

BAPTISM OF OUR LORD - January 8, 2017
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 WELCOME & ANNOUNCEMENTS
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 Page 204 HYMN OF PRAISE "Glory Be To God"
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 LEADER: Go in peace! Serve the Lord!
 PEOPLE: Thanks be to God!
 POSTLUDE "Jubilation" James Mansfield

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

Finding Grace

Sw. Flute and String 8
 Gt. Flutes 8, 4, Sw. to Gt.
 Ped. Flutes 16, 8

Richard A. Williamson

Dark ♩ = ca. 80

Gt. *mf*

Sw. *mp*

4

7

Duration: 3:00

10

Measures 10-12 of a musical score. The system consists of three staves. The top staff is a single treble clef staff with a whole note in measure 10 and rests in measures 11 and 12. The middle staff is a grand staff (treble and bass clefs) with a continuous eighth-note accompaniment. The bottom staff is a single bass clef staff with a whole note in measure 10, a whole note in measure 11, and a long, curved line spanning measures 11 and 12.

13

Measures 13-15 of a musical score. The system consists of three staves. The top staff has a half note in measure 13, a half note in measure 14, and a whole note in measure 15. The middle staff has a continuous eighth-note accompaniment. The bottom staff has a half note in measure 13, a long, curved line spanning measures 14 and 15, and a whole note in measure 15.

16

Measures 16-18 of a musical score. The system consists of three staves. The top staff has a half note in measure 16, a half note in measure 17, and a whole note in measure 18. The middle staff has a continuous eighth-note accompaniment. The bottom staff has a long, curved line spanning measures 16 and 17, a whole note in measure 17, and a half note in measure 18.

19

Measures 19-21 of a musical score. The system consists of three staves. The top staff has a whole note in measure 19 and rests in measures 20 and 21. The middle staff has a continuous eighth-note accompaniment. The bottom staff has a half note in measure 19, a whole note in measure 20, and a whole note in measure 21. A *rit.* marking is above the middle staff in measure 20, and a *f* marking is above the middle staff in measure 21.

30 Sw. Flute 8, 4 (-String)
Gt. + Flute 2
Ped. + Sw. to Ped.

22

mp { Gt. *a tempo*

26

mf

30

rit.

34

Gt. *f*

f a tempo

Sw. *mf*

38

38 39 40 41

42

42 43 44 45

mp

46

46 47 48 49

50

50 51 52 53 54

rit.

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

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BRIEF ORDER FOR Confession and Forgiveness

In the name of the Father,

and of the + Son,

and of the Holy Spirit.

Amen.

Leader:

Almighty God, to whom all hearts are open, all desires known, and from whom no secrets are hid: cleanse the thoughts of our hearts by the inspiration of your Holy Spirit, that we may perfectly love you and worthily magnify your holy name, through Jesus Christ our Lord. **Amen.**

Leader:

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

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

Gracious God,

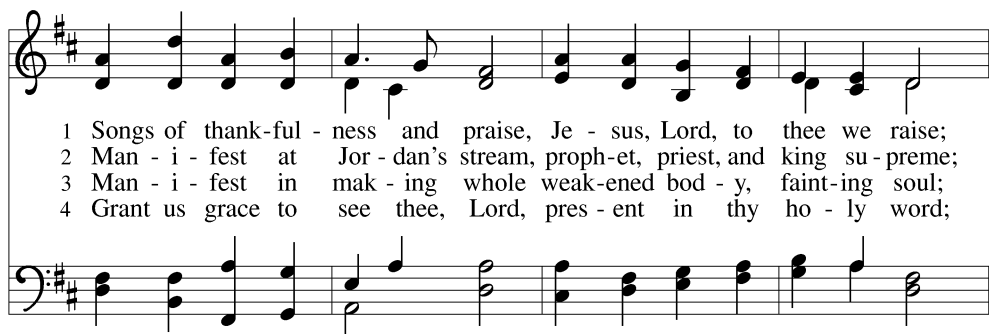
have mercy on us. We confess that we have turned from you and given ourselves into the power of sin. We are truly sorry and humbly repent. In your compassion forgive us our sins, known and unknown, things we have done and things we have failed to do.

Turn us again to you, and uphold us by your Spirit, so that we may live and serve you in newness of life through Jesus Christ, our Savior and Lord. Amen

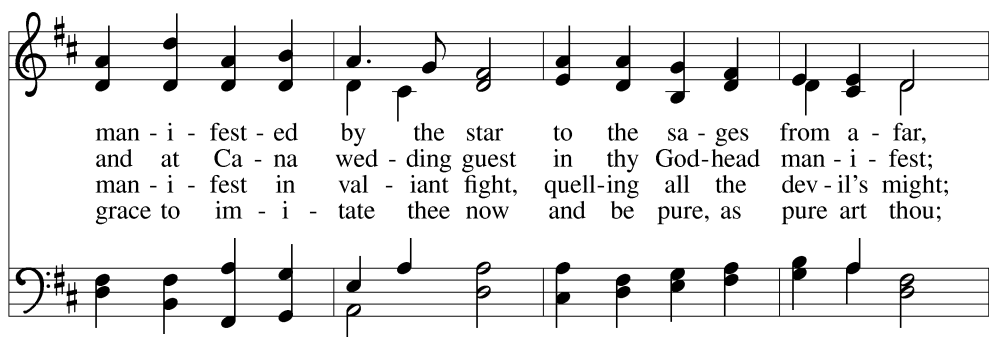
God, who is rich in mercy, loved us even when we were dead in sin, and made us alive together with Christ. By grace you have been saved. In the name of Jesus Christ, your sins are forgiven. Almighty God strengthen you with power through the Holy Spirit, that Christ may live in your hearts through faith.

Amen.

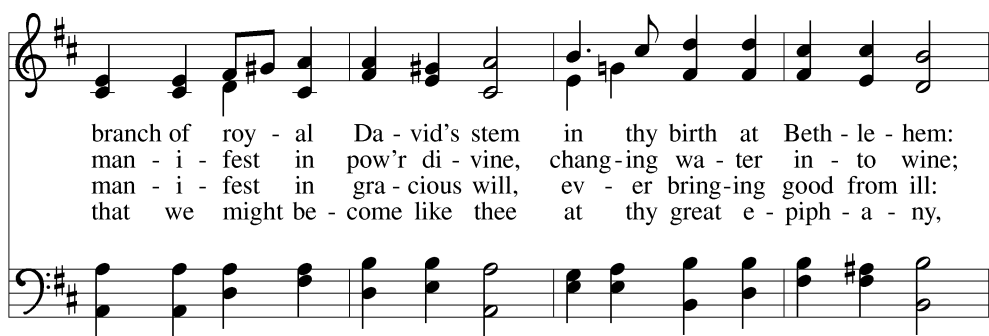
Songs of Thankfulness and Praise



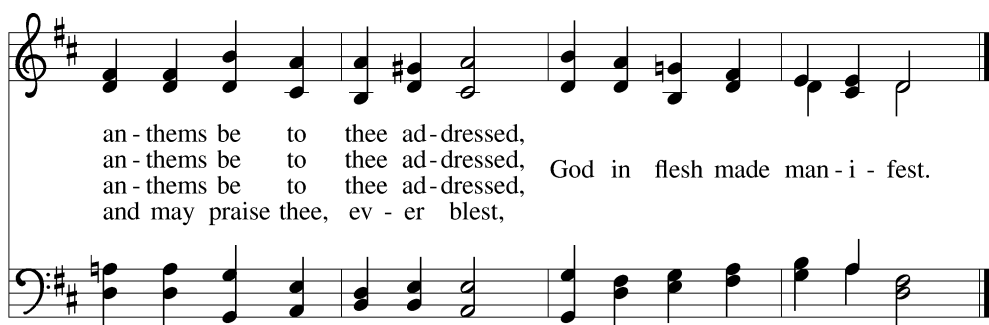
1 Songs of thank-ful - ness and praise, Je - sus, Lord, to thee we raise;
 2 Man - i - fest at Jor - dan's stream, proph-et, priest, and king su - preme;
 3 Man - i - fest in mak - ing whole weak-ened bod - y, faint-ing soul;
 4 Grant us grace to see thee, Lord, pres - ent in thy ho - ly word;



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



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



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

Text: Christopher Wordsworth, 1807–1885, alt.

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

Accompaniment

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5; a dotted quarter note G4 followed by an eighth note F#4; a quarter note G4, a quarter note A4, and a quarter note B4; and a quarter note C5, a quarter note B4, and a quarter note A4. The middle staff is in bass clef with a key signature of two sharps. It contains four measures of music: a whole note chord of G2 and C3; a half note chord of G2 and C3; a half note chord of G2 and C3; and a whole note chord of G2 and C3. The bottom staff is in bass clef with a key signature of two sharps. It contains four measures of music: a dotted quarter note G2 followed by an eighth note F#2; a quarter note G2, a quarter note A2, and a quarter note B2; a quarter note C3, a quarter note B2, and a quarter note A2; and a quarter note G2, a quarter note F#2, and a quarter note E2.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps. It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5; a dotted quarter note G4 followed by an eighth note F#4; a quarter note G4, a quarter note A4, and a quarter note B4; and a quarter note C5, a quarter note B4, and a quarter note A4. The middle staff is in bass clef with a key signature of two sharps. It contains four measures of music: a whole note chord of G2 and C3; a half note chord of G2 and C3; a half note chord of G2 and C3; and a whole note chord of G2 and C3. The bottom staff is in bass clef with a key signature of two sharps. It contains four measures of music: a dotted quarter note G2 followed by an eighth note F#2; a quarter note G2, a quarter note A2, and a quarter note B2; a quarter note C3, a quarter note B2, and a quarter note A2; and a quarter note G2, a quarter note F#2, and a quarter note E2.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps. It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5; a dotted quarter note G4 followed by an eighth note F#4; a quarter note G4, a quarter note A4, and a quarter note B4; and a quarter note C5, a quarter note B4, and a quarter note A4. The middle staff is in bass clef with a key signature of two sharps. It contains four measures of music: a whole note chord of G2 and C3; a half note chord of G2 and C3; a half note chord of G2 and C3; and a whole note chord of G2 and C3. The bottom staff is in bass clef with a key signature of two sharps. It contains four measures of music: a dotted quarter note G2 followed by an eighth note F#2; a quarter note G2, a quarter note A2, and a quarter note B2; a quarter note C3, a quarter note B2, and a quarter note A2; and a quarter note G2, a quarter note F#2, and a quarter note E2.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps. It contains four measures of music: a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5; a dotted quarter note G4 followed by an eighth note F#4; a quarter note G4, a quarter note A4, and a quarter note B4; and a quarter note C5, a quarter note B4, and a quarter note A4. The middle staff is in bass clef with a key signature of two sharps. It contains four measures of music: a whole note chord of G2 and C3; a half note chord of G2 and C3; a half note chord of G2 and C3; and a whole note chord of G2 and C3. The bottom staff is in bass clef with a key signature of two sharps. It contains four measures of music: a dotted quarter note G2 followed by an eighth note F#2; a quarter note G2, a quarter note A2, and a quarter note B2; a quarter note C3, a quarter note B2, and a quarter note A2; and a quarter note G2, a quarter note F#2, and a quarter note E2.

Accompaniment

The image displays a piano accompaniment for a hymn. It consists of four systems of music, each with a grand staff (treble and bass clefs). The key signature is D major (two sharps). The first system begins with a forte (ff) dynamic marking. The music is written in a style typical of 17th-century hymn accompaniment, featuring block chords and simple melodic lines. The piece concludes with a double bar line at the end of the fourth system.

Tune: Jakob Hintze, 1622–1702

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

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Gathering Song

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

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

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

And also with you.

A Kyrie may be sung.

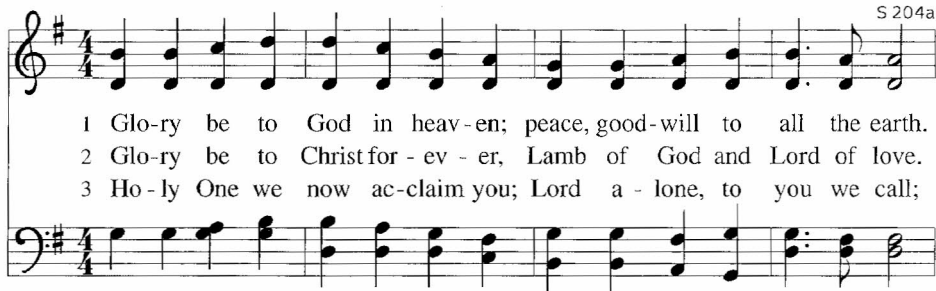
S 203

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

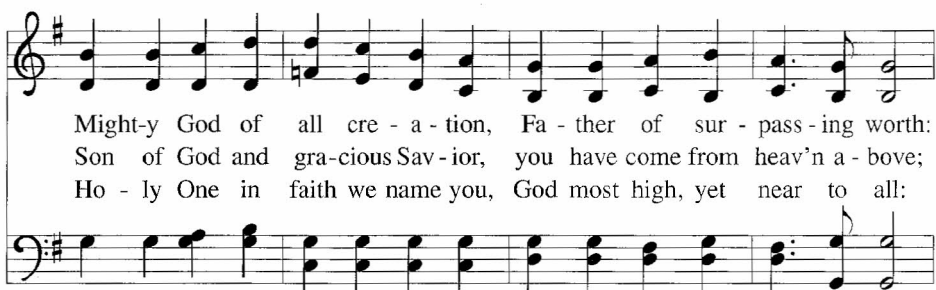
We come to hear your liv - ing word; it saves us from de - spair.
Pour out your grace and make us whole that new life may be - gin.
Re - new us with your sav - ing pow'r; cre - ate in us new hearts!

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

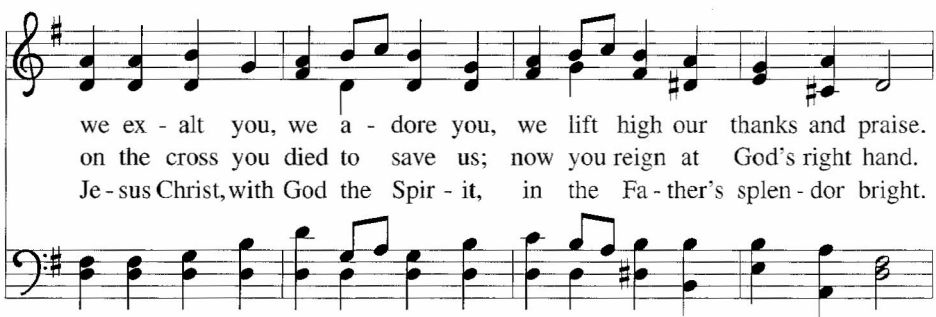
S 204a



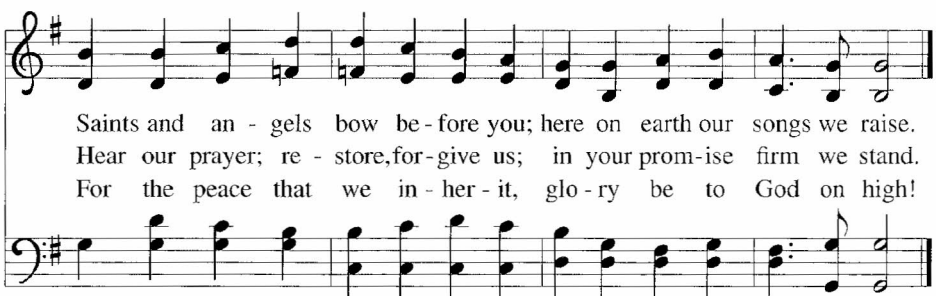
1 Glo-ry be to God in heav-en; peace, good-will to all the earth.
2 Glo-ry be to Christ for - ev - er, Lamb of God and Lord of love.
3 Ho - ly One we now ac-claim you; Lord a - lone, to you we call;



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



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



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

PRAYER OF THE DAY

O God our Father, at the baptism of Jesus you proclaimed him your beloved Son and anointed him with the Holy Spirit. Make all who are baptized into Christ faithful to their calling to be your daughters and sons, and empower us all with your Spirit, through Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever.

Amen.

My Faith Looks Up to Thee

19

Jason W. Krug
Tune: OLIVET
by Lowell Mason

Gently flowing ♩ = 80

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Gently flowing' with a quarter note equal to 80 beats per minute. The score is divided into five systems, each with a measure number (1, 5, 9, 12, 16) at the beginning of the first staff. The first system (measures 1-4) includes a mezzo-piano (*mp*) dynamic marking. The second system (measures 5-8) features a melodic line in the right hand with a slur and a sustained chord in the left hand. The third system (measures 9-11) continues the melodic development. The fourth system (measures 12-15) includes a mezzo-forte (*mf*) dynamic marking. The fifth system (measures 16-19) features a forte (*f*) dynamic marking and a more complex harmonic texture with multiple chords in the right hand. The score concludes with a final cadence in the fifth system.

Duration: 3:00

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20

mp

24

(mel.)

27

cresc. poco a poco

31

mf

35

cresc. poco a poco

39

f

43

ff

47

rit.

51

mf a tempo

55

mp rit. e dim.

p

First Reading

Isaiah 42:1-9

¹Here is my servant, whom I uphold, my chosen, in whom my soul delights; I have put my spirit upon him; he will bring forth justice to the nations. ²He will not cry or lift up his voice, or make it heard in the street; ³a bruised reed he will not break, and a dimly burning wick he will not quench; he will faithfully bring forth justice.

⁴He will not grow faint or be crushed until he has established justice in the earth; and the coastlands wait for his teaching. ⁵Thus says God, the Lord, who created the heavens and stretched them out, who spread out the earth and what comes from it, who gives breath to the people upon it and spirit to those who walk in it: ⁶I am the Lord, I have called you in righteousness, I have taken you by the hand and kept you;

I have given you as a covenant to the people, a light to the nations, ⁷to open the eyes that are blind, to bring out the prisoners from the dungeon, from the prison those who sit in darkness. ⁸I am the Lord, that is my name; my glory I give to no other, nor my praise to idols. ⁹See, the former things have come to pass, and new things I now declare; before they spring forth, I tell you of them.

Baptism of Our Lord
First Sunday after Epiphany | Lectionary 1

Refrain Robert Wetzler

The voice of the LORD is up - on the wa - ters.

The musical score is written for a voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves, treble and bass, with a grand staff brace on the left. The piano part features chords and moving lines in both hands, with some triplets in the right hand. The lyrics are placed below the vocal line.



- ¹ Ascribe to the ¹ LORD, you gods,
ascribe to the LORD glo- ¹ ry and strength.
- ² **Ascribe to the LORD the glory ¹ due God's name;**
worship the LORD in the beau- ¹ ty of holiness.
- ³ The voice of the LORD is upon the waters; the God of ¹ glory thunders;
the LORD is upon the ¹ mighty waters.
- ⁴ **The voice of the LORD is a pow- ¹ erful voice;**
the voice of the LORD is a ¹ voice of splendor. R
- ⁵ The voice of the LORD breaks the ¹ cedar trees;
the LORD breaks the ce- ¹ dars of Lebanon;
- ⁶ **the LORD makes Lebanon skip ¹ like a calf,**
and Mount Hermon like a ¹ young wild ox.
- ⁷ The voice ¹ of the LORD
bursts forth in ¹ lightning flashes.
- ⁸ **The voice of the LORD ¹ shakes the wilderness;**
the LORD shakes the wilder- ¹ ness of Kadesh. R
- ⁹ The voice of the LORD makes the oak trees writhe
and strips the ¹ forests bare.
And in the temple of the LORD all are ¹ crying, "Glory!"
- ¹⁰ **The LORD sits enthroned a- ¹ bove the flood;**
the LORD sits enthroned as king for- ¹ evermore.
- ¹¹ O LORD, give strength ¹ to your people;
give them, O LORD, the bless- ¹ ings of peace. **R**

Second Reading

Acts 10:34-43

³⁴Peter began to speak to [Cornelius and his household]: “I truly understand that God shows no partiality, ³⁵but in every nation anyone who fears him and does what is right is acceptable to him. ³⁶You know the message he sent to the people of Israel, preaching peace by Jesus Christ—he is Lord of all.

³⁷That message spread throughout Judea, beginning in Galilee after the baptism that John announced: ³⁸how God anointed Jesus of Nazareth with the Holy Spirit and with power; how he went about doing good and healing all who were oppressed by the devil, for God was with him. ³⁹We are witnesses to all that he did both in Judea and in Jerusalem. They put him to death by hanging him on a tree; ⁴⁰but God raised him on the third day and allowed him to appear,

⁴¹not to all the people but to us who were chosen by God as witnesses, and who ate and drank with him after he rose from the dead. ⁴²He commanded us to preach to the people and to testify that he is the one ordained by God as judge of the living and the dead. ⁴³All the prophets testify about him that everyone who believes in him receives forgiveness of sins through his name.”

Word

First Reading

The reading may be announced: A reading from _____.

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

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

Psalm

The psalm for the day is sung.

Second Reading

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

Gospel Acclamation

The assembly stands to welcome the gospel.

S 205a

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

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

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

The Gospel of the Lord according to

Matthew 3:13-17

“Glory to you, O Lord.”

¹³Then Jesus came from Galilee to John at the Jordan, to be baptized by him. ¹⁴John would have prevented him, saying, “I need to be baptized by you, and do you come to me?”

¹⁵But Jesus answered him, “Let it be so now; for it is proper for us in this way to fulfill all righteousness.” Then he consented. ¹⁶And when Jesus had been baptized, just as he came up from the water, suddenly the heavens were opened to him and he saw the Spirit of God descending like a dove and alighting on him.

¹⁷And a voice from heaven said, “This is my Son, the Beloved, with whom I am well pleased.”

The Gospel of the Lord.

“Praise to you, O Christ.”

SERMON

Introduction

Sw: Trumpet 8'

Gt. } Full

Ped: Full

Sw.

Gt.

Tune: Paris Antiphoner, 1681

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Introduction

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of 8 measures. The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a final double bar line.


Praise and Thanksgiving Be to God



1 Praise and thanks - giv - ing be to God our
 2 Not our own ho - li - ness, nor that we have
 3 Come, Ho - ly Spir - it, come in vis - i -
 4 Praise to the Fa - ther, Son, and Ho - ly



mak - er, source of all bless - ing, prod - i - gal cre -
 striv - en brings us the peace which you, O Christ, have
 ta - tion; you are the truth, our hope, and our sal -
 Spir - it; one Lord, one faith, one source of ev - 'ry



a - tor. Bap - tized and made your own, now we come be -
 giv - en. Bap - tized and set a - part, strength - en us, O
 va - tion. Bap - tize with joy and pow'r, give, O Dove de -
 mer - it. Here now re - new your church through this sym - bol



fore you, and we a - dore you.
 Sav - ior, with grace nev - er fa - vor.
 scend - ing, life nev - er end - ing.
 giv - en; grant peace from heav - en.

Text: H. Francis Yardley, 1911–1990; Frank J. Whiteley, b. 1914, alt.

Music: CHRISTE SANCTORUM, Paris *Antiphoner*, 1681

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Accompaniment (Stanza 3)

The first system of musical notation consists of three staves. The top staff is a grand staff with a treble and bass clef, containing a melody with eighth and quarter notes. The middle staff is a grand staff with a treble and bass clef, containing a melody with eighth and quarter notes. The bottom staff is a single bass clef staff, containing a melody with eighth and quarter notes. The key signature is one sharp (F#).

The second system of musical notation consists of three staves. The top staff is a grand staff with a treble and bass clef, containing a melody with eighth and quarter notes. The middle staff is a grand staff with a treble and bass clef, containing a melody with eighth and quarter notes. The bottom staff is a single bass clef staff, containing a melody with eighth and quarter notes. The key signature is one sharp (F#).

The third system of musical notation consists of three staves. The top staff is a grand staff with a treble and bass clef, containing a melody with eighth and quarter notes. The middle staff is a grand staff with a treble and bass clef, containing a melody with eighth and quarter notes. The bottom staff is a single bass clef staff, containing a melody with eighth and quarter notes. The key signature is one sharp (F#).

Opt. interlude

Sw.

The fourth system of musical notation consists of three staves. The top staff is a grand staff with a treble and bass clef, containing a melody with eighth and quarter notes. The middle staff is a grand staff with a treble and bass clef, containing a melody with eighth and quarter notes. The bottom staff is a single bass clef staff, containing a melody with eighth and quarter notes. The key signature is one sharp (F#). The word "rit." is written above the middle staff.

Final stanza



The first system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of two sharps (F# and C#). It begins with a forte (ff) dynamic marking. The middle staff is a single bass clef staff. The bottom staff is a single bass clef staff. The music is written in a style that suggests a piano or organ accompaniment, with chords and single notes.



The second system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of two sharps (F# and C#). The middle staff is a single bass clef staff. The bottom staff is a single bass clef staff. The music continues with various chordal textures and melodic lines.

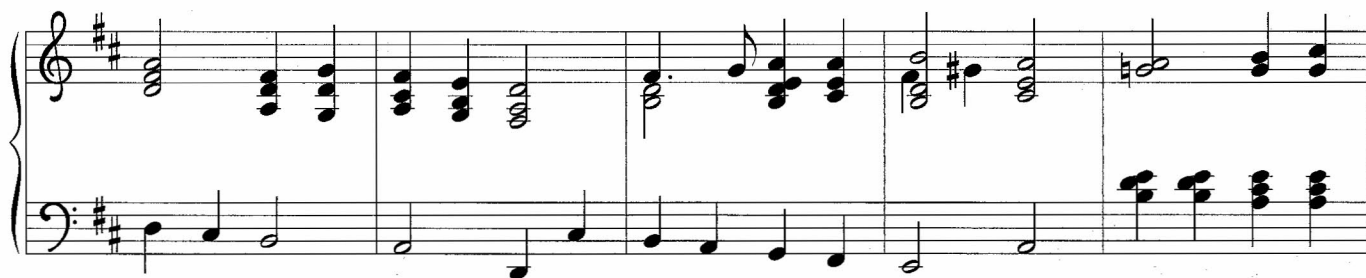


The third system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of two sharps (F# and C#). The middle staff is a single bass clef staff. The bottom staff is a single bass clef staff. The music continues with various chordal textures and melodic lines.



The fourth system of musical notation consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of two sharps (F# and C#). The middle staff is a single bass clef staff. The bottom staff is a single bass clef staff. The music concludes with a final chord and a double bar line. A 'rall.' (rallentando) marking is present above the final measure of the top staff.

Accompaniment



Tune: Paris Antiphoner, 1681

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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

O Love That Wilt Not Let Me Go

5

Sw. Strings 8, 4

Gt. Flutes 8, 4

Ped. Soft 16, 8

Robert J. Powell

Tune: ST. MARGARET

by Albert L. Peace

Prayerfully ♩ = ca. 80

mp {Sw.

Gt.

4

8

Duration: 2:15

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12

Sw.

15

18

21

Gt. Solo 8

24

Measures 24-26 of a musical score in G major. The score is written for three staves: Treble, Bass, and a lower Bass staff. Measure 24 features a treble staff with eighth notes and a bass staff with a half note. Measure 25 continues the treble staff melody and adds a bass staff with eighth notes. Measure 26 shows a treble staff with a half note and a bass staff with a half note.

27

Measures 27-29 of a musical score in G major. Measure 27 has a treble staff with eighth notes and a bass staff with a half note. Measure 28 continues the treble staff melody and adds a bass staff with a half note. Measure 29 features a treble staff with a half note and a bass staff with a half note.

30

Measures 30-33 of a musical score in G major. Measure 30 has a treble staff with eighth notes and a bass staff with a half note. Measure 31 continues the treble staff melody and adds a bass staff with a half note. Measure 32 features a treble staff with a half note and a bass staff with a half note. Measure 33 shows a treble staff with a half note and a bass staff with a half note. A dynamic marking *pp* {Sw. is present in measure 32.

34

Measures 34-37 of a musical score in G major. Measure 34 has a treble staff with eighth notes and a bass staff with a half note. Measure 35 continues the treble staff melody and adds a bass staff with a half note. Measure 36 features a treble staff with a half note and a bass staff with a half note. Measure 37 shows a treble staff with a half note and a bass staff with a half note. A dynamic marking *rit.* is present in measure 35.

Hymn # 186

Create in Me a Clean Heart

Richard W. Hillert

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

The first line of the hymn is written in G major (one flat) and 4/4 time. It consists of two staves. The treble staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, an eighth note A4, a quarter note G4, an eighth note F4, a quarter note E4, and a half note D4. The bass staff begins with a bass clef, a key signature of one flat (Bb), and a 4/4 time signature. The accompaniment starts with a half note G3, followed by a half note Bb3, and then a series of chords: G3-Bb3, G3-Bb3, and G3-Bb3. The line ends with a double bar line and a repeat sign.

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

The second line of the hymn continues the melody and accompaniment. The treble staff has a melody of a half note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, and a half note Bb4. The bass staff has an accompaniment of a half note G3, a half note Bb3, and then a series of chords: G3-Bb3, G3-Bb3, G3-Bb3, and G3-Bb3. The line ends with a double bar line and a repeat sign.

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

The third line of the hymn continues the melody and accompaniment. The treble staff has a melody of a half note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, and a half note Bb4. The bass staff has an accompaniment of a half note G3, a half note Bb3, and then a series of chords: G3-Bb3, G3-Bb3, G3-Bb3, and G3-Bb3. The line ends with a double bar line and a repeat sign.

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

The fourth line of the hymn continues the melody and accompaniment. The treble staff has a melody of a half note D4, a quarter note E4, a quarter note F4, a quarter note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, and a half note Bb4. The bass staff has an accompaniment of a half note G3, a half note Bb3, and then a series of chords: G3-Bb3, G3-Bb3, G3-Bb3, and G3-Bb3. The line 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 on a treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The system concludes with a double bar line.

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

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

OFFERTORY PRAYER

THE GREAT THANKSGIVING

The Lord be with you.

And also with you.

Lift up your hearts.

We lift them to the Lord.

Let us give thanks
to the Lord our God.

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

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

The presiding minister continues:

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

S 207

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

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

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

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

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

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



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

OR

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

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

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

Continue on the following page.

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

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

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

THE LORD'S PRAYER

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

Amen.

Invitation to Communion

"Lamb of God" may be sung.

S 208

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

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

Assembly song and other music may accompany the communion.

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

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

Blest Be the Tie That Binds

1 Blest be the tie that binds our hearts in Chris - tian love;
2 Be - fore our Fa - ther's throne we pour our ar - dent prayers;
3 We share our mu - tual woes, our mu - tual bur - dens bear,
4 From sor - row, toil, and pain, and sin we shall be free;

the u - ni - ty of heart and mind is like to that a - bove.
our fears, our hopes, our aims are one, our com - forts and our cares.
and of - ten for each oth - er flows the sym - pa - thiz - ing tear.
and per - fect love and friend - ship reign through all e - ter - ni - ty.

The image shows a musical score for the hymn "Blest Be the Tie That Binds". It features a treble and bass staff with a key signature of one flat (B-flat). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staff, with four verses of text. The first verse is "Blest be the tie that binds our hearts in Chris - tian love;". The second verse is "Be - fore our Fa - ther's throne we pour our ar - dent prayers;". The third verse is "We share our mu - tual woes, our mu - tual bur - dens bear,". The fourth verse is "From sor - row, toil, and pain, and sin we shall be free;". Below the first system of music, there is a second system of music with the lyrics "the u - ni - ty of heart and mind is like to that a - bove. our fears, our hopes, our aims are one, our com - forts and our cares. and of - ten for each oth - er flows the sym - pa - thiz - ing tear. and per - fect love and friend - ship reign through all e - ter - ni - ty.".

Text: John Fawcett, 1740–1817, alt.

Music: DENNIS, Johann G. Nägeli, 1773–1836, adapt.

1 F to Eb

2

3

The first system of the musical score consists of six measures. Measures 1 through 4 are in 3/4 time and feature a key signature of one flat (Bb). Measures 5 and 6 are in 3/4 time with a key signature of two flats (Bb and Eb). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. The first measure of the system is marked with a '1' and the instruction 'F to Eb'.

The second system of the musical score consists of three measures, continuing from the first system. It maintains the same notation style, including notes, rests, and slurs, and concludes with a double bar line.

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.

O Jesus, Joy of Loving Hearts

1 O Je - sus, joy of lov - ing hearts, the fount of
 2 We taste you, ev - er liv - ing bread, and long to
 3 For you our rest - less spir - its yearn, wher - e'er our
 4 O Je - sus, ev - er with us stay! Make all our

life, the light of all: from ev - 'ry bliss that earth im -
 feast up - on you still; we drink of you, the foun - tain -
 chang - ing lot is cast; glad, when your smile on us you
 mo - ments fair and bright! Oh, chase the night of sin a -

parts we turn, un - filled, to hear your call.
 head; our thirst - ing souls from you we fill.
 turn, blest, when by faith we hold you fast.
 way! Shed o'er the world your ho - ly light.

Introduction

The musical score is written for organ and consists of three systems of staves. Each system has three staves: a top staff in treble clef, a middle staff in bass clef, and a bottom staff in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The first system contains four measures. The second system contains four measures. The third system contains four measures, with a repeat sign (double bar line with two dots) at the end of the first measure of the top staff.

Tune: Welsh traditional

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Introduction

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of three systems of music, each with a treble and bass staff. The first system has four measures. The second system has four measures. The third system has four measures. The music features a mix of chords and moving lines in both hands, with some measures containing rests. The key signature is G major, and the time signature is 4/4.

Tune: Welsh traditional

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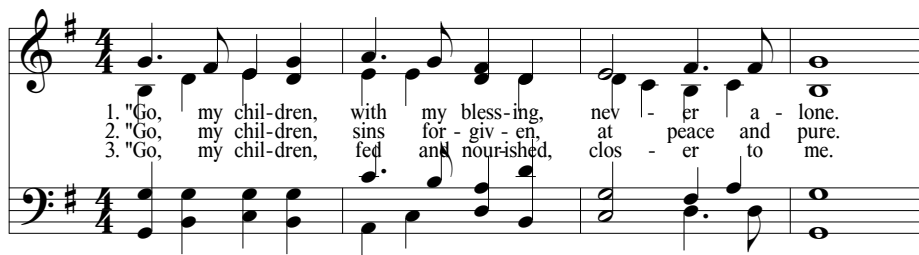
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Hymn # 543

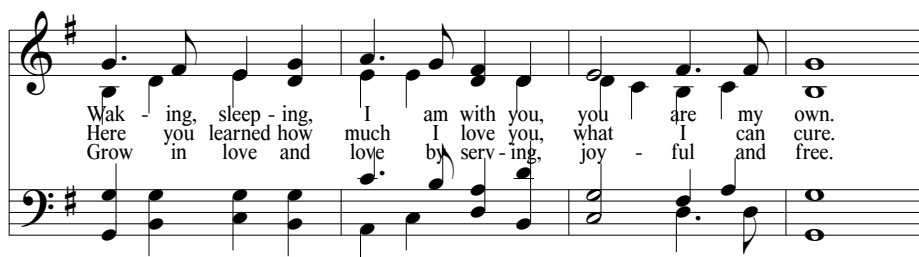
Go, My Children, with My Blessing

Jaroslav J. Vjada

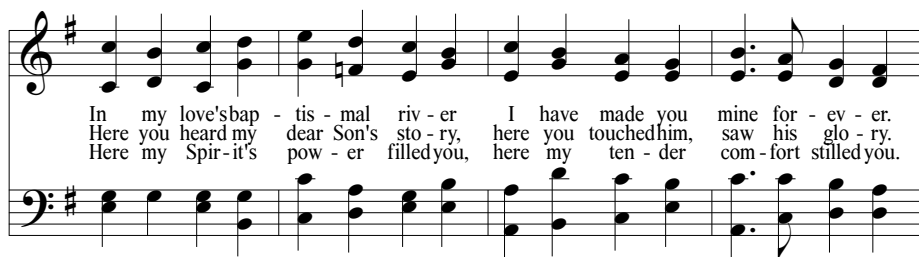
Welsh traditional; arr. Ralph Vaughan Williams



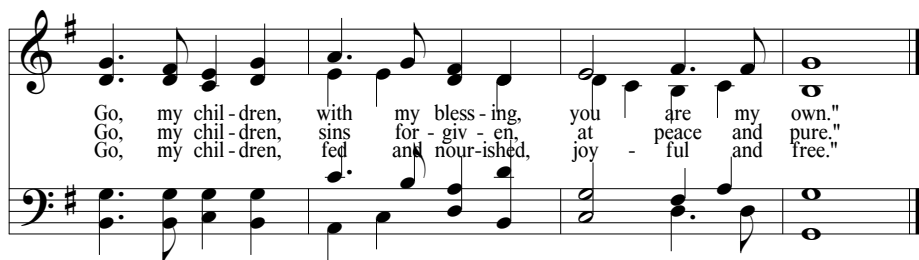
1. "Go, my chil-dren, with my bless-ing, nev - er a - lone.
 2. "Go, my chil-dren, sins for - giv - en, at peace and pure.
 3. "Go, my chil-dren, fed and nour-ished, clos - er to me.



Wak - ing, sleep - ing, I much am with you, you are my own.
 Here you learned how and love by serv - ing, joy - ful I can cure.
 Grow in love and much love



In my love's bap - tis - mal riv - er I have made you mine for - ev - er.
 Here you heard my dear Son's sto - ry, here you touched him, saw his glo - ry.
 Here my Spir - it's pow - er filled you, here my ten - der com - fort stilled you.



Go, my chil - dren, with my bless - ing, you are my own."
 Go, my chil - dren, sins for - giv - en, at peace pure."
 Go, my chil - dren, fed and nour-ished, joy - ful and free."

Accompaniment

The first system of the piano accompaniment consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a half note G4, followed by a quarter note F#4, and then a half note E4. The second staff is in bass clef and starts with a quarter rest, followed by a half note G3, a quarter note F#3, and a half note E3. The third staff is also in bass clef and contains a single half note G2. The system concludes with a double bar line.

The second system of the piano accompaniment consists of three staves. The top staff (treble clef, one sharp) contains a half note G4, a quarter note F#4, and a half note E4. The second staff (bass clef) begins with a half note G3, followed by a quarter note F#3, and a half note E3. The third staff (bass clef) contains a single half note G2. The system concludes with a double bar line.

The third system of the piano accompaniment consists of three staves. The top staff (treble clef, one sharp) contains a half note G4, a quarter note F#4, and a half note E4. The second staff (bass clef) begins with a half note G3, followed by a quarter note F#3, and a half note E3. The third staff (bass clef) contains a single half note G2. The system concludes with a double bar line.

The fourth system of the piano accompaniment consists of three staves. The top staff (treble clef, one sharp) contains a half note G4, a quarter note F#4, and a half note E4. The second staff (bass clef) begins with a half note G3, followed by a quarter note F#3, and a half note E3. The third staff (bass clef) contains a single half note G2. The system concludes with a double bar line.

Accompaniment



Jubilation

7

Sw. Full

Gt. Foundations 8, 4, 2, Mix., Sw. to Gt.

Ped. 16, 8 to balance, Sw. to Ped.

James Mansfield

Joyous and majestic ♩ = ca. 80

The musical score for 'Jubilation' is written in 4/4 time. It consists of three systems of staves. The first system (measures 1-4) features a grand staff with a treble and bass clef, and a separate bass line. The second system (measures 5-8) continues the melody and accompaniment. The third system (measures 9-12) concludes the piece. The music is marked 'ff' (fortissimo) and includes a guitar part indicated by a bracket and 'Gt.'.

Duration: 2:15

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13

13

16

16

19

19

23

23

27

ff *a tempo*
Gt. + Trumpet 8

Measure 27: Treble clef has eighth-note chords and sixteenth-note runs. Bass clef has a sustained chord. Bottom staff has a quarter-note melody.

Measure 28: Treble clef has eighth-note chords and sixteenth-note runs. Bass clef has a sustained chord. Bottom staff has a quarter-note melody.

Measure 29: Treble clef has eighth-note chords and sixteenth-note runs. Bass clef has a sustained chord. Bottom staff has a quarter-note melody.

Measure 30: Treble clef has eighth-note chords and sixteenth-note runs. Bass clef has a sustained chord. Bottom staff has a quarter-note melody.

31

Measure 31: Treble clef has eighth-note chords and sixteenth-note runs. Bass clef has a sustained chord. Bottom staff has a quarter-note melody.

Measure 32: Treble clef has eighth-note chords and sixteenth-note runs. Bass clef has a sustained chord. Bottom staff has a quarter-note melody.

Measure 33: Treble clef has eighth-note chords and sixteenth-note runs. Bass clef has a sustained chord. Bottom staff has a quarter-note melody.

Measure 34: Treble clef has eighth-note chords and sixteenth-note runs. Bass clef has a sustained chord. Bottom staff has a quarter-note melody.

35

rit. *slower* *(cresc.)*

Measure 35: Treble clef has eighth-note chords and sixteenth-note runs. Bass clef has a sustained chord. Bottom staff has a quarter-note melody.

Measure 36: Treble clef has eighth-note chords and sixteenth-note runs. Bass clef has a sustained chord. Bottom staff has a quarter-note melody.

Measure 37: Treble clef has eighth-note chords and sixteenth-note runs. Bass clef has a sustained chord. Bottom staff has a quarter-note melody.

38

rit.

Measure 38: Treble clef has eighth-note chords and sixteenth-note runs. Bass clef has a sustained chord. Bottom staff has a quarter-note melody.

Measure 39: Treble clef has eighth-note chords and sixteenth-note runs. Bass clef has a sustained chord. Bottom staff has a quarter-note melody.

Measure 40: Treble clef has eighth-note chords and sixteenth-note runs. Bass clef has a sustained chord. Bottom staff has a quarter-note melody.