 1 and 2. Measure 1 is in common time (C) with a key signature of two flats (Bb, Eb). The melody in the treble clef consists of a half note Eb, a quarter note G, and a half note Bb. The bass line consists of a half note Eb, a quarter note G, and a half note Bb. 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 Ab, and a half note Bb. The bass line consists of a half note G, a quarter note Ab, and a half note Bb. A double bar line separates the two measures.

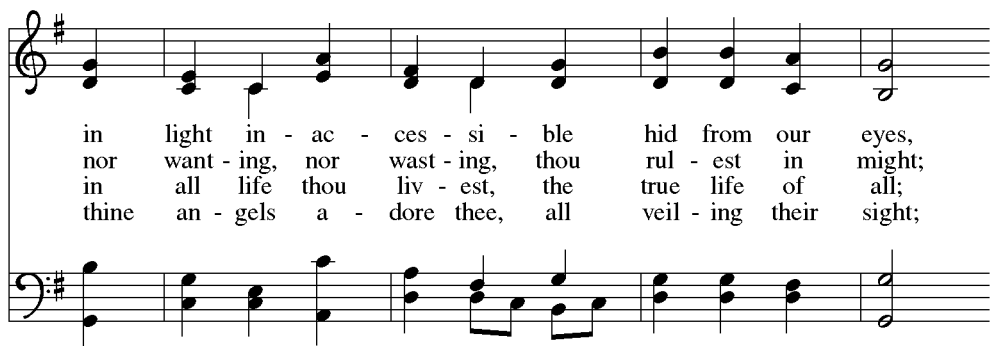
3

Musical score for measure 3. Measure 3 is in common time (C) with a key signature of two flats (Bb, Eb). The melody in the treble clef consists of a half note Eb, a quarter note G, and a half note Bb. The bass line consists of a half note Eb, a quarter note G, and a half note Bb. A double bar line follows the measure.

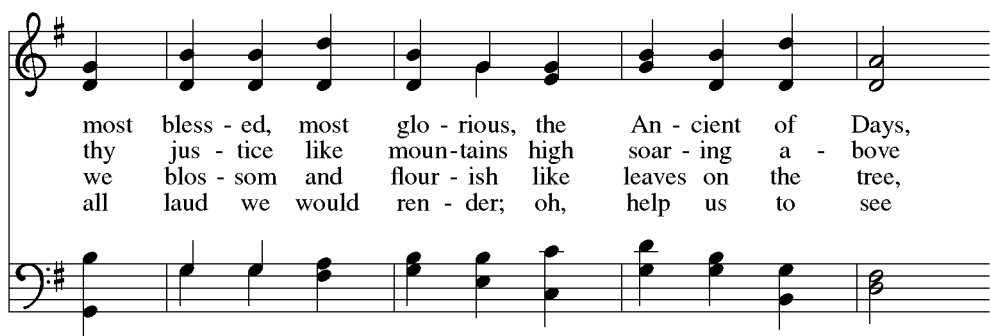
Immortal, Invisible, God Only Wise



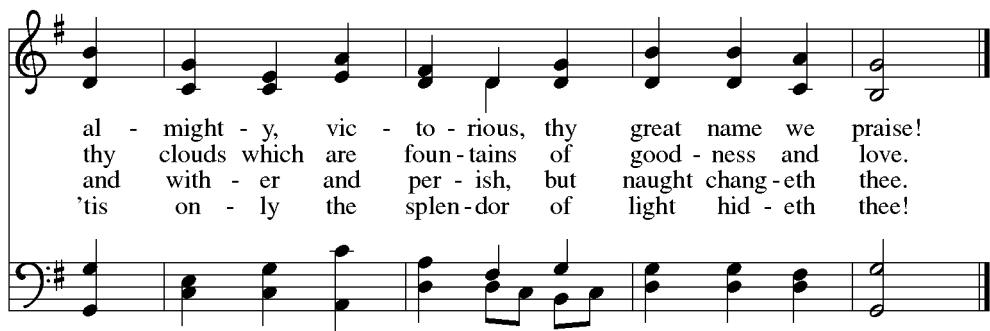
1 Im - mor - tal, in - vis - i - ble, God on - ly wise,
 2 Un - rest - ing, un - hast - ing, and si - lent as light,
 3 To all, life thou giv - est, to both great and small;
 4 Thou reign - est in glo - ry; thou dwell - est in light;



in light in - ac - ces - si - ble hid from our eyes,
 nor want - ing, nor wast - ing, thou rul - est in might;
 in all life thou liv - est, the true life of all;
 thine an - gels a - dore thee, all veil - ing their sight;



most bless - ed, most glo - rious, the An - cient of Days,
 thy jus - tice like moun - tains high soar - ing a - bove
 we blos - som and flour - ish like leaves on the tree,
 all laud we would ren - der; oh, help us to see



al - might - y, vic - to - rious, thy great name we praise!
 thy clouds which are foun - tains of good - ness and love.
 and with - er and per - ish, but naught chang - eth thee.
 'tis on - ly the splen - dor of light hid - eth thee!

1 G to A^b

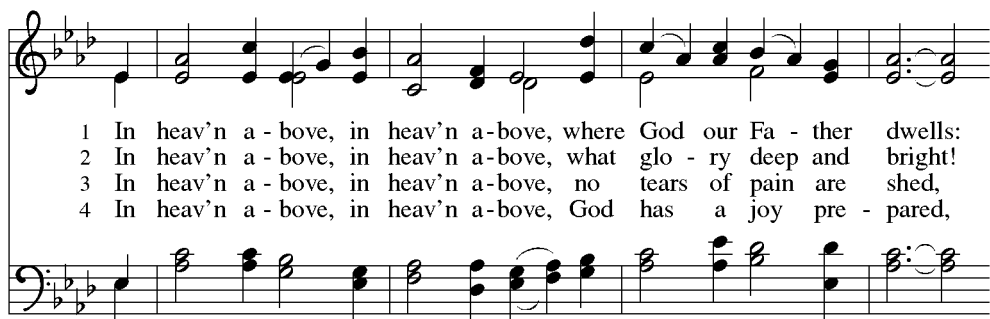
2

Musical score for piano, showing two variations of a piece in G major, 2/4 time. The score is written for two staves (treble and bass clef) with a key signature of one sharp (F#) and a common time signature (C).

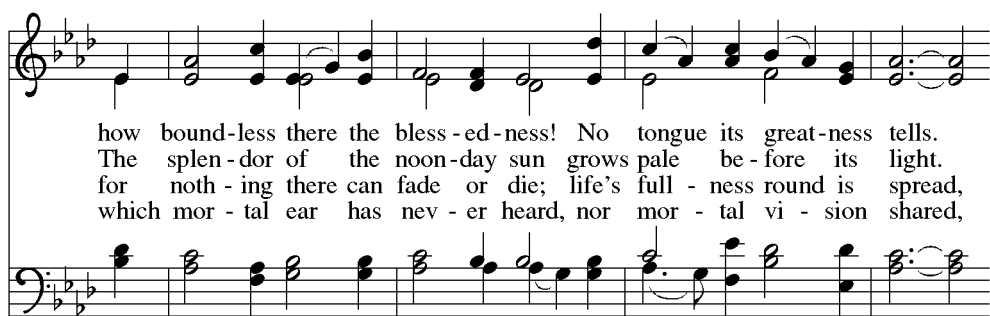
1 G to A^b

2

In Heaven Above



1 In heav'n a - bove, in heav'n a - bove, where God our Fa - ther dwells:
 2 In heav'n a - bove, in heav'n a - bove, what glo - ry deep and bright!
 3 In heav'n a - bove, in heav'n a - bove, no tears of pain are shed,
 4 In heav'n a - bove, in heav'n a - bove, God has a joy pre - pared,



how bound-less there the bless-ed-ness! No tongue its great-ness tells.
 The splen-dor of the noon-day sun grows pale be-fore its light.
 for noth-ing there can fade or die; life's full-ness round is spread,
 which mor-tal ear has nev-er heard, nor mor-tal vi-sion shared,



There face to face, and full and free, the ev - er -
 The might - y sun that goes not down, be - fore whose
 and like an o - cean, joy o'er - flows, and with im -
 which nev - er en - tered mor - tal thought, in mor - tal



liv - ing God we see, our God, the Lord of hosts!
 face clouds nev - er frown, is God, the Lord of hosts!
 mor - tal mer - cy glows our God, the Lord of hosts!
 dreams was nev - er sought, O God, the Lord of hosts!

Text: Laurentius L. Laurinus, 1573–1655; tr. William Maccall, 1812–1888

Music: I HIMMELEN, I HIMMELEN, Norwegian folk tune; arr. Elmer T. R. Hanke, 1901–1958

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DARWALL'S 148th

(Rejoice, the Lord Is King!)

17

John Darwall
Arranged by Richard Unfreid

Intro.

Ped.

Stanza 1

Interlude

Stanza 2

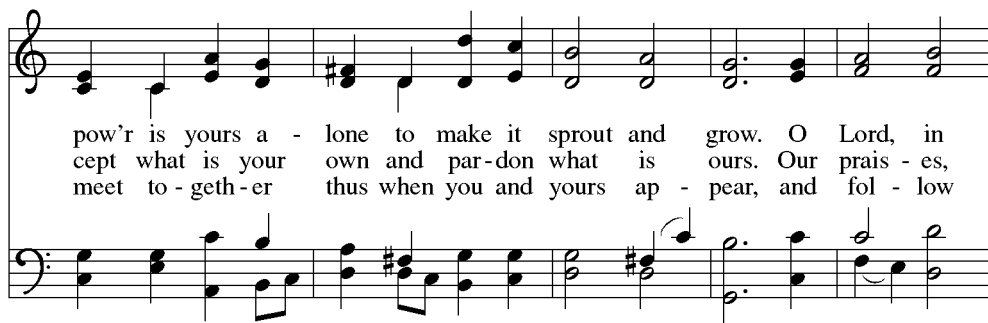
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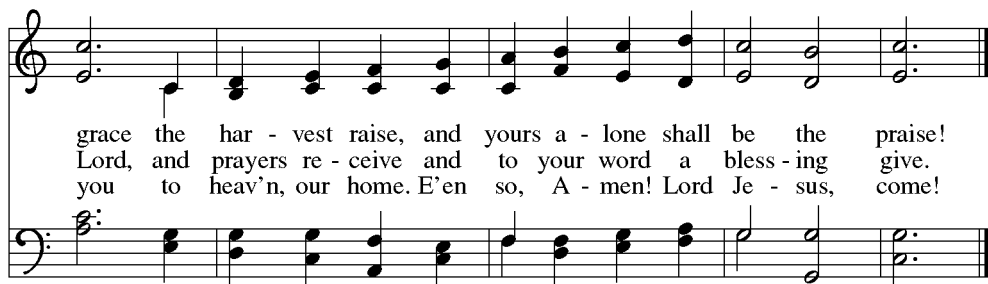
On What Has Now Been Sown



1 On what has now been sown your bless-ing Lord, be - stow; the
 2 To you our wants are known, from you are all our pow'rs; ac -
 3 Oh, grant that each of us, now met be - fore you here, may



pow'r is yours a - lone to make it sprout and grow. O Lord, in
 cept what is your own and par-don what is ours. Our prais - es,
 meet to - geth - er thus when you and yours ap - pear, and fol - low



grace the har - vest raise, and yours a - lone shall be the praise!
 Lord, and prayers re - ceive and to your word a bless - ing give.
 you to heav'n, our home. E'en so, A - men! Lord Je - sus, come!

Text: John Newton, 1725–1807, alt.

Music: DARWALL'S 148TH, John Darwall, 1731–1789

Be Strong in the Lord

9

Man. Principals 8, 4, Mixture

Ped. 16, 8 to balance

Robert J. Powell

With majesty ♩ = ca. 104

The musical score is written for three staves: Treble, Bass, and Pedal. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three systems, each containing three measures. The first system begins with a forte (*f*) dynamic. The second system starts at measure 5. The third system starts at measure 9 and includes a mezzo-forte (*mf*) dynamic marking. The notation includes various chords, single notes, and rests, with some notes beamed together. The Pedal staff features a continuous line of notes, often with ties across measures.

Duration: 2:40

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13

13

17

(2nd time)

f

rit.

(Fine)

17

21

– Mixture

mf

r.h.

l.h.

21

26

26

31

System 1 (Measures 31-34): Treble clef contains eighth-note runs. Bass clef contains sustained chords. A third staff contains a single note.

35

System 2 (Measures 35-38): Treble clef contains chords and eighth-note runs. Bass clef contains chords and eighth-note runs. A third staff contains a single note.

39

System 3 (Measures 39-43): Treble clef contains chords and eighth-note runs. Bass clef contains chords and eighth-note runs. A third staff contains a single note.

44

D.C. al Fine

p rit.

System 4 (Measures 44-47): Treble clef contains chords and eighth-note runs. Bass clef contains chords and eighth-note runs. A third staff contains a single note. The system concludes with the instruction *p rit.* and *D.C. al Fine*.