

All Saints Sunday - November 6, 2016

PRELUDE "Celebration" "Meditation" "Rejoicing" James F. Rickley Dan L. Davis, Violoncello; Deb Davis, Flute

WELCOME & ANNOUNCEMENTS

Remembering those Saints who have passed on

Clyde Christiansen 8/4/1919-11/21/2015

Barbara Johnson 8/8/1948-12/12/2015

Jay Brownson 2/8/1956-12/27/2015

Sharon "Kelly" Archambeault 3/16/1943-1/14/2016

Donald Baker 4/25/1942-1/8/2016

Sylvia Powell 10/22/1945-1/20/2016

Adeline Peterson 10/5/1925-3/18/2016

Udell Miller 11/29/1936-5/6/2016

Jean Hansen 5/10/1929-5/16/2016

Lloyd Eide 10/28/1919-6/20/2016

Karen Newton 5/8/1950-9/8/2016

Mary "Pat" Baker 9/12/1932-10/14/2016

Page 97 THANKSGIVING FOR BAPTISM

OPENING HYMN "O Day Full of Grace"

#627

Page 138 GREETING AND KYRIE

Page 140 "This is the Feast"

PRAYER OF THE DAY

Almighty God, you have knit your people together in one communion in the mystical body of your Son, Jesus Christ our Lord. Grant us grace to follow your blessed saints in lives of faith and commitment, and to know the inexpressible joys you have prepared for those who love you, 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 First Lutheran Church Choir Dan L. Davis, Violoncello; Debra Davis, Flute

1ST READING Dan 7:1-3, 15-18

PSALM Ps 149

2ND READING Eph 1:11-23

Page 142 GOSPEL ACCLAMATION

"Glory to you, O Lord"

GOSPEL Luke 6:20-31

"Praise to you, O Christ"

SERMON

SERMON HYMN "Jesus Shall Reign" #434

Page 234 AFFIRMATION OF BAPTISM

Keely Fossum

Salomon Hansen

Lauren Padden

PRAYERS OF THE PEOPLE

SHARING OF THE PEACE

OFFERING "Triumphs" James F. Rickley Dan L. Davis, Violoncello; Debra Davis, Flute

OFFERTORY "Let the Vineyards be Fruitful" #184

OFFERTORY PRAYER

Page 144 THE GREAT THANKSGIVING

WORDS OF INSTITUTION

Page 145 LORD'S PRAYER

DISTRIBUTION OF ELEMENTS

p. 146 "Lamb of God"

#620 "How Sweet the Name of Jesus Sounds"

#608 "Softly and Tenderly Jesus Is Calling"

#471 "Let Us Break Bread Together"

POST COMMUNION PRAYER

BLESSING

CLOSING HYMN: "For All the Saints, O Lord"

#427

Pastor: Go in peace! Serve the Lord!

People: Thanks be to God!

POSTLUDE Festival on "Sine Nomine" Stephen L. Aber

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

Voluntary 19

Celebration

James F. Rickley

Flute

Cello

Organ

7

Fl.

Vc.

Org.

13

Fl. *f*

Vc. *f*

Org.

13

13

19

Fl.

Vc.

Org.

19

19

[illegible][illegible]

[illegible][illegible]

60

Fl.

Vc.

Org.

65

Fl.

Vc.

Org.

This musical score is for Voluntary 19, measures 60 through 65. It is written for three parts: Flute (Fl.), Violoncello (Vc.), and Organ (Org.). The time signature is 2/4. The key signature has one flat (B-flat). The score is divided into two systems. The first system covers measures 60 to 64, and the second system covers measures 65 to 69. The Organ part is written for a grand staff (treble and bass clefs). The Flute and Violoncello parts are written for single staves. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and accidentals. The Organ part features a complex texture with multiple voices in both hands. The Flute and Violoncello parts provide a melodic and harmonic accompaniment to the Organ. The key signature is B-flat major (or D minor). The time signature is 2/4. The score is divided into two systems. The first system covers measures 60 to 64, and the second system covers measures 65 to 69. The Organ part is written for a grand staff (treble and bass clefs). The Flute and Violoncello parts are written for single staves. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and accidentals. The Organ part features a complex texture with multiple voices in both hands. The Flute and Violoncello parts provide a melodic and harmonic accompaniment to the Organ. The key signature is B-flat major (or D minor). The time signature is 2/4.

70

Fl.

Vc.

Org.

76

Fl.

Vc.

Org.

Voluntary 20

Meditation

James F. Rickley

 $\text{♩} = 72$

Flute

Cello

mf

Organ

6

Fl.

6

Vc.

6

Org.

A

12

Fl.

mf

Vc.

Org.

18

Fl.

Vc.

Org.

The musical score for Voluntary 20, measures 12-18, is presented for Flute (Fl.), Violoncello (Vc.), and Organ (Org.). The key signature has one flat (B-flat). The time signature changes from 3/4 to 2/4 and back to 3/4. The Organ part is mostly rests. The Flute and Violoncello parts have melodic lines. A box labeled 'A' is above measure 12. A measure rest of 18 is shown above measure 18.

B

24

Fl.

Vc.

Org.

30

Fl.

Vc.

Org.

C

35

Fl.

Vc.

Org.

mf

41

Fl.

Vc.

Org.

Detailed description of the musical score: The score is for three instruments: Flute (Fl.), Violoncello (Vc.), and Organ (Org.). It consists of two systems of staves. The first system covers measures 35 to 40, and the second system covers measures 41 to 45. The time signature changes from 2/4 in measures 35-40 to 3/4 in measures 41-45. The key signature has one flat (B-flat). The organ part has a mezzo-forte (mf) dynamic marking in measure 38. The flute and violoncello parts have various melodic lines, while the organ part provides harmonic support with chords and moving lines in the bass.

D

46

Fl.

Vc.

Org.

mf

52

Fl.

Vc.

Org.

57

Fl.

57

Vc.

57

Org.

The musical score for measures 57-60 of Voluntary 20. The Flute (Fl.) part begins with a half note B-flat in 2/4 time, followed by a quarter note G in 3/4 time, a half note F in 2/4 time, and a dotted half note E in 3/4 time. The Violoncello (Vc.) part begins with a half note B-flat in 2/4 time, followed by a quarter note G in 3/4 time, a half note F in 2/4 time, and a dotted half note E in 3/4 time. The Organ part is written for a grand staff. The right hand begins with a half note B-flat in 2/4 time, followed by a quarter note G in 3/4 time, a half note F in 2/4 time, and a dotted half note E in 3/4 time. The left hand begins with a half note B-flat in 2/4 time, followed by a quarter note G in 3/4 time, a half note F in 2/4 time, and a dotted half note E in 3/4 time.

Voluntary 21 - B

Rejoicing

James F. Rickley

$\text{♩} = 130$

Flute

Cello

Organ

Fl.

Vc.

Org.

1 2 3 4 5 6 7 8 9 10

11 12 13 14 15 16 17 18

This musical score is for a piece titled "Voluntary 21". It is arranged for three instruments: Flute (Fl.), Viola (Vc.), and Organ (Org.). The score is divided into three systems, each containing staves for the three instruments. The key signature is one flat (B-flat), and the time signature is 4/4.

System 1 (Measures 19-23):

- Fl.:** Measures 19-23. Measure 19 starts with a half note G4, followed by eighth notes A4, Bb4, and C5. Measure 20 has a half note Bb4. Measure 21 has a half note A4. Measure 22 has a whole rest. Measure 23 has a half note G4, followed by eighth notes A4, Bb4, and C5.
- Vc.:** Measures 19-23. Measure 19 has a whole rest. Measure 20 has a whole rest. Measure 21 has a half note G3. Measure 22 has a half note F3. Measure 23 has a whole rest.
- Org.:** Measures 19-23. Measure 19 has a half note G4. Measure 20 has eighth notes A4, Bb4, and C5. Measure 21 has a half note Bb4. Measure 22 has eighth notes A4, Bb4, and C5. Measure 23 has a half note Bb4.

System 2 (Measures 24-28):

- Fl.:** Measures 24-28. Measure 24 has a half note G4. Measure 25 has a half note F4. Measure 26 has a whole rest. Measure 27 has a whole rest. Measure 28 has a whole rest.
- Vc.:** Measures 24-28. Measure 24 has a whole rest. Measure 25 has a half note G3. Measure 26 has a half note F3. Measure 27 has a half note E3. Measure 28 has a whole rest.
- Org.:** Measures 24-28. Measure 24 has a half note G4. Measure 25 has eighth notes A4, Bb4, and C5. Measure 26 has eighth notes D5, C5, Bb4, and A4. Measure 27 has eighth notes G4, F4, E4, and D4. Measure 28 has eighth notes C4, B3, A3, and G3.

System 3 (Measures 29-33):

- Fl.:** Measures 29-33. Measure 29 has a whole rest. Measure 30 has eighth notes G4, A4, Bb4, and C5. Measure 31 has a half note Bb4. Measure 32 has a half note A4. Measure 33 has a whole rest.
- Vc.:** Measures 29-33. Measure 29 has a half note G3. Measure 30 has a half note F3. Measure 31 has a half note E3. Measure 32 has a half note D3. Measure 33 has a half note C3.
- Org.:** Measures 29-33. Measure 29 has eighth notes G4, A4, Bb4, and C5. Measure 30 has eighth notes D5, C5, Bb4, and A4. Measure 31 has eighth notes G4, F4, E4, and D4. Measure 32 has eighth notes C4, B3, A3, and G3. Measure 33 has eighth notes F3, E3, D3, and C3.

This musical score is for Voluntary 21, page 3, measures 34 through 45. It is written for three staves: Flute (Fl.), Violoncello (Vc.), and Organ (Org.). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

Measures 34-37:

- Fl.:** Measures 34-35 contain a melodic line with eighth and sixteenth notes. Measure 36 has a half note, and measure 37 has a whole rest.
- Vc.:** Measures 34-35 have whole rests. Measure 36 has a half note, and measure 37 has a half note.
- Org.:** Measures 34-35 have whole rests. Measure 36 has a half note in the right hand and a half note in the left hand. Measure 37 has a half note in the right hand and a half note in the left hand.

Measures 38-41:

- Fl.:** Measures 38-39 contain a melodic line with eighth and sixteenth notes. Measure 40 has a half note, and measure 41 has a whole rest.
- Vc.:** Measures 38-39 have whole rests. Measure 40 has a half note, and measure 41 has a half note.
- Org.:** Measures 38-39 have whole rests. Measure 40 has a half note in the right hand and a half note in the left hand. Measure 41 has a half note in the right hand and a half note in the left hand.

Measures 42-45:

- Fl.:** Measures 42-44 have whole rests. Measure 45 has a half note.
- Vc.:** Measures 42-44 have whole rests. Measure 45 has a half note.
- Org.:** Measures 42-44 have whole rests. Measure 45 has a half note.

Fl.

Vc.

Org.

50

51

53

54

55

56

57

Detailed description: This musical score is for a piece titled 'Voluntary 21', page 4. It features three staves: Flute (Fl.), Violoncello (Vc.), and Organ (Org.). The score is divided into three systems, each containing measures 46-49, 50-53, and 54-57. The key signature has one flat (B-flat), and the time signature is 4/4. The Flute part has melodic lines in measures 46-49, 50-53, and 54-57. The Violoncello part provides a harmonic foundation with sustained notes and moving lines. The Organ part features intricate keyboard textures, including arpeggiated figures and sustained chords. Measure numbers 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, and 57 are indicated above the corresponding measures.

Fl. 58 60 61

Vc. 58 59 61

Org. 58 60 61

Fl. 62 63 64 65 66

Vc. 62 64 65 66

Org. 62 63 64 65 66

Fl. 67 68 69 70 71

Vc. 67 68 69 70 71

Org. 67 68 69 70 71

Fl.

Vc.

Org.

72 73 74 75 76

77 78 79 80 81 82 83 84 85 86

87 88 89 90 91

The musical score for Voluntary 21, measures 72-91, is presented in three systems. Each system contains staves for Flute (Fl.), Violoncello (Vc.), and Organ (Org.). The key signature is one flat (B-flat), and the time signature is 2/4. The Organ part is written in grand staff notation. The score concludes with a double bar line at measure 91.

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

Welcome and Announcements

Remembering those Saints who have passed on

Clyde Christiansen 8/4/1919 - 11/21/2015
Barbara Johnson 8/8/1948 - 12/12/2015
Jay Brownson 2/8/1956 - 12/27/2015
Sharon "Kelly" Archambeault 3/16/1943 - 1/14/2016
Donald Baker 4/25/1942 - 1/8/2016
Sylvia Powell 10/22/1945 - 1/20/2016
Adeline Peterson 10/5/1925 - 3/18/2016
Udell Miller 11/29/1936 - 5/6/2016
Jean Hansen 5/10/1929 - 5/16/2016
Lloyd Eide 10/28/1919 - 6/20/2016
Karen Newton 5/8/1950 - 9/8/2016
Mary "Pat" Baker 9/12/1932 - 10/14/2014

Thanksgiving for Baptism

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

Amen.

*Joined to Christ in the waters of baptism,
we are clothed with God's mercy and forgiveness. Let us give thanks for the gift of baptism.*

**We give you thanks, O God,
for in the beginning your Spirit moved over the waters and by your Word you created the world,
calling forth life in which you took delight.**

Through the waters of the flood you delivered Noah and his family. Through the sea you led your people Israel from slavery into freedom. At the river your Son was baptized by John and anointed with the Holy Spirit. By water and your Word you claim us as daughters and sons, making us heirs of your promise and servants of all.

We praise you for the gift of water that sustains life, and above all we praise you for the gift of new life in Jesus Christ. Shower us with your Spirit, and renew our lives with your forgiveness, grace, and love.

To you be given honor and praise through Jesus Christ our Lord in the unity of the Holy Spirit, now and forever.

Amen.

H01-ELW627-O Day Full of Grace

All Saints - November 6, 2016

Various

$\text{♩} = 120$

Flute

ff

Cello

ff

Organ

f

5

Fl.

C 1

C 2

Vc.

Org.

ff 1) O day full of

ff

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10

Fl.

C 1

grace that now we see ap-pear-ing on earth's ho - ri - zon, bring light from our God that we may

C 2

Vc.

Org.



15

Fl.

C 1

be a - bun-dant in joy this sea - son. God, shine for us now in this dark place; your name on our

C 2

Vc.

Org.



20

Fl.

C 1

hearts em-bla - zon.

C 2

Vc.

Org.

26

Fl.

C 1

2)How blest was that gra - cious mid - night hour, when God in our flesh was giv -

C 2

Vc.

Org.

30

Fl.

C 1

C 2

Vc.

Org.

en; then bright - ened the dawn with light and pow'r that spread o'er the dark - ened heav -

34

Fl.

C 1

C 2

Vc.

Org.

en; then rose o'er the world that Sun di - vine, which gloom from our hearts has driv - en.

39

Fl.

C 1

C 2

Vc.

Org.

3) Yea, were ev'-ry

44

Fl.

C 1

C 2

Vc.

Org.

tree en-dowed with speech, and were ev'-ry leaf-let sing - ing. they nev-er with praise God's worthould

49

Fl.

C 1

C 2

Vc.

Org.

reach, though earth with their praise were ring - ing. Who full - y could praise the Light of

53

Fl.

C 1

C 2

Vc.

Org.

life who light to our souls is bring - ing?

58

Fl.

C 1

C 2

Vc.

Org.

4)As birds in the morn-ing sing their praise, God's fath - er - ly

63

Fl.

C 1

C 2

Vc.

Org.

love we cher - ish, for giv - ing to us this day of grace, for life that shall nev - er per -

68

Fl.

C 1

ish. The church God has kept two thousand years, and hung-er-ing souls did nour-ish.

C 2

Vc.

Org.

73

Fl.

C 1

C 2

Vc.

Org.

Detailed description: This is a musical score for a hymn titled 'O Day Full of Grace'. The score is divided into two systems. The first system starts at measure 68 and includes staves for Flute (Fl.), Cornet 1 (C 1), Cornet 2 (C 2), Violoncello (Vc.), and Organ (Org.). The Flute part has a melodic line starting in measure 73. The Cornet 1 and 2 parts play a harmonic accompaniment. The Violoncello part has a bass line. The Organ part provides a full accompaniment. The lyrics 'ish. The church God has kept two thousand years, and hung-er-ing souls did nour-ish.' are written under the Cornet 1 staff. The second system starts at measure 73 and includes staves for Flute (Fl.), Cornet 1 (C 1), Cornet 2 (C 2), Violoncello (Vc.), and Organ (Org.). The Flute part continues its melodic line. The Cornet 1 and 2 parts continue their harmonic accompaniment. The Violoncello part continues its bass line. The Organ part continues its full accompaniment.

78

Fl.

C 1

C 2

Vc.

Org.

5) When we on that fi - nal jour - ney

83

Fl.

C 1

C 2

Vc.

Org.

go that Christ is for us pre - par - ing, we'll gath - er in song, our hearts a -

87

Fl.

C 1

glow, all joy of the heav - ens shar - ing, and there we will join God's end - less

C 2

Vc.

Org.

91

Fl.

C 1

praise, with an - gels and saints a - dor - ing.

C 2

Vc.

Org.

Detailed description: This is a page of a musical score for the hymn 'Day Full of Grace'. The page contains two systems of music, each with five staves. The first system starts at measure 87 and the second at measure 91. The instruments are Flute (Fl.), Clarinet 1 (C 1), Clarinet 2 (C 2), Voice (Vc.), and Organ (Org.). The vocal line includes the lyrics: 'glow, all joy of the heav - ens shar - ing, and there we will join God's end - less' and 'praise, with an - gels and saints a - dor - ing.' The organ part features chords and moving lines in both hands. The score is written in a common time signature and includes various musical notations such as notes, rests, and accidentals.

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.

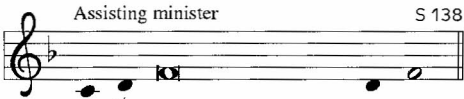
During this time, the presiding minister and the assembly greet each other.

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 in dialogue between an assisting minister and the assembly.

Assisting minister S 138



In peace, let us pray to the Lord.

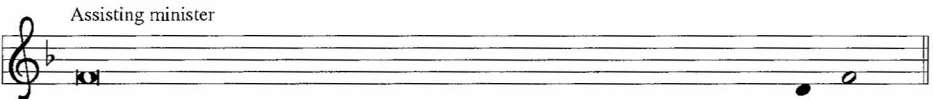
Assembly



Lord, have mer - cy.




Assisting minister



For the peace from above, and for our salvation, let us pray to the Lord.

Assembly



Lord, have mer - cy.



Assisting minister

Assembly



The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble and a bass staff. The treble staff has a melody starting on G4, moving up stepwise to D5, then down to C4. The bass staff provides a harmonic accompaniment, starting with a G2-C2 dyad, then moving to a G2-B1 dyad, and finally to a G2-C2 dyad. The key signature has one flat (Bb), and the time signature is 4/4.

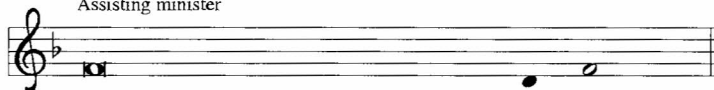
Assisting minister

Assembly

Musical notation for the song "Assembly". The melody is written on a single staff in G major (one sharp) and 2/4 time. It consists of six eighth notes: G4, A4, B4, C5, B4, A4, followed by a quarter rest. The notes are beamed in pairs (G-A, B-C, B-A).

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble and a bass staff, both in the key of B-flat major (indicated by two flats). The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

Assisting minister



Help, save, comfort, and defend us, gra - cious Lord.

Assembly



A - men.



Refrain

S 140

This is the feast of vic-to-ry for our God.

Al-le - lu - ia, al-le - lu - ia, al-le - lu - ia.

1 Wor - thy is Christ, the Lamb who was slain, whose

blood set us free to be peo - ple of God.

The first system of the musical score is in D major (two sharps). The vocal line (treble clef) begins with a half note D4, followed by quarter notes E4, F#4, and G4, then a half note A4, and finally a whole note B4. The piano accompaniment (grand staff) features a steady eighth-note accompaniment in the right hand and a simple harmonic bass line in the left hand.

Refrain

This is the feast of vic-to-ry for our God.

The second system, labeled 'Refrain', continues in D major. The vocal line starts with a quarter rest, followed by quarter notes D4, E4, and F#4, then a half note G4, and finally a quarter note A4. The piano accompaniment maintains the eighth-note accompaniment in the right hand and a harmonic bass line in the left hand.

Al-le - lu - ia, al-le - lu - ia, al - le - lu - ia.

The third system continues the 'Al-le-lu-ia' refrain in D major. The vocal line begins with a quarter note D4, followed by quarter notes E4, F#4, and G4, then a half note A4, and finally a whole note B4. The piano accompaniment continues with the eighth-note accompaniment in the right hand and a harmonic bass line in the left hand.

2 Pow - er, rich - es, wis - dom, and strength, and

This system contains the first two staves of music. The vocal staff (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment (grand staff) features a right hand with a half note G4, a quarter note A4, and a half note B4-C5, followed by a half note B4 and a quarter note A4. The left hand (bass clef) plays a series of chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, and G2-B2.

hon - or, bless - ing, and glo - ry are his.

This system contains the next two staves of music. The vocal staff continues with a half note G4, a quarter note A4, a half note B4, and a half note C5, followed by a half note B4, a quarter note A4, and a half note G4. The piano accompaniment continues with chords in the right hand: G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, and G4-B4. The left hand continues with chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, and G2-B2.

Refrain

This is the feast of vic-to-ry for our God.

This system contains the final two staves of music. The vocal staff begins with a quarter rest, followed by quarter notes G4, A4, and B4, then a half note C5, a quarter note B4, and a half note A4. The piano accompaniment begins with a quarter rest, followed by chords in the right hand: G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, and G4-B4. The left hand continues with chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, and G2-B2.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

The first system of the musical score is in D major (two sharps). The vocal line (treble clef) begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a half note A4. The piano accompaniment (grand staff) features a right hand with a half note D4, quarter notes E4, F#4, G4, A4, B4, and a half note A4. The left hand (bass clef) has a half note D3, quarter notes E3, F#3, G3, A3, B3, and a half note A3.

3 Sing with all the peo - ple of God, and

The second system continues the melody. The vocal line starts with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a half note A4. The piano accompaniment continues with similar harmonic support, maintaining the D major key.

join in the hymn of all cre - a - tion:

The third system concludes the phrase. The vocal line begins with a half note D4, followed by quarter notes E4, F#4, G4, A4, B4, and a half note A4. The piano accompaniment provides the final harmonic context for the phrase in D major.

Bless - ing, hon - or, glo - ry, and might be to

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is D major (two sharps). The vocal line begins with a half note D, followed by quarter notes E, F#, G, A, B, C, D. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

God and the Lamb for - ev - er. A - men.

The second system of the musical score. The vocal line continues with quarter notes D, E, F#, G, A, B, C, D, followed by a half note D. The piano accompaniment continues with similar harmonic support, ending with a final chord.

Refrain
This is the feast of vic-to-ry for our God.

The third system of the musical score, marked 'Refrain'. The vocal line starts with a quarter rest, followed by quarter notes D, E, F#, G, A, B, C, D. The piano accompaniment begins with a quarter rest, followed by chords and moving lines in both hands.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

The first system of the musical score is in G major (one sharp). The vocal line (treble clef) begins with a half note G, followed by quarter notes A and B, then a half note C. The piano accompaniment (grand staff) features a treble clef with a half note G and a bass clef with a half note G. The lyrics "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia." are written below the vocal line.

4 For the Lamb who was slain has be -

The second system continues the musical score. The vocal line (treble clef) starts with a half note G, followed by quarter notes A and B, then a half note C. The piano accompaniment (grand staff) features a treble clef with a half note G and a bass clef with a half note G. The lyrics "4 For the Lamb who was slain has be -" are written below the vocal line.

gun his reign. Al - le - lu - ia.

The third system concludes the musical phrase. The vocal line (treble clef) starts with a half note G, followed by quarter notes A and B, then a half note C. The piano accompaniment (grand staff) features a treble clef with a half note G and a bass clef with a half note G. The lyrics "gun his reign. Al - le - lu - ia." are written below the vocal line.

Final refrain

This is the feast of vic-to-ry for our God.

The musical score for the final refrain is written in D major (two sharps) and 4/4 time. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes: D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4. A slur covers the notes from G4 to B4. The piano accompaniment consists of a right hand with chords and a left hand with a steady bass line of eighth notes.

Al-le - lu - ia, al-le - lu - ia, al - le - lu - ia.

The musical score for the final refrain continues in D major and 4/4 time. The vocal line features a melodic phrase: A4, G4, F#4, E4, D4, C#4, B3, A3, G3, F#3, E3, D3. The piano accompaniment provides harmonic support with chords in the right hand and a steady bass line in the left hand.

Prayer of the Day

The presiding minister leads the prayer of the day.

Let us pray.

A brief silence is kept before the prayer.

*After the prayer the assembly responds: **Amen.***

The assembly is seated.

Prayer of the Day

Let us pray.

A brief silence is kept before the prayer.

**Almighty God, you have knit your people together in one communion in the mystical
body of your Son, Jesus Christ our Lord. Grant**

us grace to follow your blessed saints in lives

**of faith and commitment, and to know the inexpressible joys you have prepared for those who love
you, through Jesus Christ, our Savior and Lord, who lives and reigns with you and**

the Holy Spirit, one God, now and forever.

Amen.

I Sing a Song of the Saints of God

Tune: Grand Isle

John H. Hopkins

James F. Rickley

♩ = 120

Cello

Fl.

Vc.

Org.

Fl.

Vc.

Org.

Fl.

Vc.

Org.

1) I sing a song of the saints of God, Pa - tient and brave and

The musical score is arranged for Cello, Flute (Fl.), Violoncello (Vc.), and Organ (Org.). It begins with a tempo marking of 120 beats per minute. The score is divided into measures, with measure numbers 1 through 23 indicated. The key signature is one flat (B-flat). The time signature changes from 4/4 to 3/4 at measure 13 and back to 4/4 at measure 17. The lyrics '1) I sing a song of the saints of God, Pa - tient and brave and' are written below the vocal parts. The organ part provides harmonic support with chords and melodic lines. The Cello and Violoncello parts play a steady bass line. The Flute part has a melodic line with some trills and grace notes.

I Sing a Song of the Saints of God

2

24 C G 25 am em 26 F G7 C 27 G D7 28 G

true, Who toiled and fought and lived and died For the Lord they loved and knew. And

24 25 26 27 28

Org.

29 C F 30 dm G 31 C am 32 F G7

one was a doc - tor, and one was a queen, And one was a shep - herd - ess on the green: They were

29 30 31 32

Org.

33 C am em 34 F G7 C am 35 F dm C G7 36 C 37

all of them saints of God, and I mean, God help - ing, to be one too.

33 34 35 36 37

Vc.

33 34 35 36 37

Org.

I Sing a Song of the Saints of God

3

Fl. 38 39 40 41 42 43 44

Vc. 38 39 40 41 42 43 44

Fl. 45 46 47 48 49 50 51

Vc. 45 46 47 48 49 50 51

Org. 45 46 47 48 49 50 51

Fl. 52 53 54 55 56

Vc. 52 53 54 55 56

Org. 52 53 54 55 56

2) They loved their Lord so

C dm am

I Sing a Song of the Saints of God

Fl. 57 58 59 60 61

G G7 C 58^{am} F C G 59 C G 60^{am} e^m 61 F G7 C

dear, so dear, And his love made them strong; And they fol-lowed the right, for Je-sus' sake, The

Vc. 57 58 59 60 61

Org. 57 58 59 60 61

Fl. 62 63 64 65

G D7 63 G 64 C F 65^{dm} G

whole of their good lives long. And one was a sol - dier, and one was a priest, And

Vc. 62 63 64 65

Org. 62 63 64 65

I Sing a Song of the Saints of God

5

66 C am 67 F G7 68 C am em 69 F G7 C am

one was slain by a fierce wild beast: And there's not an-y rea-son, no, not theleast, Why

Org.

70 71 72 73 74

Fl.

70 F dm C G7 71 C 72 73 74

I shoul-dn't be one too.

Vc.

Org.

75 76 77 78 79 80

Fl.

Vc.

Org.

Detailed description: This is a musical score for the hymn 'I Sing a Song of the Saints of God'. It includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), as well as organ accompaniment. The score is divided into systems. The first system (measures 66-69) contains the lyrics 'one was slain by a fierce wild beast: And there's not an-y rea-son, no, not theleast, Why'. The second system (measures 70-74) contains the lyrics 'I shoul-dn't be one too.' and includes a key signature change to D major (indicated by a sharp sign on the F line). The third system (measures 75-80) continues the organ accompaniment. The organ part features a variety of chords and melodic lines, including a prominent bass line in the right hand and a more active line in the left hand. The vocal parts are written in a simple, clear style, with lyrics placed below the notes. The score is marked with measure numbers and chord symbols (C, F, G7, am, em, dm) to guide the performer.

Fl. 81 82 83 84 85 86

Vc. 81 82 83 84 85 86

Org. 81 82 83 84 85 86

Fl. 87 88 89 90 91 92

Vc. 87 88 89 90 91 92

Org. 87 88 89 90 91 92

3) They lived not on-ly in a - ges past, There are hun-dreds of thou - sands

93 94 95 96 97

Fl.

93 C G 94am em 95 F G7 C 96 G D7 97G

still; The world is bright with the joy - ous saints Who love to do Je-sus' will. You can

Vc.

93 94 95 96 97

Org.

98 99 100 101

Fl.

98 C F 99dm G 100C am 101F G7

meet them in school, or in lanes, or at sea, In_ church, or intrains, or in shops, or at tea; For the

Vc.

98 99 100 101

Org.

Fl. 102 103 104 105 106

102 C am em 103 F G7 C am 104 F dm C G7 105 C 106

saints of God are just folk like me, And I mean to be one

Vc. 102 103 104 105 106

Org. 102 103 104 105 106

FIRST READING

Daniel 7:1-3, 15-18

¹In the first year of King Belshazzar of Babylon, Daniel had a dream and visions of his head as he lay in bed. Then he wrote down the dream: ²I, Daniel, saw in my vision by night the four winds of heaven stirring up the great sea, ³and four great beasts came up out of the sea, different from one another.

¹⁵As for me, Daniel, my spirit was troubled within me, and the visions of my head terrified me. ¹⁶I approached one of the attendants to ask him the truth concerning all this. So he said that he would disclose to me the interpretation of the matter: ¹⁷“As for these four great beasts, four kings shall arise out of the earth. ¹⁸But the holy ones of the Most High shall receive the kingdom and possess the kingdom forever—forever and ever.”

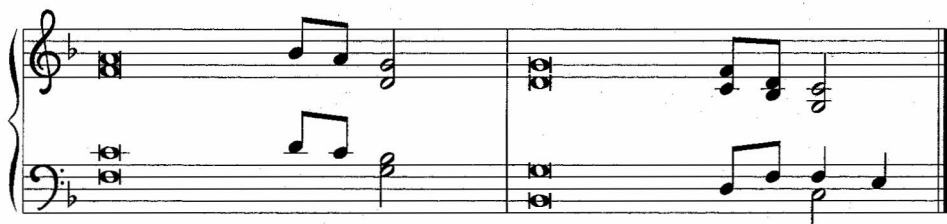
All Saints Day | November 1

Refrain

Walter L. Pelz

Sing the LORD's praise in the as - sem - bly of the faith - ful.

The musical score is written for a vocal part and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is on a grand staff with treble and bass clefs, also in one flat. The tempo and meter are not explicitly marked, but the notation suggests a moderate, steady pace. The vocal melody is simple and hymn-like, with lyrics placed below the notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.



- ¹Hallelujah! Sing to the LORD ¹a new song,
 God's praise in the assembly ¹of the faithful.
- ²Let Israel rejoice ¹in their maker;
 let the children of Zion be joyful ¹in their ruler.
- ³Let them praise their maker's ¹name with dancing;
 let them sing praise with tambou- ¹rine and harp.
- ⁴For the LORD takes pleasure ¹in the people
 and adorns the ¹poor with victory. **R**
- ⁵Let the faithful re- ¹joice in triumph;
 let them sing for joy ¹on their beds.
- ⁶Let the praises of God be ¹in their throat
 and a two-edged sword ¹in their hand,
- ⁷to wreak vengeance ¹on the nations
 and punishment ¹on the peoples,
- ⁸to bind their ¹kings in chains
 and their nobles with ¹links of iron,
- ⁹to inflict on them the judg- ¹ment decreed;
 this is glory for all God's faithful ones. ¹Hallelujah! **R**

Second Reading

Ephesians 1:11-23

¹¹In Christ we have also obtained an inheritance, having been destined according to the purpose of him who accomplishes all things according to his counsel and will, ¹²so that we, who were the first to set our hope on Christ, might live for the praise of his glory.

¹³In him you also, when you had heard the word of truth, the gospel of your salvation, and had believed in him, were marked with the seal of the promised Holy Spirit; ¹⁴this is the pledge of our inheritance toward redemption as God's own people, to the praise of his glory. ¹⁵I have heard of your faith in the Lord Jesus and your love toward all the saints, and for this reason ¹⁶I do not cease to give thanks for you as I remember you in my prayers.

¹⁷I pray that the God of our Lord Jesus Christ, the Father of glory, may give you a spirit of wisdom and revelation as you come to know him, ¹⁸so that, with the eyes of your heart enlightened, you may know what is the hope to which he has called you, what are the riches of his glorious inheritance among the saints, ¹⁹and what is the immeasurable greatness of his power for us who believe, according to the working of his great power.

²⁰God put this power to work in Christ when he raised him from the dead and seated him at his right hand in the heavenly places, ²¹far above all rule and authority and power and dominion, and above every name that is named, not only in this age but also in the age to come. ²²And he has put all things under his feet and has made him the head over all things for the church, ²³which is his body, the fullness of him who fills all in all.

Word

First Reading

The reading may be announced: A reading from _____.

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

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

Psalm

The psalm for the day is sung.

Second Reading

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

Gospel Acclamation

The assembly stands to welcome the gospel.

S 142a

Al - le - lu - ia. Lord, to whom shall we go? You have the

words of e - ter - nal life. Al - le - lu - ia. Al - le - lu - ia.

The Holy Gospel according to

Luke 6:20-31

“Glory to you, O Lord”

²⁰Then [Jesus] looked up at his disciples and said: “Blessed are you who are poor, for yours is the kingdom of God. ²¹“Blessed are you who are hungry now, for you will be filled. “Blessed are you who weep now, for you will laugh.

²²“Blessed are you when people hate you, and when they exclude you, revile you, and defame you on account of the Son of Man. ²³Rejoice in that day and leap for joy, for surely your reward is great in heaven; for that is what their ancestors did to the prophets. ²⁴“But woe to you who are rich, for you have received your consolation. ²⁵“Woe to you who are full now, for you will be hungry. “Woe to you who are laughing now, for you will mourn and weep.

²⁶“Woe to you when all speak well of you, for that is what their ancestors did to the false prophets.

²⁷“But I say to you that listen, Love your enemies, do good to those who hate you, ²⁸bless those who curse you, pray for those who abuse you. ²⁹If anyone strikes you on the cheek, offer the other also; and from anyone who takes away your coat do not withhold even your shirt.

³⁰Give to everyone who begs from you; and if anyone takes away your goods, do not ask for them again.

³¹Do to others as you would have them do to you.”

The Gospel of the Lord.

“Praise to you, O Christ”

SERMON

H02-ELW434-Jesus Shall Reign

All Saints - November 6, 2016

Various

 $\text{♩} = 120$

The musical score is for the hymn "Jesus Shall Reign" and is written for a variety of instruments. The tempo is marked as $\text{♩} = 120$. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system includes parts for Flute, Cello, and Organ. The Flute part begins with a *ff* dynamic. The Cello part also begins with a *ff* dynamic. The Organ part begins with a *mf* dynamic. The second system includes parts for Fl. (Flute), C 1 (Cello), C 2 (Cello), Vc. (Violoncello), and Org. (Organ). The Fl. part begins with a *f* dynamic. The C 1 and C 2 parts begin with a *f* dynamic. The Vc. part begins with a *f* dynamic. The Org. part begins with a *f* dynamic. The lyrics "Je - sus shall" are written under the C 1 and C 2 parts.

Flute

ff

Cello

ff

Organ

mf

Fl.

C 1

C 2

Vc.

Org.

f 1) Je - sus shall

12

Fl.

C 1

C 2

Vc.

Org.

reign where - e'er the sun does its suc - ces - sive jour - neys run;

19

Fl.

C 1

C 2

Vc.

Org.

his kingdom stretch from shore to shore, till moon shall wax and

25

Fl.

C 1

wane no more. 2) To him shall end - less prayer be made, and prais-es

C 2

Vc.

Org.

32

Fl.

C 1

throng to crown his head; his name like sweet per - fume shall rise

C 2

Vc.

Org.

39

Fl.

C 1

C 2

Vc.

Org.

with ev-'ry morn - ing sac - ri - fice.

45

Fl.

C 1

C 2

Vc.

Org.

50

Fl.

C 1

C 2

Vc.

Org.

3)Peop-ple and realms of — ev - 'ry — tongue dwell on his

57

Fl.

C 1

C 2

Vc.

Org.

love with sweet - est song; and in - fant voic - es — shall pro -

63

Fl.

C 1

C 2

Vc.

Org.

claim their ear-ly bless - ings on his name. 4) Bless-ings a - bound wher -

70

Fl.

C 1

C 2

Vc.

Org.

e'er he reigns: the pris'-ners leap to lose their chains, the wea-ry

77

Fl.

C 1

C 2

Vc.

Org.

find e - ter - nal rest, and all who suf - fer want are blest.

84

Fl.

C 1

C 2

Vc.

Org.

89

Fl.

C 1

C 2

Vc.

Org.

5) Let ev-'ry crea - ture rise and

96

Fl.

C 1

C 2

Vc.

Org.

bring pe - cu - liar hon - ors to our king; an - gels de -

Detailed description: This is a page of a musical score for the hymn 'Jesus Shall Reign'. The page is numbered 8. It contains two systems of music. The first system starts at measure 89 and the second at measure 96. The instruments are Flute (Fl.), Clarinet 1 (C 1), Clarinet 2 (C 2), Violoncello (Vc.), and Organ (Org.). The key signature has two sharps (F# and C#). The first system includes vocal parts for C 1 and C 2, with lyrics '5) Let ev-'ry crea - ture rise and'. The second system includes lyrics 'bring pe - cu - liar hon - ors to our king; an - gels de -'. The Organ part is written for a grand staff (treble and bass clef). The Flute part is in the treble clef. The Violoncello part is in the bass clef. The Clarinet parts are in the treble and bass clefs respectively.

102

Fl.

102

C 1

scend with songs a - gain, and earth re - peat the loud a - men.

C 2

102

Vc.

102

Org.

2016 Affirmation of Baptism

Keely Fossum

Salomon Hansen

Lauren Padden

PRAYER

PROFESSION OF FAITH

I ask you to profess your faith in Christ Jesus, reject sin, and confess the faith of the church.

Do you renounce the devil and all the forces that defy God?

I renounce them.

Do you renounce the powers of this World that rebel against God?

I renounce them.

Do you renounce the ways of sin that draw you from God?

I renounce them.

Do you believe in God the Father?

I believe in God, the Father almighty, Creator of heaven and earth.

Do you believe in Jesus Christ, the Son of God?

I believe in Jesus Christ, God's only Son, our Lord, Who was conceived by the Holy Spirit, Born of the virgin Mary, Suffered under Pontius Pilate, Was crucified, died and was buried; He descended to the dead. On the third day he rose again; He ascended into heaven, He is seated at the right hand of the Father, And he will come to judge the living the dead.

Do you believe in God the Holy Spirit?

I believe in the Holy Spirit, The holy catholic church, The communion of saints, The forgiveness of sins, The resurrection of the body, And the life everlasting.

AFFIRMATION IN THE PRESENCE OF THE ASSEMBLY

You have made public...

(Pastor continues and Confirmands respond)

People of God, do you promise to support them and pray for them in their life in Christ?

We do, and we ask God to help and guide us.

Let us pray.

We give you thanks, O God, that through water and the Holy Spirit you give us new birth, cleanse us from sin, and raise us to eternal life. Stir up in *(confirmand's name)* the gift of your Holy Spirit; the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge and the fear of the Lord, the spirit of joy in your presence, both now and forever.

Amen.

Let us rejoice with these sisters and brother in Christ.

We rejoice with you in the life of baptism. Together we will give thanks and praise to God and proclaim the good news to all the world. 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.

Voluntary 22

Triumphs

James F. Rickley

$\text{♩} = 90$

Flute

f

Cello

Organ

Fl.

Vc.

Org.

The musical score is written for three instruments: Flute, Cello, and Organ. The tempo is marked as quarter note = 90. The key signature has one flat (B-flat). The time signature changes from 3/4 to 2/4 and back to 3/4. The Flute part starts with a forte (f) dynamic. The Cello and Organ parts are mostly rests. The score is divided into two systems, each with a rehearsal mark '7'.

11

Fl.

Vc.

Org.

Measures 11-14. Flute (Fl.) plays a melodic line with various accidentals (flats, sharps, naturals). Violoncello (Vc.) and Organ (Org.) are silent.

14

Fl.

Vc.

Org.

Measures 14-19. Flute (Fl.) continues the melodic line. Violoncello (Vc.) and Organ (Org.) are silent.

A

20

Fl.

Vc.

Org.

Measures 20-25. Flute (Fl.) continues the melodic line. Violoncello (Vc.) enters at measure 20 with a bass line. Organ (Org.) is silent. A dynamic marking *f* (forte) is present at measure 20.

26

Fl.

Vc.

Org.

Measures 26-29. Flute (Fl.) and Violoncello (Vc.) have active parts, while the Organ (Org.) is silent. The key signature has one flat (B-flat). The time signature changes from 4/4 to 3/4 and back to 4/4.

30

Fl.

Vc.

Org.

Measures 30-32. Flute (Fl.) and Violoncello (Vc.) have active parts, while the Organ (Org.) is silent. The key signature has one flat (B-flat). The time signature changes from 4/4 to 3/4 and back to 4/4.

33

Fl.

Vc.

Org.

Measures 33-38. Flute (Fl.) and Violoncello (Vc.) have active parts, while the Organ (Org.) is silent. The key signature has one flat (B-flat). The time signature changes from 3/4 to 2/4 and back to 3/4.

B

Fl.

Vc.

Org.

mf

45

49

52

Fl.

Vc.

Org.

C

58

Fl.

Vc.

Org.

mf

63

Fl.

Vc.

Org.

Fl.

Vc.

Org.

70

74

This musical score is for a three-part setting (Flute, Violoncello, and Organ) of a voluntary, measures 67 through 74. The score is written in a key with one flat (B-flat major or D minor) and features a complex, changing time signature. Measures 67-69 are in 4/4, 3/4, and 4/4 time respectively. Measures 70-73 are in 4/4, 3/4, 2/4, and 3/4 time. Measure 74 is in 2/4 time. The organ part is written for a two-manual instrument, with a treble and bass staff. The flute and cello parts are written in treble and bass clefs respectively. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as dynamic markings like *f* and *p*. The organ part features a prominent melodic line in the treble staff, while the flute and cello parts provide harmonic support. The piece concludes with a final cadence in measure 74.

Let the Vineyards Be Fruitful

Let the vine-yards be fruit-ful, Lord, and fill to the brim our cup of

This system contains the first two staves of the musical score. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are written below the vocal staff.

bless-ing. Gath-er a har-vest from the seeds that were sown, that

This system contains the next two staves of the musical score. The vocal melody continues on the top staff, and the piano accompaniment continues on the bottom staff. The lyrics are written below the vocal staff.

we may be fed with the bread of life. Gath-er the hopes and dreams of

This system contains the final two staves of the musical score. The vocal melody continues on the top staff, and the piano accompaniment continues on the bottom staff. The lyrics are written below the vocal staff.

all; u - nite them with the prayers we of - fer. Grace our ta - ble

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand staff bracket. The music is in 4/4 time. The vocal line begins with a half note G4, followed by a quarter note F#4, and then a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

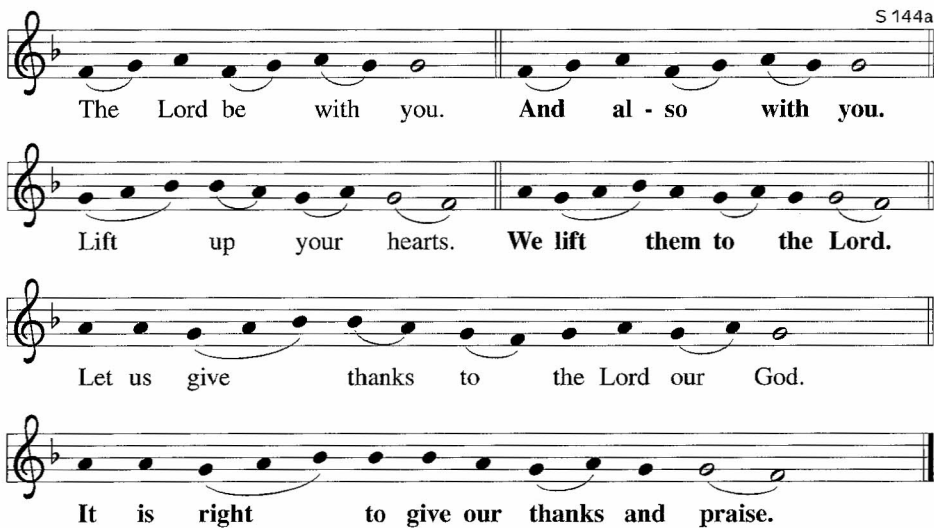
with your pres - ence, and give us a fore - taste of the feast to come.

The second system continues the musical score. It follows the same key signature and time signature as the first system. The vocal line continues with a half note G4, followed by a quarter note F#4, and then a series of eighth and quarter notes. The piano accompaniment continues with the same eighth-note pattern in the right hand and the active bass line in the left hand. The system concludes with a double bar line.

Great Thanksgiving

The presiding minister greets the assembly and invites all present to give thanks.

S 144a



The Lord be with you. And al - so with you.

Lift up your hearts. We lift them to the Lord.

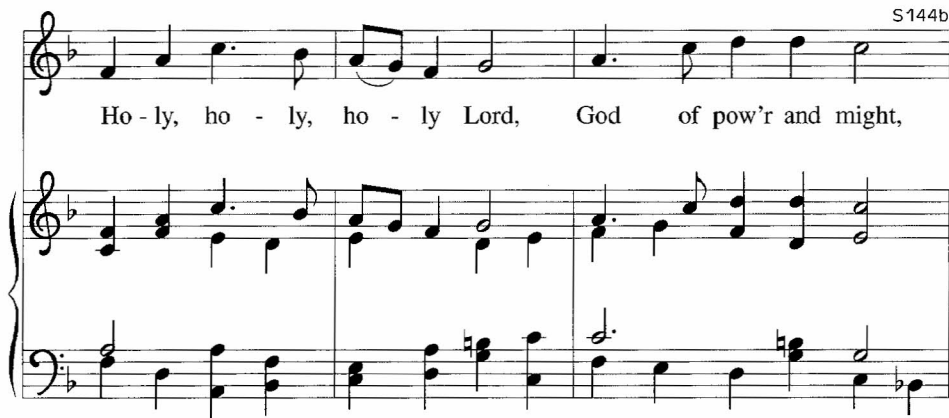
Let us give thanks to the Lord our God.

It is right to give our thanks and praise.

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 144b



Ho - ly, ho - ly, ho - ly Lord, God of pow'r and might,

heav-en and earth are full of your glo-ry. Ho - san - na. Ho -

This system contains the first two staves of the musical score. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment consists of a right-hand part with chords and eighth notes, and a left-hand part with a steady bass line. The lyrics are written below the vocal staff.

san-na. Ho - san - na in the high - est. Bless-ed is he who

This system contains the next two staves. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

comes in the name of the Lord. Ho-san - na in the high - est.

This system contains the final two staves of the piece. The vocal line concludes with the final phrase. The piano accompaniment ends with a final chord in the right hand and a sustained bass note in the left hand.

Words of Institution

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.

Lamb of God, you take a - way the sin of the world; have

This system contains the first two staves of the musical score. The top staff is a vocal line in G major (one flat) with a treble clef. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). The lyrics are written below the vocal staff.

mer-cy on us. Lamb of God, you take a-way the sin of the

This system contains the next two staves of the musical score, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staff.

world; have mer-cy on us. Lamb of God, you take a - way the

This system contains the final two staves of the musical score on this page, concluding the phrase 'Lamb of God, you take a - way the'. The lyrics are written below the vocal staff.



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 song at #204 was written for this setting.)

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

The assisting minister leads one of the following or a similar prayer after communion.
Let us pray.

We give you thanks,
almighty God, that you
have refreshed us
through the healing
power of this gift
of life. In your mercy,
strengthen us through
this gift, in faith
toward you and in
fervent love toward
one another; for the
sake of Jesus Christ
our Lord.
Amen.

OR
O God, we give you
thanks that you have
set before us this
feast, the body and
blood of your Son.
By your Spirit
strengthen us to
serve all in need
and to give ourselves
away as bread for the
hungry, through Jesus
Christ our Lord.
Amen.

OR
God of abundance, with
this bread of life and cup
of salvation you have
united us with Christ,
making us one with all
your people. Now send
us forth in the power of
your Spirit, that we may
proclaim your redeem-
ing love to the world and
continue forever in the
risen life of Jesus Christ,
our Lord.
Amen.

1 C to D

Exercise 1, C to D, in 6/4 time. The piece consists of four measures. The first measure has a whole rest in the bass and a half note C in the treble. The second measure has a half note C in the bass and a half note D in the treble. The third measure has a half note C in the bass and a half note D in the treble. The fourth measure has a half note C in the bass and a half note D in the treble. The key signature has one sharp (F#).

2

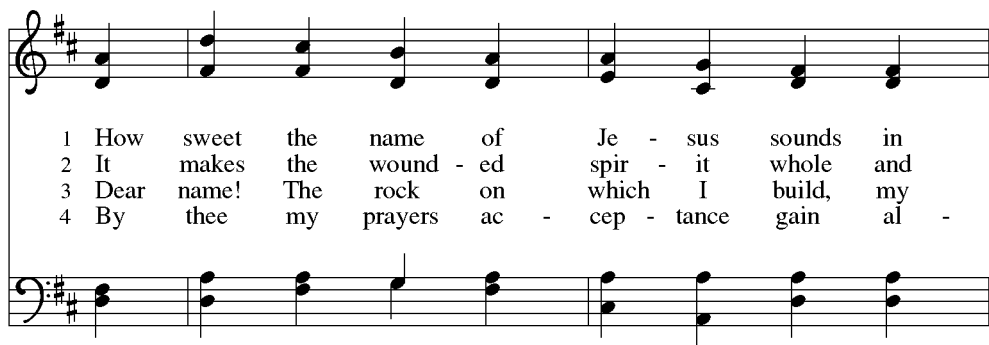
3

Exercise 2, in 6/4 time. The piece consists of four measures. The first measure has a whole rest in the bass and a half note C in the treble. The second measure has a half note C in the bass and a half note D in the treble. The third measure has a half note C in the bass and a half note D in the treble. The fourth measure has a half note C in the bass and a half note D in the treble. The key signature has one sharp (F#).

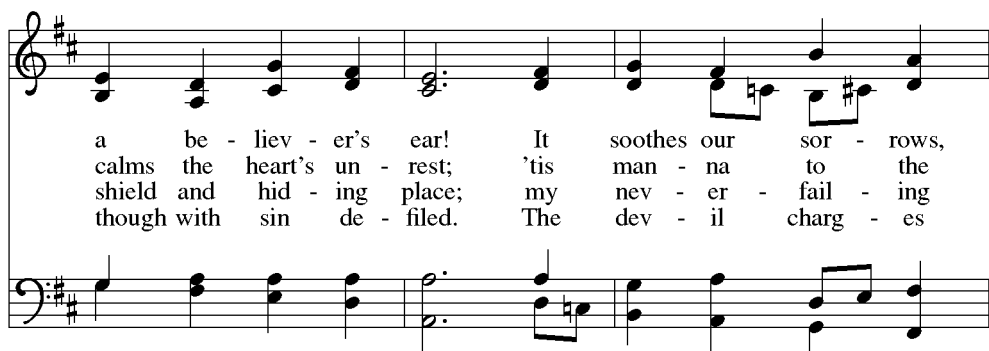
4

Exercise 4, in 6/4 time. The piece consists of four measures. The first measure has a whole rest in the bass and a half note C in the treble. The second measure has a half note C in the bass and a half note D in the treble. The third measure has a half note C in the bass and a half note D in the treble. The fourth measure has a half note C in the bass and a half note D in the treble. The key signature has one sharp (F#).

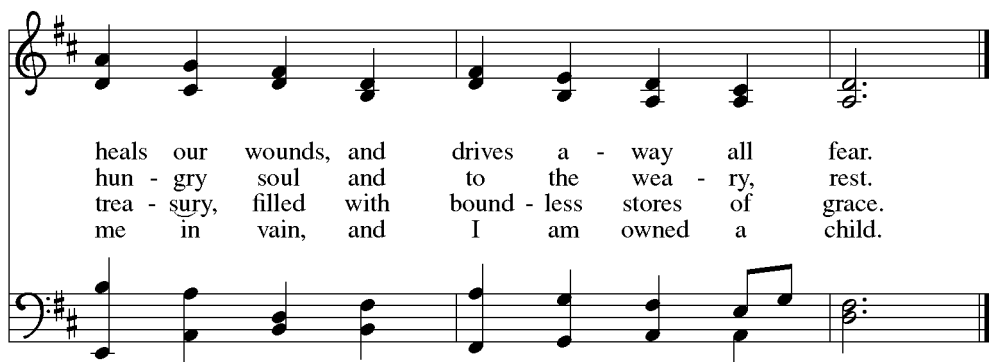
How Sweet the Name of Jesus Sounds



1 How sweet the name of Je - sus sounds in
 2 It makes the wound - ed spir - it whole and
 3 Dear name! The rock on which I build, my
 4 By thee my prayers ac - cep - tance gain al -



a be - liev - er's ear! It soothes our sor - rows,
 calms the heart's un - rest; 'tis man - na to the
 shield and hid - ing place; my nev - er - fail - ing
 though with sin de - filed. The dev - il charg - es



heals our wounds, and drives a - way all fear.
 hun - gry soul and to the wea - ry, rest.
 trea - sury, filled with bound - less stores of grace.
 me in vain, and I am owned a child.

5 O Jesus, shepherd, guardian, friend,
 my prophet, priest, and king,
 my Lord, my life, my way, my end,
 accept the praise I bring.

6 How weak the effort of my heart,
 how cold my warmest thought;
 but when I see thee as thou art,
 I'll praise thee as I ought.

7 Till then I would thy love proclaim
 with every fleeting breath;
 and may the music of thy name
 refresh my soul in death!

Softly and Tenderly Jesus Is Calling

1 Soft - ly and ten - der - ly Je - sus is call - ing, call - ing for
 2 Why should we tar - ry when Je - sus is plead - ing, plead - ing for
 3 Oh, for the won - der - ful love he has prom - ised, prom - ised for

you and for me. See, on the por - tals he's wait - ing and watch - ing,
 you and for me? Why should we lin - ger and heed not his mer - cies,
 you and for me! Though we have sinned, he has mer - cy and par - don,

Refrain
 watch - ing for you and for me. mer - cies for you and for me?
 par - don for you and for me. “Come home, come home!
 Come home, come home!

You who are wea - ry, come home.” Ear - nest - ly, ten - der - ly,

Je - sus is call - ing, call - ing, “O sin - ner, come home!”

1 G to E \flat

Musical notation for exercise 1, G to E \flat . The notation is written on two staves (treble and bass clef) in G major (one sharp). The key signature is G major (one sharp). The time signature is common time (C). The exercise consists of four measures. The first measure shows a G4 quarter note in the treble and a G3 quarter note in the bass. The second measure shows a G4 quarter note in the treble and a G3 quarter note in the bass. The third measure shows a G4 quarter note in the treble and a G3 quarter note in the bass. The fourth measure shows a G4 quarter note in the treble and a G3 quarter note in the bass. The exercise is marked with a '1' and the text 'G to E \flat '.

2

Musical notation for exercise 2. The notation is written on two staves (treble and bass clef) in G major (one sharp). The key signature is G major (one sharp). The time signature is common time (C). The exercise consists of four measures. The first measure shows a G4 quarter note in the treble and a G3 quarter note in the bass. The second measure shows a G4 quarter note in the treble and a G3 quarter note in the bass. The third measure shows a G4 quarter note in the treble and a G3 quarter note in the bass. The fourth measure shows a G4 quarter note in the treble and a G3 quarter note in the bass. The exercise is marked with a '2'.

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 (1, 2, and 3) indicated by numbers. The first part of the lyrics is 'Let us break bread to - geth - er on our knees;'. The second part is 'Let us drink wine to - geth - er on our knees;'. The third part is 'Let us praise God to - geth - er on our knees;'. The music ends with a double bar line.

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 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 (1, 2, and 3) indicated by numbers. The first part of the lyrics is 'let us break bread to - geth - er on our knees.'. The second part is 'let us drink wine to - geth - er on our knees.'. The third part is 'let us praise God to - geth - er on our knees.'. The music ends with a double bar line.

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 (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. The first part of the lyrics is 'When I fall on my knees, with my face to the ris - ing'. The music ends with a double bar line.

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

This system contains the second line of the Refrain. 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. The second part of the lyrics is 'sun, O Lord, have mer - cy on me.'. The music ends with a double bar line.

H03-ELW427-For All Your Saints, O Lord

All Saints - November 6, 2016

Various

$\text{♩} = 120$

Flute

ff

Cello

ff

Organ

mf

Fl.

C 1

C 2

Vc.

Org.

f 1) For all your saints, O Lord, who strove in you to

This musical score is for the hymn 'For All Your Saints, O Lord'. It is written in 4/4 time with a tempo of 120 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes parts for Flute, Cello, Organ, Flute (Fl.), Cello 1 (C 1), Cello 2 (C 2), Violoncello (Vc.), and Organ (Org.). The Flute and Cello parts begin with a forte (ff) dynamic. The Organ part begins with a mezzo-forte (mf) dynamic. The vocal parts (C 1, C 2, Vc.) enter at measure 6 with a forte (f) dynamic. The lyrics '1) For all your saints, O Lord, who strove in you to' are written under the vocal parts. The score is for measures 1 through 10.

12

Fl.

C 1

C 2

Vc.

Org.

live, who fol - lowed you, o - beyed, a - dored, our grate - ful hymn re - ceive. 2)For

17

Fl.

C 1

C 2

Vc.

Org.

all your saints, O Lord, who strove in you to die, who count-ed you their great re-ward, ac -

23

Fl.

23

C 1

cept our thank-ful cry. 3)They all in life and death, with you, their Lord, in

C 2

23

Vc.

23

Org.

28

Fl.

28

C 1

view, Learned from your Ho - ly Spir - its's breath to suf - fer and to do. 4)For

C 2

28

Vc.

28

Org.

Detailed description: This is a musical score for a hymn titled 'For All Your Saints, O Lord'. The score is arranged for four instruments: Flute (Fl.), Clarinet 1 (C 1), Clarinet 2 (C 2), Violoncello (Vc.), and Organ (Org.). The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The score is divided into two systems. The first system starts at measure 23 and ends at measure 27. The second system starts at measure 28 and ends at measure 32. The lyrics are written below the Clarinet 1 and Clarinet 2 staves. The lyrics for the first system are: 'cept our thank-ful cry. 3)They all in life and death, with you, their Lord, in'. The lyrics for the second system are: 'view, Learned from your Ho - ly Spir - its's breath to suf - fer and to do. 4)For'. The Organ part features a prominent chordal accompaniment, often using a 'pedal point' technique where a single note is held in the bass while other notes change. The Flute and Violoncello parts provide melodic lines that complement the vocal parts (represented by the Clarinets).

45

Fl.

45

C 1

One in Three, the Three in One, be end - less praise ad - dressed.

C 2

45

Vc.

45

Org.

The musical score is for the hymn 'For All Your Saints, O Lord'. It features four staves: Flute (Fl.), Cornet 1 (C 1), Cornet 2 (C 2), Violoncello (Vc.), and Organ (Org.). The key signature is B-flat major (two flats) and the time signature is 4/4. The score begins at measure 45. The Flute part has a melodic line with a sharp sign above the second measure. The Cornet 1 and 2 parts have a similar melodic line. The Violoncello part has a bass line. The Organ part has a chordal accompaniment. The lyrics are written below the Cornet 1 staff: 'One in Three, the Three in One, be end - less praise ad - dressed.'

Festival on "Sine Nomine"

Sw. Full to Mixture

Gt. Full with Mixtures and Reeds, Sw. to Gt.

Ped. Full to balance (no Reeds), Sw. to Ped.

Stephen L. Aber

Tune: SINE NOMINE

by Ralph Vaughan Williams

Majestic ♩ = ca. 108

The musical score is written for three parts: Swell (Sw.), Great (Gt.), and Pedal (Ped.). It is in 4/4 time and the key of D major (indicated by two sharps). The tempo is marked 'Majestic' with a quarter note equal to approximately 108 beats per minute. The score is divided into four systems, each containing a grand staff (treble and bass clefs) and a separate bass line for the Pedal. The first system (measures 1-4) features a piano introduction with a melody in the Swell and block chords in the Great and Pedal. The second system (measures 5-9) begins the main theme with a melody in the Great marked 'ff' and a bass line in the Pedal. The third system (measures 10-14) continues the theme with more complex harmonic textures. The fourth system (measures 15-19) concludes the piece with a final melodic flourish in the Great and a sustained bass line in the Pedal.

Duration: 2:50

Sw.

20

Sw. (Swell) marking above measure 20.

24

29

34

39

2/4

43

Gt. *ff*

3 3

simile

Gt.

+ Reeds 16, 8

2/4

47

2/4

51

2/4

55

59

63

allargando

8va - - - - -

Add *fff*

+ Gt. to Ped.

68

(8va) - - - - -