

# All Saints' Sunday

**ST. JOHN LUTHERAN CHURCH**

**We Welcome You!**  
We are very pleased you are with us today in worship and we pray the Lord will bless your time with us.

Please fill in the blanks and place in the offering plate.

Today's Date \_\_\_\_\_  
Member ☐ Visitor ☐ Guest ☐

Names: \_\_\_\_\_  
Local Address: \_\_\_\_\_ Zip: \_\_\_\_\_  
Phone: \_\_\_\_\_  
Email: \_\_\_\_\_

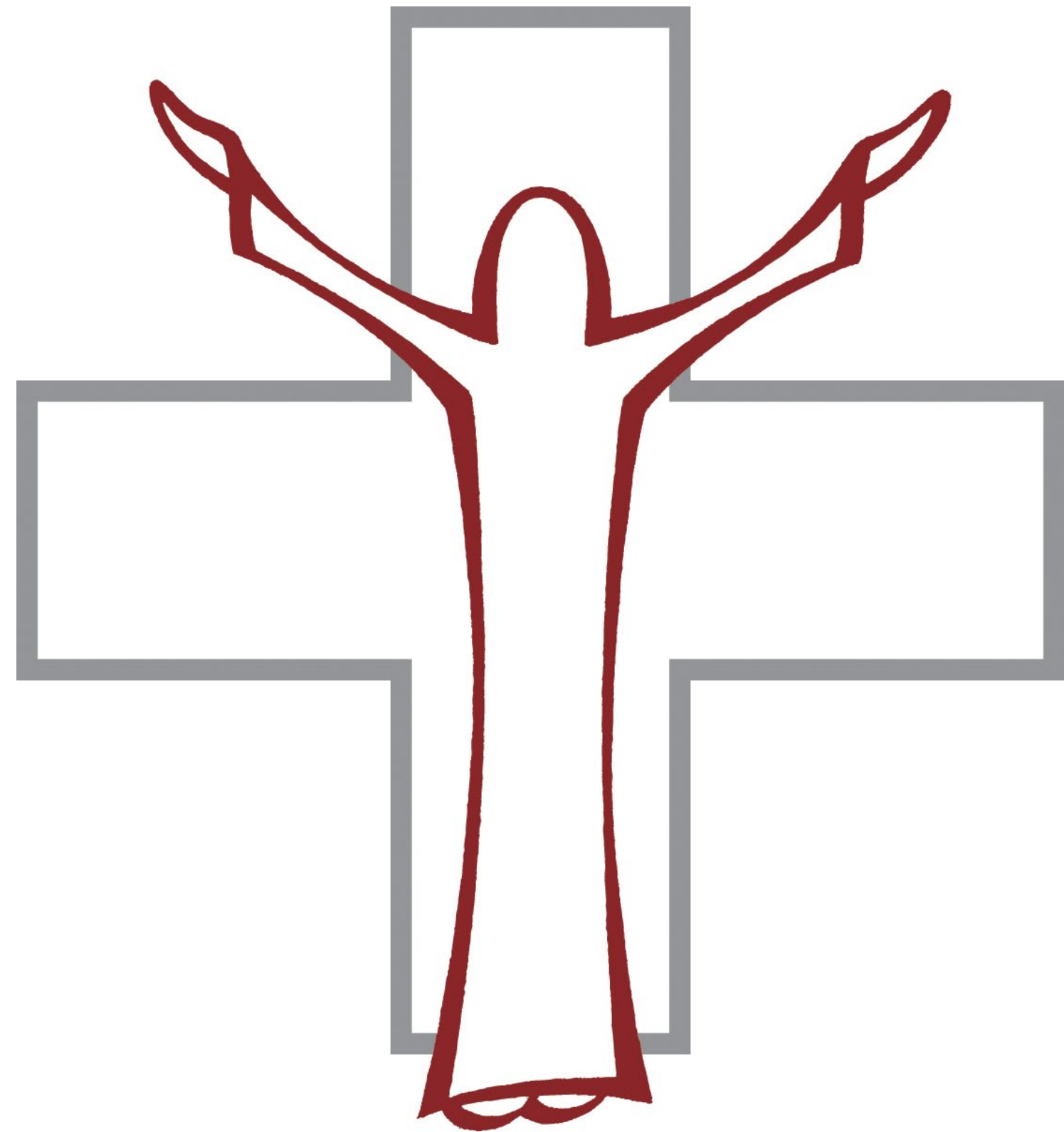
Change of Address ☐  
Visiting Today Only ☐  
Desire a Call or Visit ☐  
Looking for a Church Home ☐  
Entering Hospital ☐

Please read our communion statement on the back of this card.

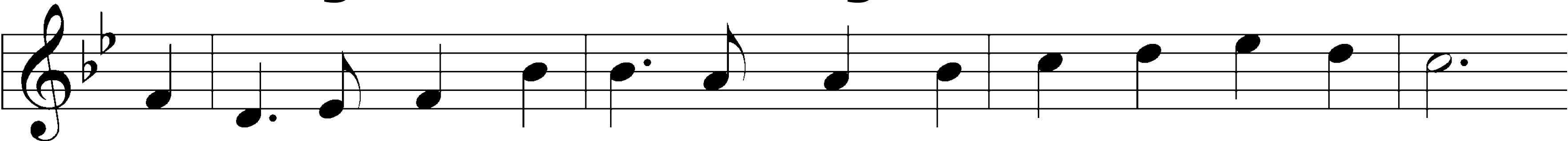
**HOLY COMMUNION**  
Our Lord Jesus Christ gave His disciples not only bread and wine but His very body and blood to eat and to drink for the forgiveness of sins and to strengthen with Him and with one another. He invites to His table baptized Christians who trust His words, repent of their sins, and set aside any refusal to receive as He forgives and loves.

who partake of Holy Communion believing the Lord's presence are present do so to His altar, any who are asked to

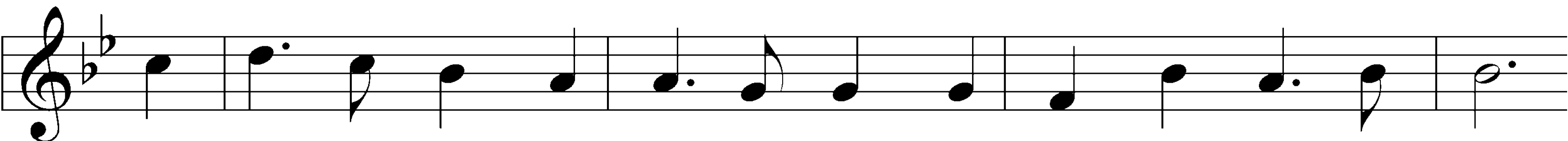
*Please take a moment  
to fill out the pew  
card in front of you;  
and then place it in  
the offering plate at  
the end of service.  
Thank you.*



# 678 We Sing for All the Unsung Saints

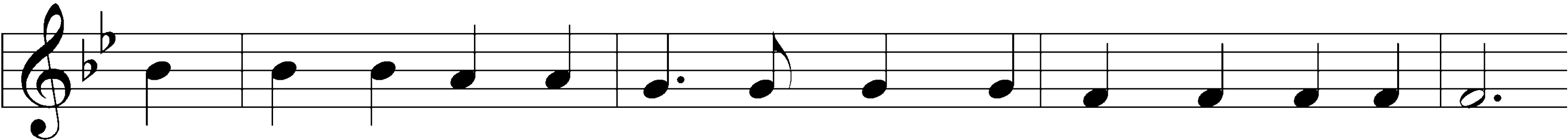


1 We sing for all the un - sung saints, That count-less, name-less throng,

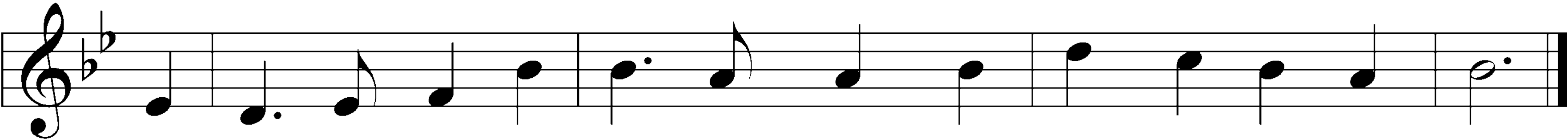


Who kept the faith and passed it on With hope stead-fast and strong

# 678 We Sing for All the Unsung Saints

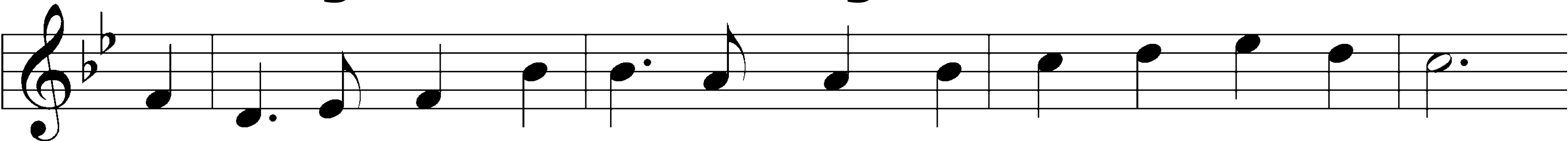


Through all the dai - ly griefs and joys No chron - i - cles re-cord,

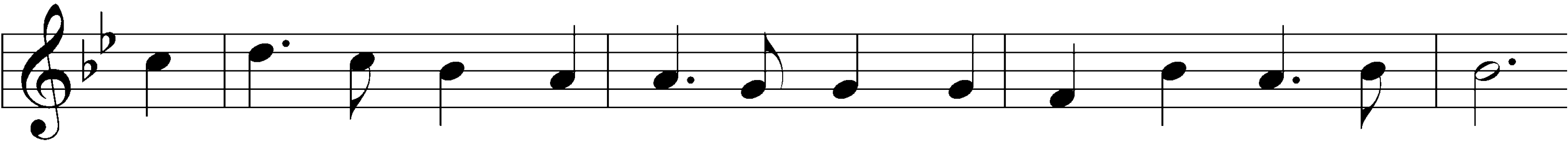


For - get - ful of their lack of fame, But mind - ful of their Lord.

# 678 We Sing for All the Unsung Saints

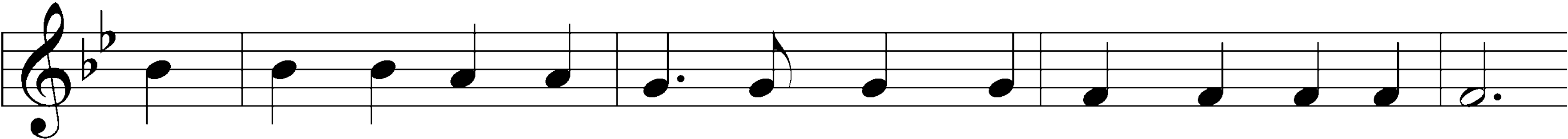


2 Though un - in-scribed with date or place, With ti - tle, rank, or name,

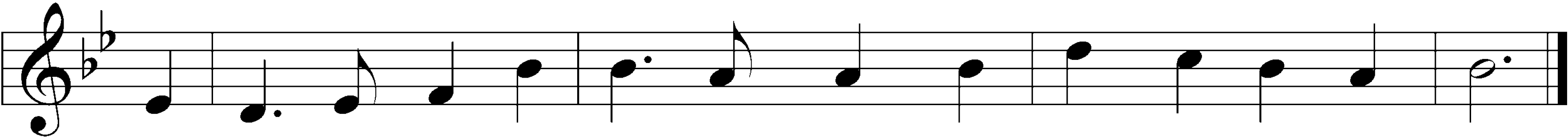


As liv - ing stones their sto - ries join To form a hal-lowed frame

# 678 We Sing for All the Unsung Saints

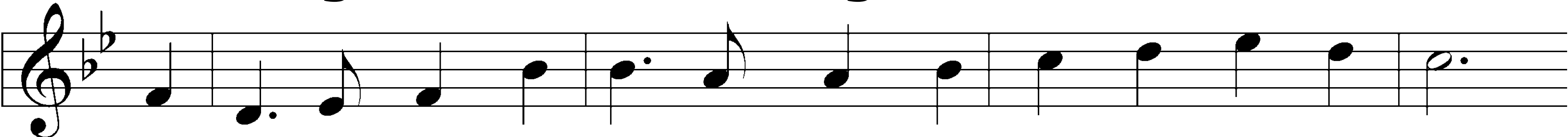


A - round the mys - t'ry in their midst: The Lamb once sac - ri - ficed,

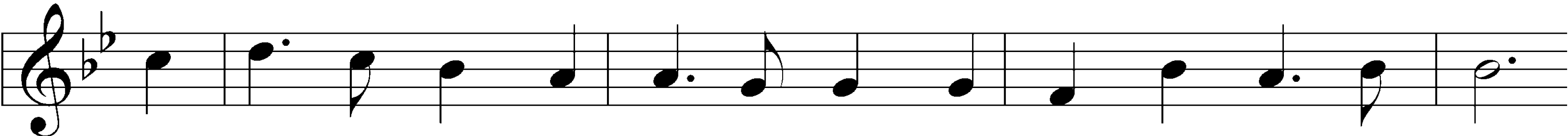


The Love that wrest-ed life from death, The wound-ed, ris - en Christ.

# 678 We Sing for All the Unsung Saints



3 So we take heart from un-known saints Be - reft of earth - ly fame,



Those faith - ful ones who have re-ceived A more en - dur - ing name:

# 678 We Sing for All the Unsung Saints



The image displays two staves of musical notation for the hymn 'We Sing for All the Unsung Saints'. Both staves are written in G major (one sharp) and 4/4 time. The first staff contains the melody for the first line of the hymn, and the second staff contains the melody for the second line. The lyrics are printed below each staff, with hyphens indicating syllables that span across measures. The first line of the hymn is 'For they re-veal true bless-ing comes When we our pride ef-face'. The second line is 'And of-fer back our lives to be The ves-sels of God's grace.'.

For they re-veal true bless-ing comes When we our pride ef-face

And of-fer back our lives to be The ves-sels of God's grace.

## **Invocation**

**P** In the name of the Father and of the ✠ Son  
and of the Holy Spirit.

**C** **Amen.**

**P** Beloved in the Lord! Let us draw near with a  
true heart and confess our sins unto God  
our Father, beseeching Him in the name of  
our Lord Jesus Christ to grant us  
forgiveness.

## Exhortation

**P** Our help is in the name of the Lord,

**C** **who made heaven and earth.**

**P** I said, I will confess my transgressions unto the Lord,

**C** **and You forgave the iniquity of my sin.**

***Silence for reflection on God's Word and  
for self-examination.***

***I. You shall have no other gods.***

***Silence for reflection on God's Word and  
for self-examination.***

***II. You shall not misuse the name of  
the Lord your God.***

***Silence for reflection on God's Word and  
for self-examination.***

***III. Remember the Sabbath day by  
keeping it holy.***

***Silence for reflection on God's Word and  
for self-examination.***

***IV. Honor your father and your mother.***

***Silence for reflection on God's Word and  
for self-examination.***

***V. You shall not murder.***

***Silence for reflection on God's Word and  
for self-examination.***

***VI. You shall not commit adultery.***

***Silence for reflection on God's Word and  
for self-examination.***

***VII. You shall not steal.***

***Silence for reflection on God's Word and  
for self-examination.***

***VIII. You shall not give false testimony  
against your neighbor.***

***Silence for reflection on God's Word and  
for self-examination.***

***IX. You shall not covet your neighbor's  
house.***

***Silence for reflection on God's Word and  
for self-examination.***

***X. You shall not covet your neighbor's  
wife, or his manservant or  
maidservant, his ox or donkey, or  
anything that belongs to your  
neighbor.***

## Confession of Sins

**P** O almighty God, merciful Father,

**C** **I, a poor, miserable sinner, confess unto You all my sins and iniquities with which I have ever offended You and justly deserved Your temporal and eternal punishment.**

## **Confession of Sins**

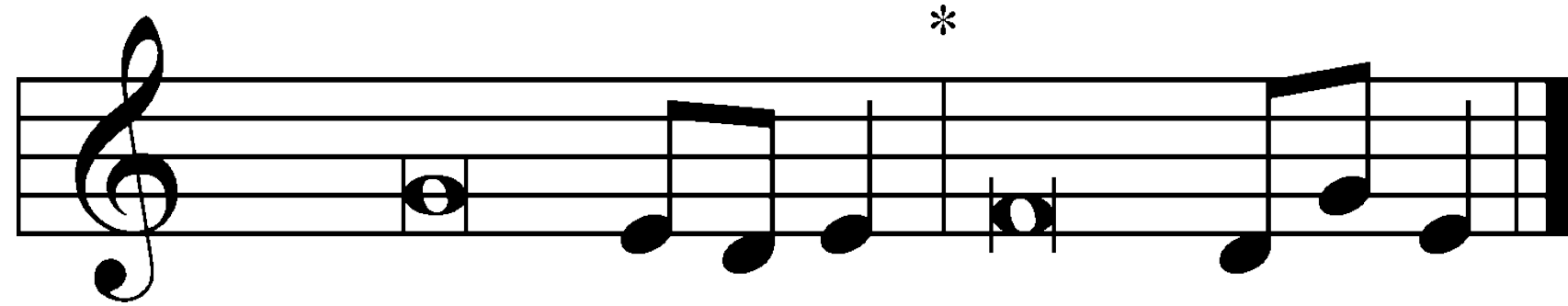
**☞ But I am heartily sorry for them and sincerely repent of them, and I pray You of Your boundless mercy and for the sake of the holy, innocent, bitter sufferings and death of Your beloved Son, Jesus Christ, to be gracious and merciful to me, a poor, sinful being.**

## **Absolution**

**P** Upon this your confession, I, by virtue of my office, as a called and ordained servant of the Word, announce the grace of God unto all of you, and in the stead and by the command of my Lord Jesus Christ I forgive you all your sins in the name of the Father and of the ✝ Son and of the Holy Spirit.

**C** **Amen.**

# Introit



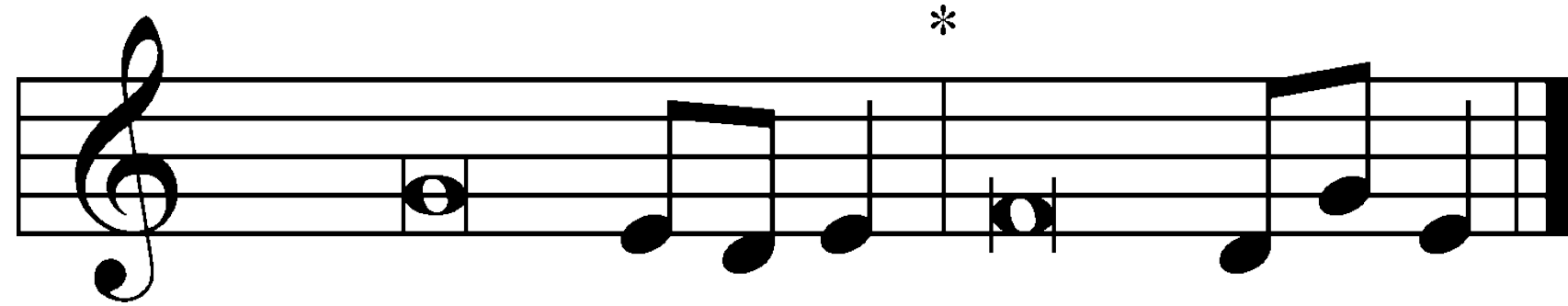
These are the ones coming out of the great  
tribu- | lation.\*

They have washed their robes and made  
them white in the blood | of the Lamb.

**In you, O LORD, do I take refuge; let me  
never be | put to shame;\***

**in your righteousness de- | liver me.**

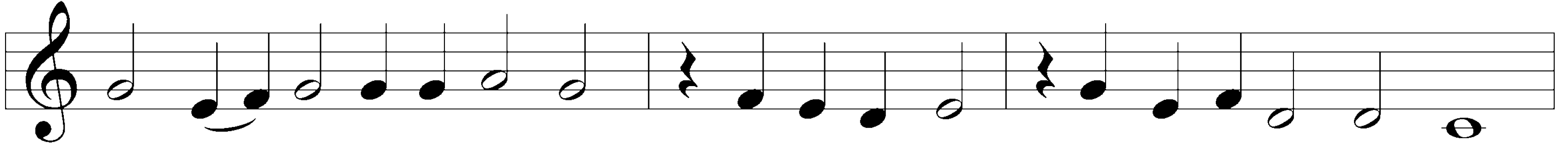
# Introit



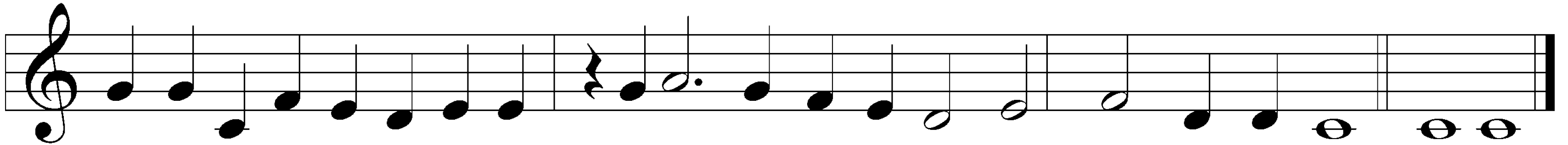
For you are my rock and my | fortress;\*  
and for your name's sake you lead  
me and | guide me.

**Into your hand I commit my | spirit;\*  
you have redeemed me,  
O LORD, | faithful God.**

# Gloria Patri

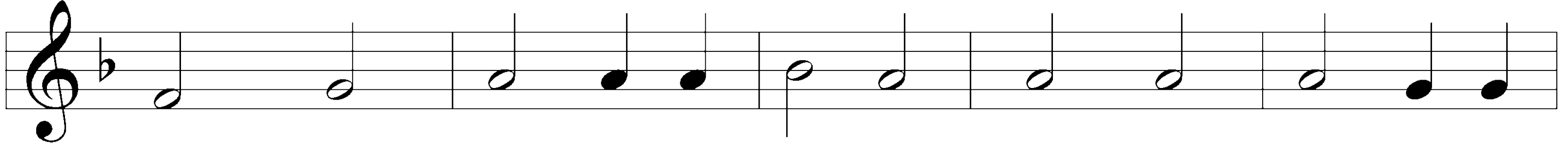


**☐ Glo - ry    be   to the Fa - ther                      and to the Son                      and   to the Ho - ly Ghost;**

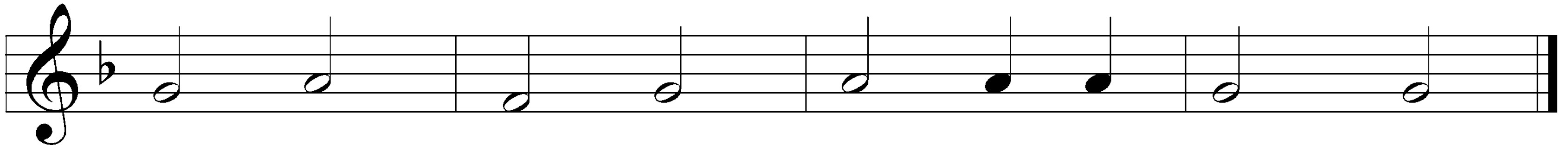


as it was in the be-gin-ning, is now, and ev-er shall be, world with-out end. A-men.

# Kyrie



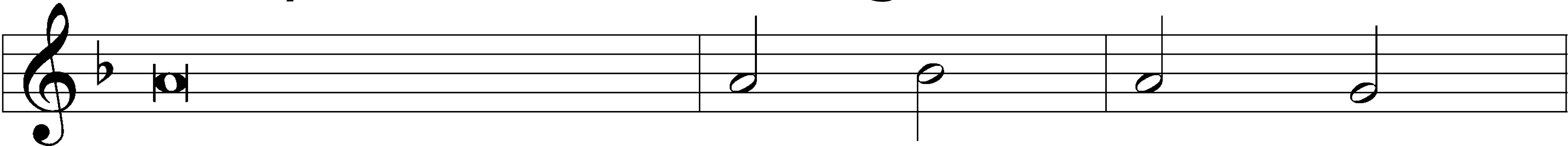
Lord, have mer - cy up - on us. Christ, have mer - cy up -



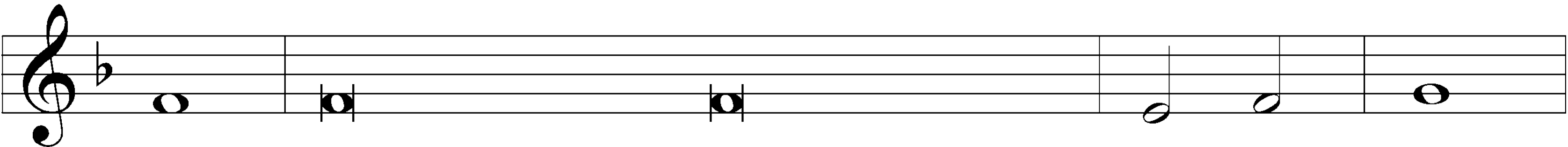
on us. Lord, have mer - cy up - on us.

# Gloria in Excelsis

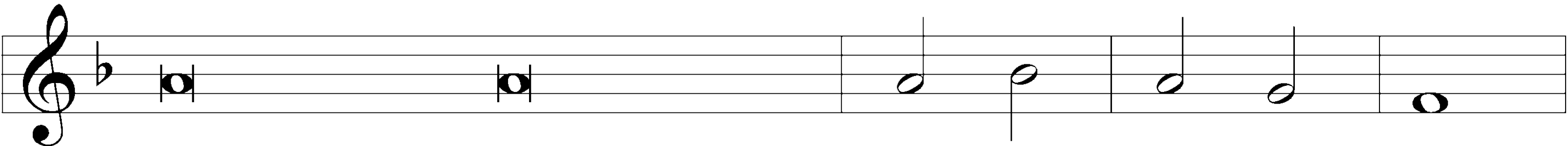
**P** Glory be to God on high:



**C** and on earth peace, good - will toward

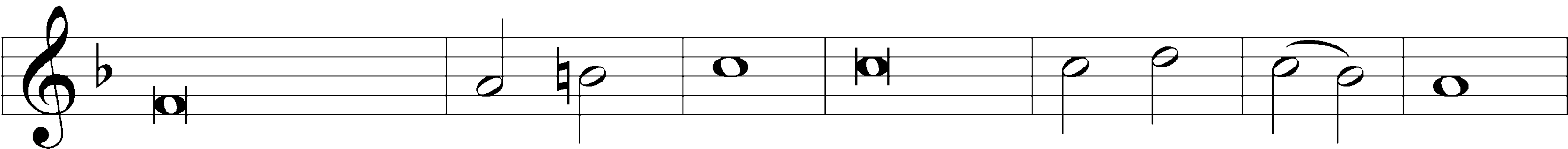


men. We praise Thee, we bless Thee, we wor - ship Thee,

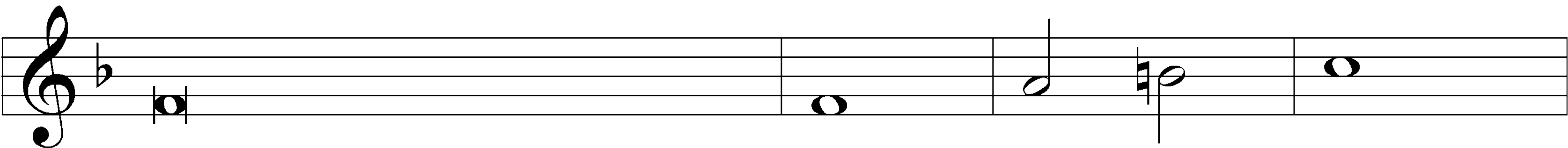


we glorify Thee, we give thanks to Thee, for Thy great glory.

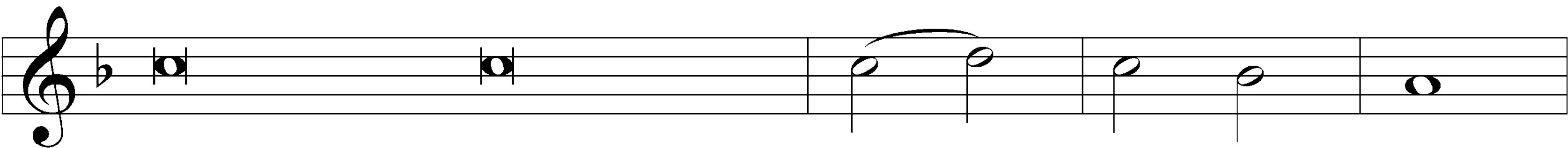
# Gloria in Excelsis



O Lord God, heav'n-ly King, God the Fa-ther Al - mighty.

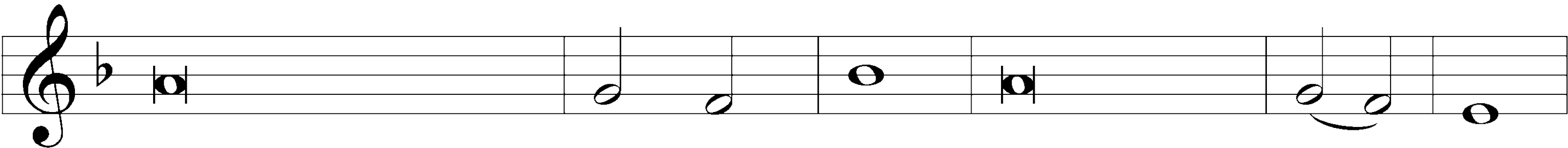


O Lord, the only begotten Son, Je - sus Christ;

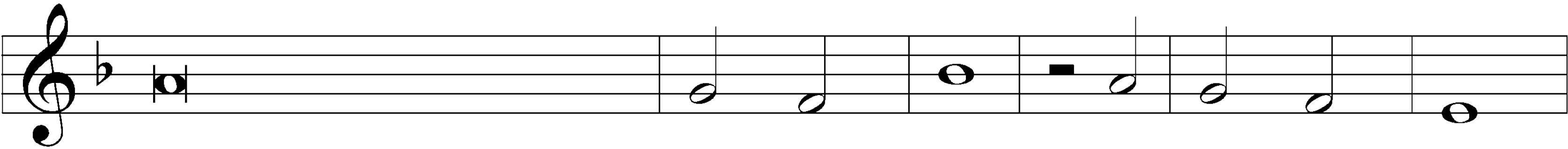


O Lord God, Lamb of God, Son of the Father,

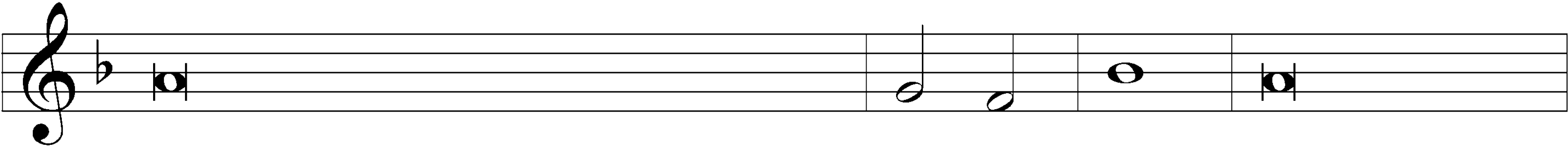
# Gloria in Excelsis



that takest away the sin of the world, have mercy up - on us.

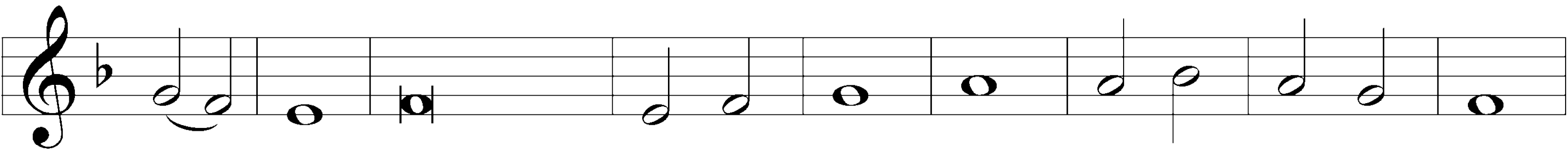


Thou that takest away the sin of the world, re - ceive our prayer.

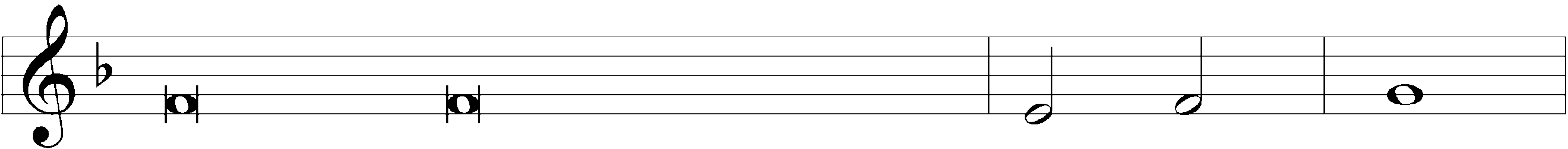


Thou that sittest at the right hand of God the Father, have mercy up -

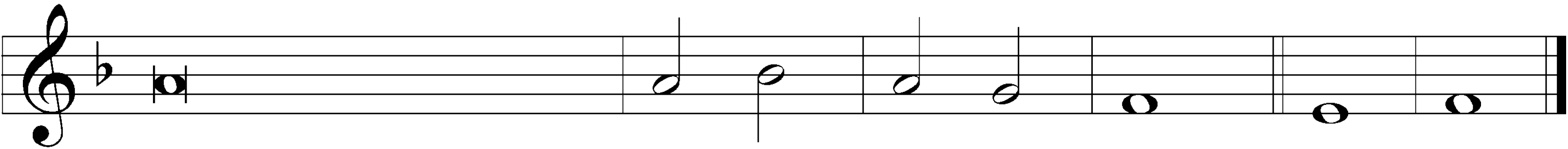
# Gloria in Excelsis



on us. For Thou only art holy; Thou on - ly art the Lord.



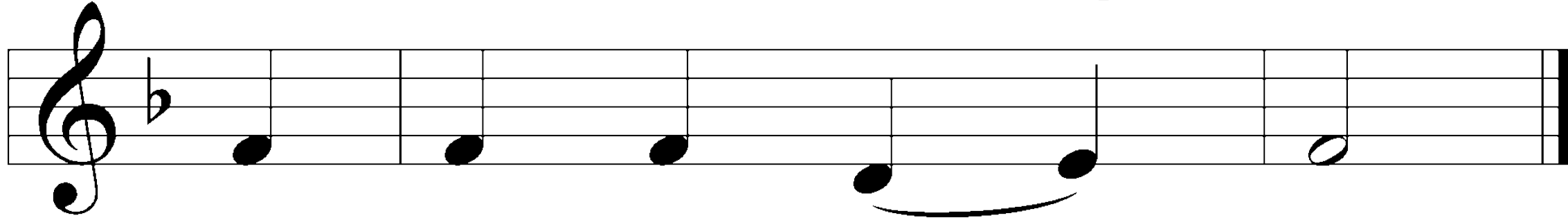
Thou only, O Christ, with the Ho - ly Ghost,



art most high in the glory of God the Father. A - men.

# Salutation and Collect of the Day: Reformation Day

**P** The Lord be with you.



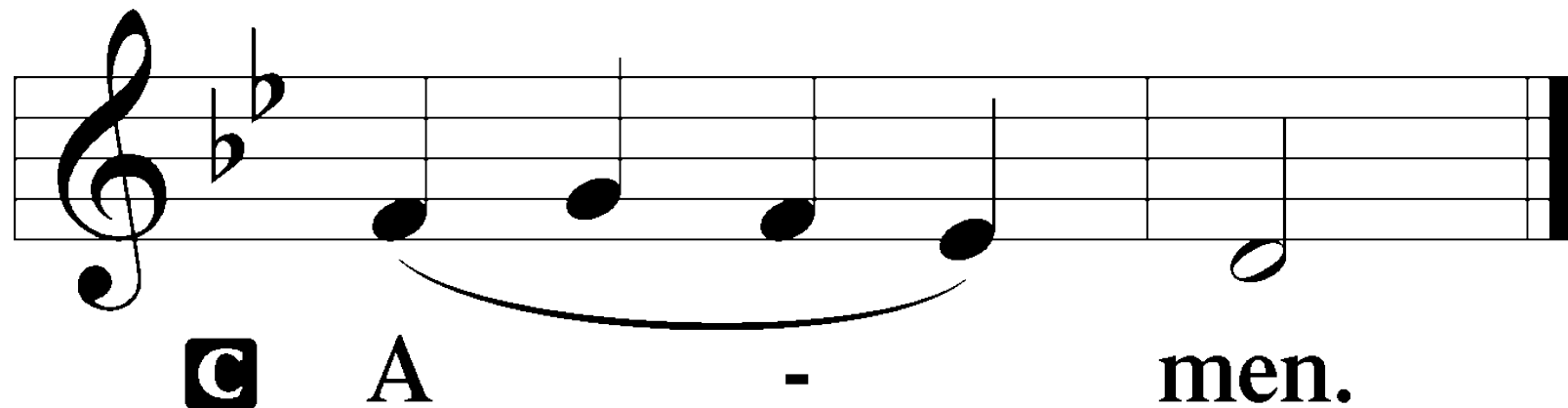
**C** And with thy spir - it.

**P** Let us pray.

Almighty and everlasting God, You knit together Your faithful people of all times and places into one holy communion, the mystical body of Your Son, Jesus Christ.

## Salutation and Collect of the Day: Reformation Day

**P** Grant us so to follow Your blessed saints in all virtuous and godly living that, together with them, we may come to the unspeakable joys You have prepared for those who love You; through Jesus Christ, Your Son, our Lord, who lives and reigns with You and the Holy Spirit, one God, now and forever.



## **First Reading: Revelation 7:2–17**

Then I saw another angel ascending from the rising of the sun, with the seal of the living God, and he called with a loud voice to the four angels who had been given power to harm earth and sea, saying, “Do not harm the earth or the sea or the trees, until we have sealed the servants of our God on their foreheads.” And I heard the number of the sealed, 144,000, sealed from every tribe of the sons of Israel:

## **First Reading: Revelation 7:2–17**

12,000 from the tribe of Judah were sealed,  
12,000 from the tribe of Reuben,  
12,000 from the tribe of Gad,  
12,000 from the tribe of Asher,  
12,000 from the tribe of Naphtali,  
12,000 from the tribe of Manasseh,  
12,000 from the tribe of Simeon,  
12,000 from the tribe of Levi,  
12,000 from the tribe of Issachar,

## **First Reading: Revelation 7:2–17**

12,000 from the tribe of Zebulun,  
12,000 from the tribe of Joseph,  
12,000 from the tribe of Benjamin were  
sealed.

After this I looked, and behold, a great  
multitude that no one could number, from every  
nation, from all tribes and peoples and  
languages, standing before the throne and  
before the Lamb, clothed in white robes,

## **First Reading: Revelation 7:2–17**

with palm branches in their hands, and crying out with a loud voice, “Salvation belongs to our God who sits on the throne, and to the Lamb!” And all the angels were standing around the throne and around the elders and the four living creatures, and they fell on their faces before the throne and worshiped God, saying, “Amen! Blessing and glory and wisdom and

## **First Reading: Revelation 7:2–17**

thanksgiving and honor and power and might be to our God forever and ever! Amen.”

Then one of the elders addressed me, saying, “Who are these, clothed in white robes, and from where have they come?” I said to him, “Sir, you know.” And he said to me, “These are the ones coming out of the great tribulation. They have washed their robes and made them white in the blood of the Lamb.

## **First Reading: Revelation 7:2–17**

“Therefore they are before the throne  
of God,

and serve him day and night  
in his temple;

and he who sits on the throne will  
shelter them with his presence.

They shall hunger no more, neither thirst  
anymore;

the sun shall not strike them,  
nor any scorching heat.

## **First Reading: Revelation 7:2–17**

For the Lamb in the midst of the throne will be their shepherd,  
and he will guide them to springs of living water,  
and God will wipe away every tear from their eyes.”

**A** This is the Word of the Lord.

**C** **Thanks be to God.**

## **Epistle: 1 John 3:1–3**

See what kind of love the Father has given to us, that we should be called children of God; and so we are. The reason why the world does not know us is that it did not know him.

Beloved, we are God's children now, and what we will be has not yet appeared; but we know that when he appears we shall be like him, because we shall see him as he is.

## **Epistle: 1 John 3:1–3**

And everyone who thus hopes in him purifies himself as he is pure.

**A** This is the Word of the Lord.

**C** **Thanks be to God.**

# Holy Gospel: Matthew 5:1-12

Al-le - lu - ia. Al-le - lu - ia. Al-le - lu - ia.

The musical notation is on a single staff with a treble clef and a key signature of one flat (B-flat). It consists of three measures of music, each corresponding to the lyrics 'Al-le - lu - ia.'. The first measure contains a half note on G4, a half note on A4, and a half note on Bb4. The second measure contains a half note on A4, a half note on G4, and a half note on F4. The third measure contains a half note on E4, a half note on D4, and a half note on C4. The piece ends with a double bar line.

**P** The Holy Gospel according to St. Matthew,  
the fifth chapter.

Glo - ry be to Thee, O Lord.

The musical notation is on a single staff with a treble clef and a key signature of one flat (B-flat). It consists of three measures of music. The first measure contains a half note on G4, a half note on A4, and a half note on Bb4. The second measure contains a half note on A4, a half note on G4, and a half note on F4. The third measure contains a half note on E4, a half note on D4, and a half note on C4. The piece ends with a double bar line.

## **Holy Gospel: Matthew 5:1–12**

Seeing the crowds, [Jesus] went up on the mountain, and when he sat down, his disciples came to him.

And he opened his mouth and taught them, saying:

“Blessed are the poor in spirit, for theirs is the kingdom of heaven.

“Blessed are those who mourn, for they shall be comforted.

## **Holy Gospel: Matthew 5:1–12**

“Blessed are the meek, for they shall inherit the earth.

“Blessed are those who hunger and thirst for righteousness, for they shall be satisfied.

“Blessed are the merciful, for they shall receive mercy.

“Blessed are the pure in heart, for they shall see God.

## **Holy Gospel: Matthew 5:1–12**

“Blessed are the peacemakers, for they shall be called sons of God.

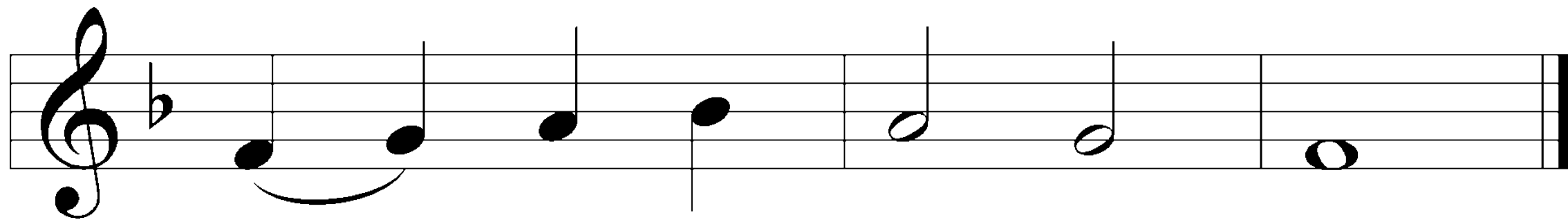
“Blessed are those who are persecuted for righteousness’ sake, for theirs is the kingdom of heaven.

“Blessed are you when others revile you and persecute you and utter all kinds of evil against you falsely on my account. Rejoice and be glad,

# Holy Gospel: Matthew 5:1–12

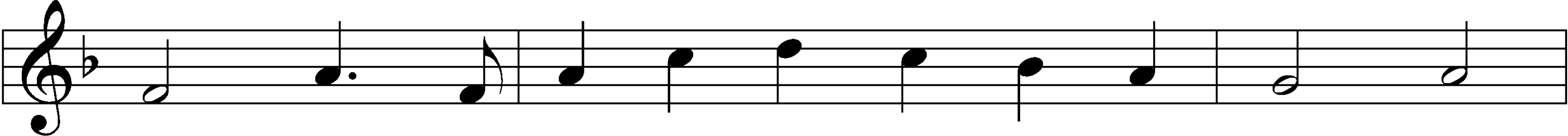
for your reward is great in heaven, for so they persecuted the prophets who were before you.”

**P** This is the Gospel of the Lord.

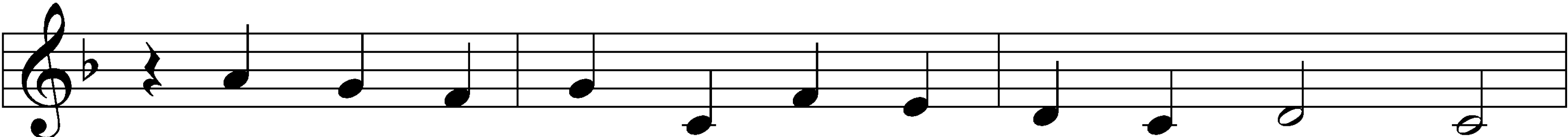


**C** Praise be to Thee, O Christ.

# 667 Saints, See the Cloud of Witnesses



1 Saints, see the cloud of wit - ness - es sur - round us;



Their lives of faith en - cour - age and as - tound us.

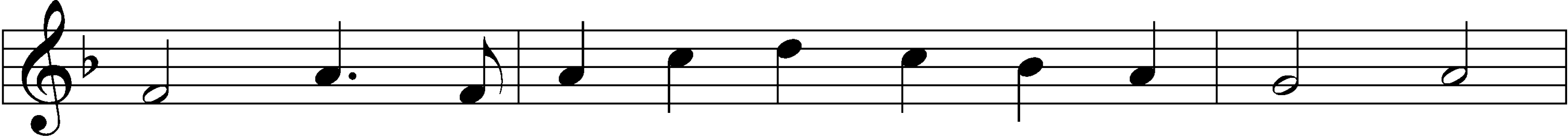
# 667 Saints, See the Cloud of Witnesses

The image shows a musical score for a hymn. It consists of two staves of music in G major (one sharp) and 4/4 time. The first staff contains the melody for the first line of the hymn, and the second staff contains the melody for the second line. The lyrics are written below the notes. The first staff has a treble clef and a key signature of one sharp (F#). The second staff also has a treble clef and a key signature of one sharp (F#). The lyrics are: "Hear how the Mas - ter praised their faith so fer - vent: 'Well done, My ser - vant!'"

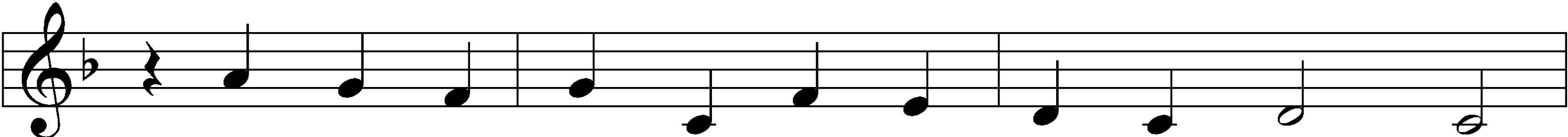
Hear how the Mas - ter praised their faith so

fer - vent: "Well done, My ser - vant!"

# 667 Saints, See the Cloud of Witnesses

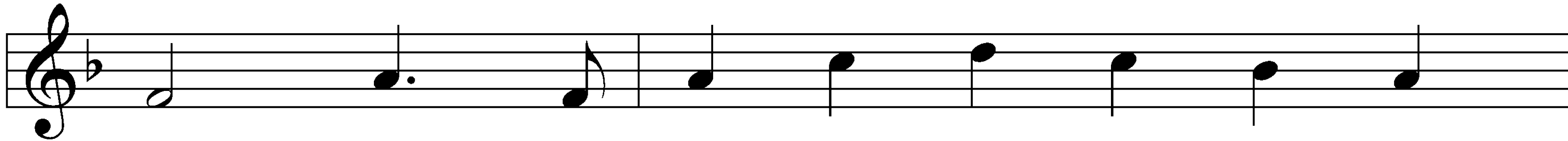


2 These saints of old re - ceived God's com - men - da - tion;

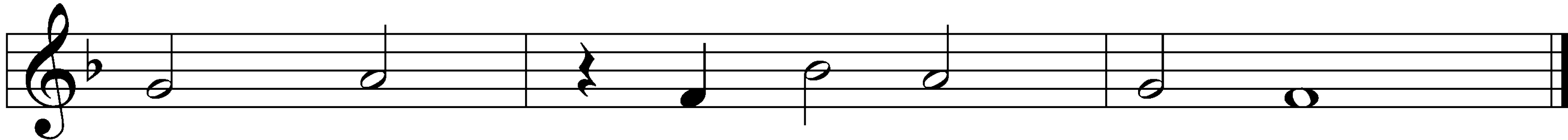


They lived as pil - grim - heirs of His sal - va - tion.

# 667 Saints, See the Cloud of Witnesses

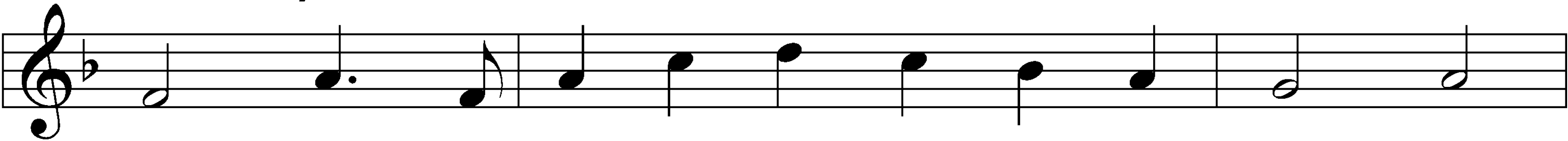


Through faith they con - quered flame and sword and

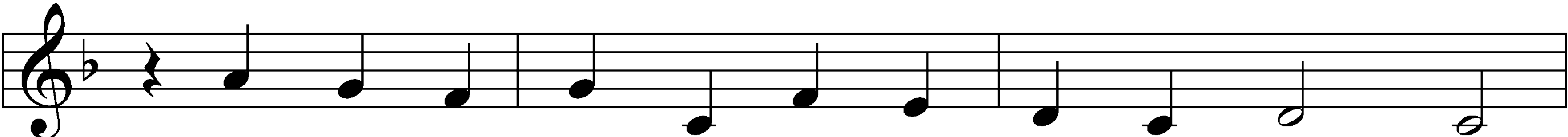


gal - lows, God's name to hal - low.

# 667 Saints, See the Cloud of Witnesses



3 They call to us, “Your tim - id foot - steps length - en;



Throw off sin’s weight, your halt - ing weak - ness strength - en.

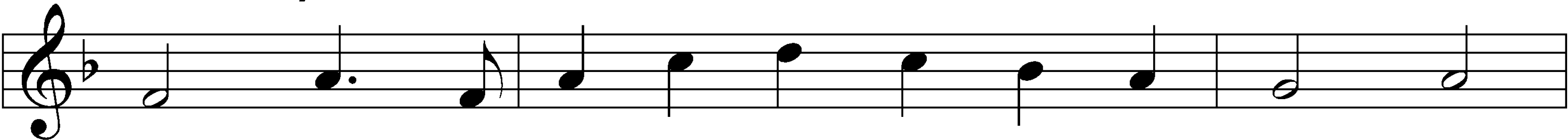
# 667 Saints, See the Cloud of Witnesses

The image shows a musical score for a hymn. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a half note, followed by a dotted half note, and then a quarter note. The second staff continues the melody with a quarter note, followed by a half note, and then a quarter note. The lyrics are written below the notes. The first line of lyrics is 'We kept the faith, we shed our blood, were' and the second line is 'mar - tyred; Our lives we bar - tered.' The music ends with a double bar line.

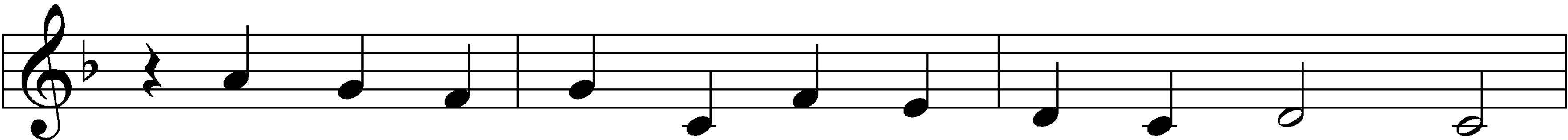
We kept the faith, we shed our blood, were

mar - tyred; Our lives we bar - tered."

# 667 Saints, See the Cloud of Witnesses



4 Come, let us fix our sight on Christ who suf - fered,



He faced the cross, His sin - less life He of - fered;

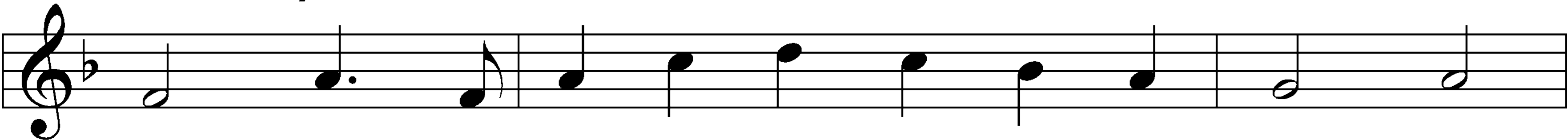
# 667 Saints, See the Cloud of Witnesses

The image displays a musical score for the hymn "667 Saints, See the Cloud of Witnesses". It consists of two staves of music in G major (one sharp) and 4/4 time. The melody is written in a soprano or alto clef. The lyrics are printed below the notes. The first staff contains the lyrics "He scorned the shame, He died, our death en -". The second staff contains the lyrics "dur - ing, Our hope se - cur - ing." and ends with a double bar line. The music features a variety of note values including quarter, eighth, and half notes, as well as rests.

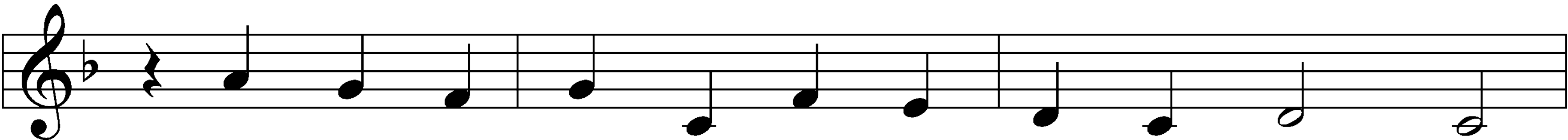
He scorned the shame, He died, our death en -

dur - ing, Our hope se - cur - ing.

# 667 Saints, See the Cloud of Witnesses

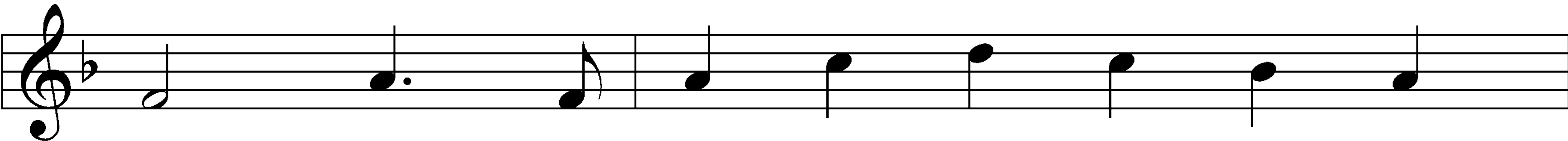


5 Lord, give us faith to walk where You are send - ing,

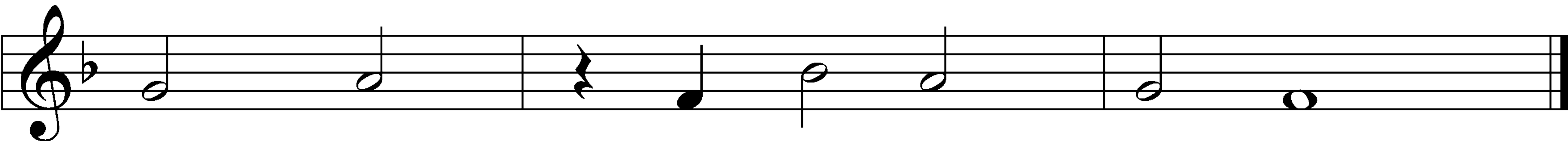


On paths un - marked, eyes blind as to their end - ing;

# 667 Saints, See the Cloud of Witnesses

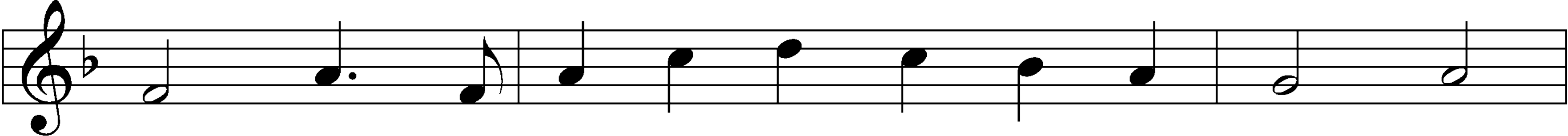


Not know - ing where we go, but that You

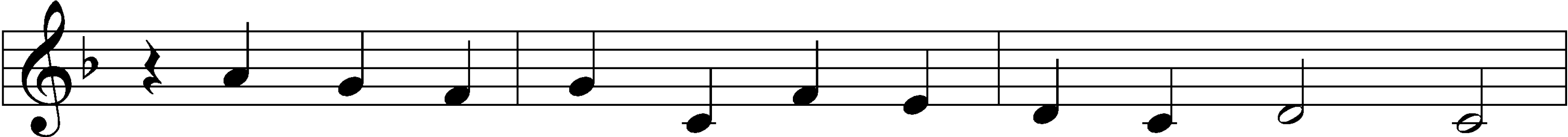


lead us— With grace pre - cede us.

# 667 Saints, See the Cloud of Witnesses



6 You, Je - sus, You a - lone de - serve all glo - ry!



Our lives un - fold, em-braced with - in Your sto - ry;

# 667 Saints, See the Cloud of Witnesses

Past, pres - ent, fu - ture— You, the same for -

ev - er— You fail us nev - er!

Text: Stephen P. Starke, 1955  
Tune: Dale Wood, 1934–2003  
Text: © 1997 Stephen P. Starke, admin. Concordia Publishing House. Used by permission: LSB Hymn License no. 110000651  
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# Sermon





# **Nicene Creed**

**☩ I believe in one God,  
the Father Almighty,  
maker of heaven and earth  
and of all things visible and invisible.**

**And in one Lord Jesus Christ,  
the only-begotten Son of God,  
begotten of His Father before  
all worlds,**

# **Nicene Creed**

**☩ God of God, Light of Light,  
very God of very God,  
begotten, not made,  
being of one substance with  
the Father,  
by whom all things were made;  
who for us men and for our  
salvation came down from heaven**

# **Nicene Creed**

**☩ and was incarnate by the Holy Spirit  
of the virgin Mary and was made  
man;  
and was crucified also for us under  
Pontius Pilate.  
He suffered and was buried.  
And the third day He rose again  
according to the Scriptures**

# **Nicene Creed**

**☩ and ascended into heaven  
and sits at the right hand of the  
Father.**

**And He will come again with glory  
to judge both the living and the dead,  
whose kingdom will have no end.**

**And I believe in the Holy Spirit,  
the Lord and giver of life,**

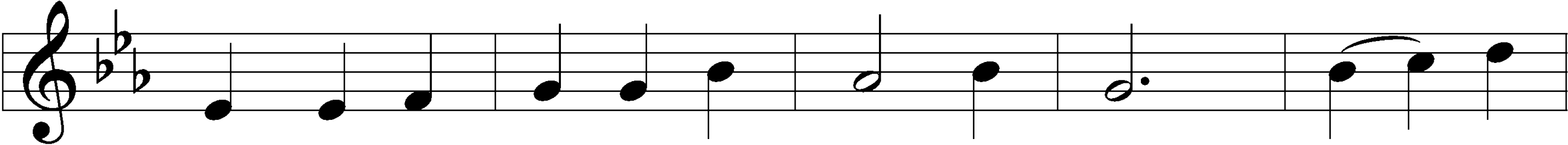
# **Nicene Creed**

**☩ who proceeds from the Father  
and the Son,  
who with the Father and the Son  
together is worshiped and glorified,  
who spoke by the prophets.  
And I believe in one holy Christian  
and apostolic Church,  
I acknowledge one Baptism for the  
remission of sins,**

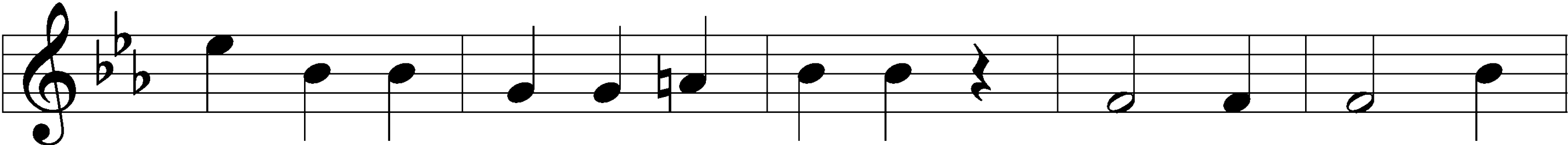
# Nicene Creed

**☩ and I look for the resurrection  
of the dead  
and the life ✝ of the world to come.  
Amen.**

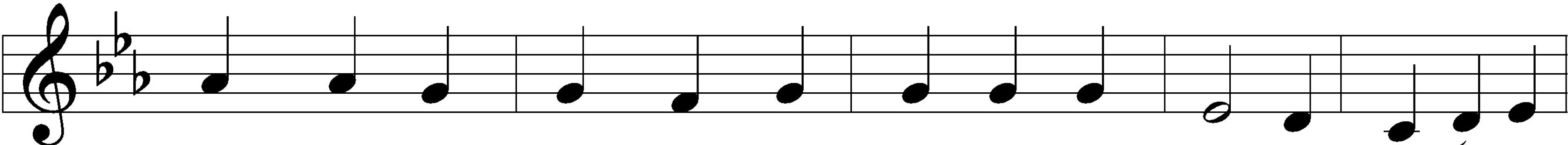
# Offertory



**C** Cre-ate in me a clean heart, O God, and re -

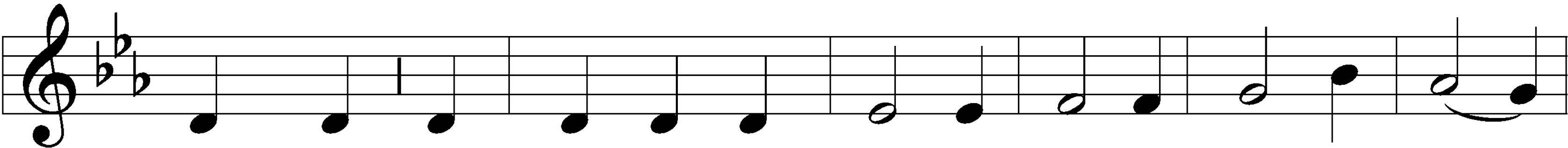


new a right spir - it with - in me. Cast me not a -

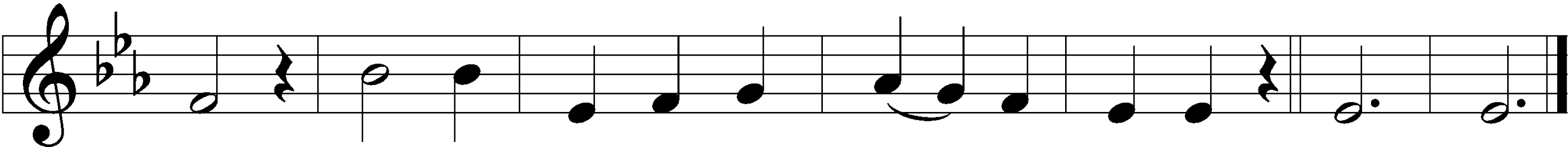


way from Thy pres-ence, and take not Thy Ho - ly Spir - it

# Offertory



from me. Re - store un - to me the joy of Thy sal - va -

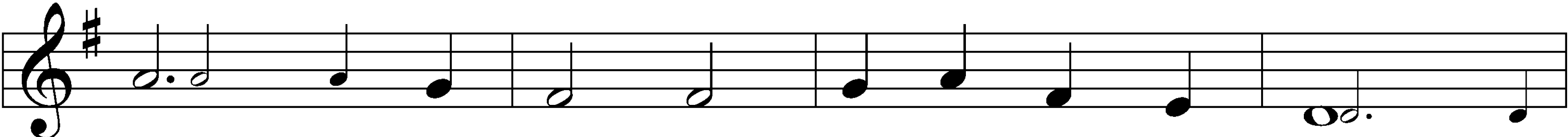


tion, and up - hold me with Thy free spir-it. A - men.

# 677 For All the Saints



1 For all the saints who from their la - bors rest,



Who Thee by faith be - fore the world con - fessed, Thy

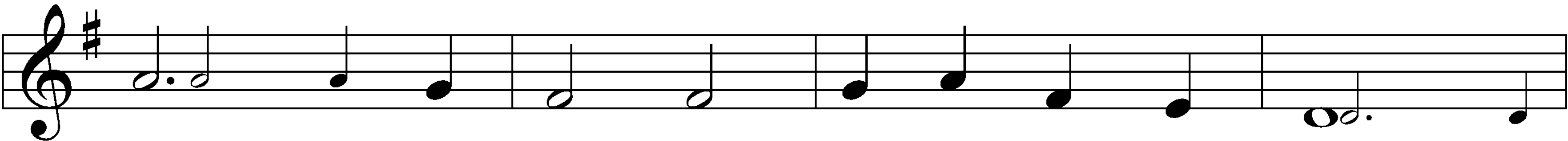
# 677 For All the Saints

The image displays a musical score for the song 'Ave Maria' by Franz Schubert. It consists of two staves, both in treble clef and key of D major (indicated by two sharps). The first staff contains the vocal melody, which begins with the lyrics 'name, O Je - sus, be for - ev - er blest.' The second staff contains the piano accompaniment, which begins with the lyrics 'Al - le - lu - ia!'. The piano part features a prominent arpeggiated figure in the right hand and a steady eighth-note bass line. The vocal line is a simple, flowing melody that follows the lyrics. The score is presented in a clean, black-and-white format, typical of a printed musical score.

# 677 For All the Saints



2 Thou wast their rock, their for-tress, and their might;



Thou, Lord, their cap - tain in the well-fought fight;

# 677 For All the Saints

Thou, in the dark - ness drear, their one true light.

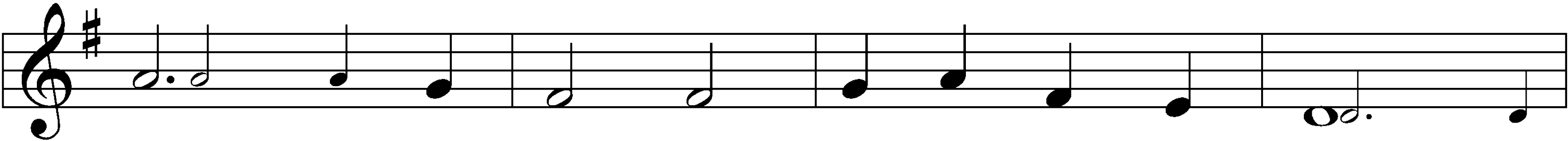
Al - le - lu - ia! Al - le - lu - ia!

The image shows a musical score for the hymn 'For All the Saints'. It consists of two staves of music in G major (one sharp). The first staff contains the melody for the first line of the hymn: 'Thou, in the dark - ness drear, their one true light.' The second staff contains the melody for the second line: 'Al - le - lu - ia! Al - le - lu - ia!'. The music is written in a simple, clear style with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes or measures.

# 677 For All the Saints



3 Oh, may Thy sol - diers, faith - ful, true, and bold,



Fight as the saints who no - bly fought of old And

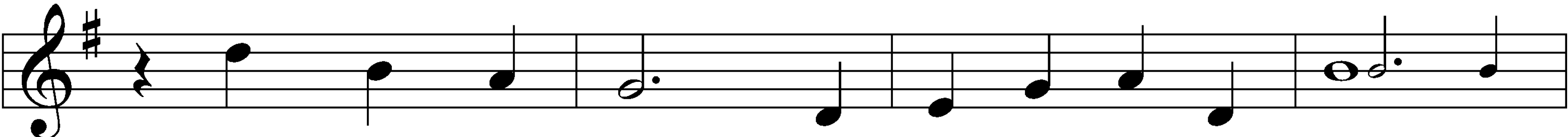
# 677 For All the Saints

win with them the vic - tor's crown of gold!

Al - le - lu - ia! Al - le - lu - ia!

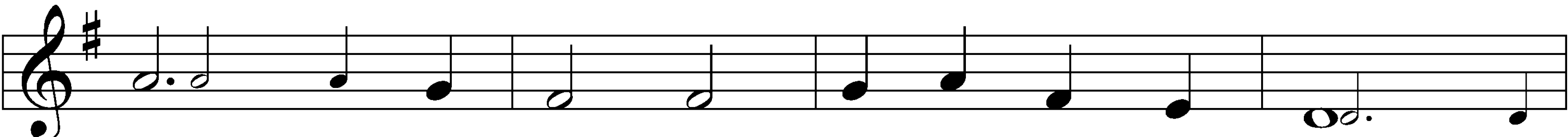
The image shows a musical score for the hymn 'For All the Saints'. It consists of two staves of music in G major (one sharp). The first staff contains the melody for the first line of the hymn: 'win with them the vic - tor's crown of gold!'. The second staff contains the melody for the second line: 'Al - le - lu - ia! Al - le - lu - ia!'. The lyrics are written below the notes. The music is written in a simple, clear style suitable for a hymn book.

# 677 For All the Saints



4 Oh, blest com - mu - nion, fel - low - ship di - vine!

The first musical staff is in treble clef with a key signature of one sharp (F#). It contains 12 measures of music. The first measure has a whole rest. The notes for the lyrics are: Oh (quarter), blest (quarter), com (quarter), mu (quarter), - (quarter), nion (quarter), fel (quarter), low (quarter), - (quarter), ship (quarter), di (half), vine (half).



We fee - bly strug - gle, they in glo - ry shine; Yet

The second musical staff is in treble clef with a key signature of one sharp (F#). It contains 12 measures of music. The notes for the lyrics are: We (quarter), fee (quarter), - (quarter), bly (quarter), strug (quarter), - (quarter), gle (quarter), they (quarter), in (quarter), glo (quarter), - (quarter), ry (quarter), shine (half), ; (half), Yet (quarter).

# 677 For All the Saints

The image displays a musical score for the hymn 'For All the Saints'. It consists of two staves of music in G major (one sharp) and 4/4 time. The first staff contains the melody for the first line of the hymn, with lyrics 'all are one in Thee, for all are Thine.' written below it. The second staff contains the melody for the second line, with lyrics 'Al - le - lu - ia!' repeated twice. The music features various note values including half notes, quarter notes, and eighth notes, with some notes beamed together. A fermata is placed over the final note of the first line. The score ends with a double bar line.

all are one in Thee, for all are Thine.

Al - le - lu - ia! Al - le - lu - ia!

# Pat Schuch – April 25, 1941 - November 3, 2024



**P** I am the resurrection and the life. He who believes in Me will live, even though he dies;

**C** **And whoever lives and believes in Me will never die.** (Jn 11:25-26)

# Doug Westlund– May 30, 1939 - December 11, 2024



- P** Since, then, you have been raised with Christ, set your hearts on things above, where Christ is seated at the right hand of God.
- C** **Set your minds on things above, not on earthly things.** (Col 3:1-2)

# Paul Dreger – November 04, 1948 - December 22, 2024



- P** I know that my Redeemer lives, and that in the end He will stand upon the earth.
- C** **And after my skin has been destroyed, yet in my flesh I will see God.**  
(Job 19:25-26)

# Linda Stuehrenberg – Dec 27, 1943 – Mar 9, 2024



**P** I tell you the truth, whoever hears My word and believes in Him who sent Me has eternal life.

**C** **And will not be condemned: He has crossed over from death to life.** (Jn 5:24)

# Gordon Gross – April 1, 1932 – April 12, 2025



- P** I have fought the good fight,  
I have finished the race, I  
have kept the faith.
- C** **Now there is in store for  
me the crown of  
righteousness.** (2 Tim 4:7-8)

# Ada Pendarvis – February 14, 1929 – May 12, 2025



**P** For none of us lives to himself alone and none of us dies to himself alone. If we live, we live to the Lord; and if we die, we belong to the Lord.

**C** **So, whether we live or die, we belong to the Lord.**

(Rom 14:7-8)

# Ted Schmidt – April 3, 1943 – October 7, 2025



**P** My sheep hear My voice, and I know them, and they follow Me.

**C** **I give them eternal life, and they will never perish.**

(Jn 10:27-28)

# Joan Finnley – July 3, 1936 – October 9, 2025



**P** He has caused us to be born again to a living hope through the resurrection of Jesus Christ.

**C** To an inheritance that is imperishable, undefiled, and unfading, kept in Heaven for you.

(1 Peter 1:3-6)

## Invocation

**P** Let us pray.

O Almighty God, in whose glorious presence live all who depart in the Lord and before whom all the souls of the faithful who are delivered of the burden of the flesh are in joy and felicity, we give You hearty thanks for Your loving-kindness to all Your servants who have finished their course in faith and now rest from their labors,

## Invocation

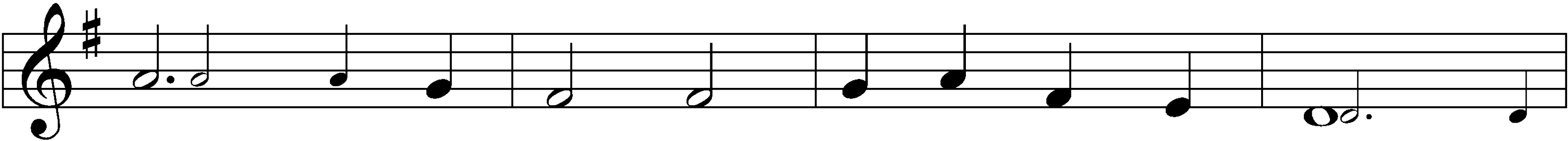
**P** and we humbly implore Your mercy that we, together with all who have departed in the saving faith, may have our perfect consummation and bliss, in both body and soul, in Your eternal and everlasting glory; through Jesus Christ, our Lord, who lives and reigns with You and the Holy Spirit, one God, now and forever.

**C Amen.**

# 677 For All the Saints



5 And when the fight is fierce, the war-fare long,



Steals on the ear the dis - tant tri - umph song, And

# 677 For All the Saints

hearts are brave a - gain, and arms are strong.

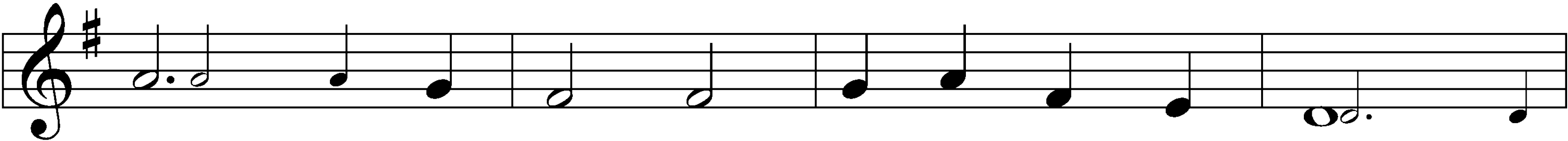
Al - le - lu - ia! Al - le - lu - ia!

The image shows a musical score for the hymn 'For All the Saints'. It consists of two staves of music in G major (one sharp). The first staff contains the melody for the first line of the hymn: 'hearts are brave a - gain, and arms are strong.' The second staff contains the melody for the second line: 'Al - le - lu - ia! Al - le - lu - ia!'. The music is written in a simple, clear style suitable for a children's or community songbook. The lyrics are placed directly below the corresponding notes.

# 677 For All the Saints



6 The gold - en eve - ning bright-ens in the west;



Soon, soon to faith - ful war - riors com - eth rest;

# 677 For All the Saints

The image displays a musical score for the hymn 'For All the Saints'. It consists of two staves of music in G major (one sharp) and 4/4 time. The first staff contains the melody for the first line of the hymn, with lyrics 'Sweet is the calm of par - a - dise the blest.' The second staff contains the melody for the second line, with lyrics 'Al - le - lu - ia! Al - le - lu - ia!'. The music is written in a simple, clear style suitable for a children's or general church hymn book. The notes are black on a white staff with a treble clef and a key signature of one sharp (F#). The lyrics are printed below the notes in a serif font. The first staff has a total of 10 measures, and the second staff has a total of 10 measures, ending with a double bar line.

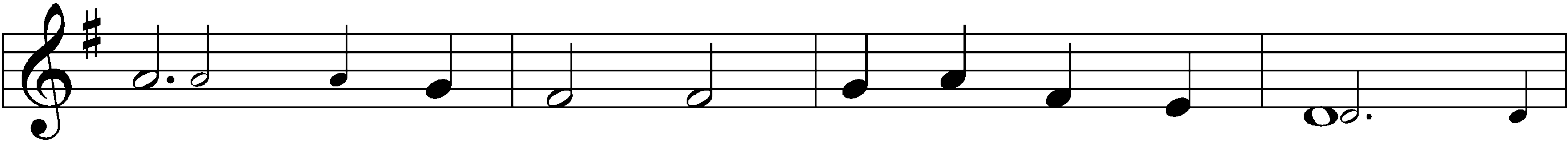
Sweet is the calm of par - a - dise the blest.

Al - le - lu - ia! Al - le - lu - ia!

# 677 For All the Saints



7 But, lo, there breaks a yet more glo-rious day: The



saints tri - um - phant rise in bright ar - ray; The

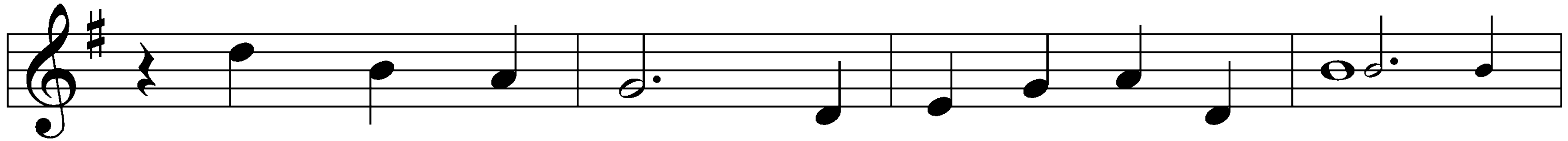
# 677 For All the Saints

King of Glo - ry pass - es on His way.

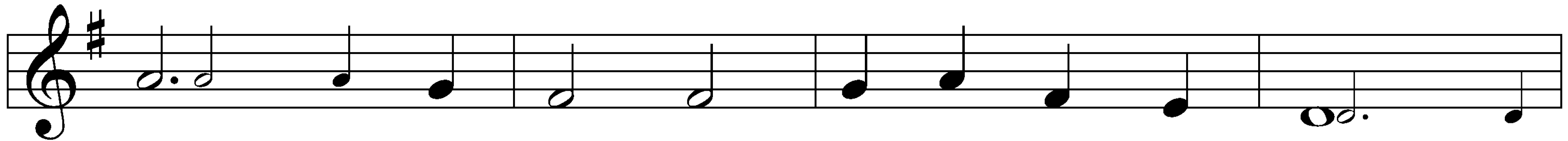
Al - le - lu - ia! Al - le - lu - ia!

The musical score is written on two staves in G major (one sharp). The first staff contains the melody for the first line of the hymn, with lyrics 'King of Glo - ry pass - es on His way.' The second staff contains the melody for the second line, with lyrics 'Al - le - lu - ia! Al - le - lu - ia!'. The melody is simple and suitable for a children's hymn. The first staff has a treble clef and a key signature of one sharp (F#). The second staff also has a treble clef and a key signature of one sharp (F#). The melody is written in a simple, clear style, with notes and rests clearly marked. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The first line of the hymn is 'King of Glo - ry pass - es on His way.' and the second line is 'Al - le - lu - ia! Al - le - lu - ia!'. The music is written in a simple, clear style, with notes and rests clearly marked. The first staff has a treble clef and a key signature of one sharp (F#). The second staff also has a treble clef and a key signature of one sharp (F#). The melody is written in a simple, clear style, with notes and rests clearly marked. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The first line of the hymn is 'King of Glo - ry pass - es on His way.' and the second line is 'Al - le - lu - ia! Al - le - lu - ia!'.

# 677 For All the Saints



△ 8 From earth's wide bounds, from ocean's farthest coast, Through



gates of pearl streams in the count - less host,

# 677 For All the Saints

The image displays a musical score for the hymn 'For All the Saints'. It consists of two staves of music in G major (one sharp) and 4/4 time. The first staff contains the lyrics 'Sing - ing to Fa - ther, Son, and Ho - ly Ghost:'. The second staff contains the lyrics 'Al - le - lu - ia! Al - le - lu - ia!'. The melody is simple and hymn-like, with a final whole note on the second staff.

Sing - ing to Fa - ther, Son, and Ho - ly Ghost:

Al - le - lu - ia! Al - le - lu - ia!

## Prayer of the Church

**P** Let us pray for the whole people of God in Christ Jesus, and for all people according to their needs.

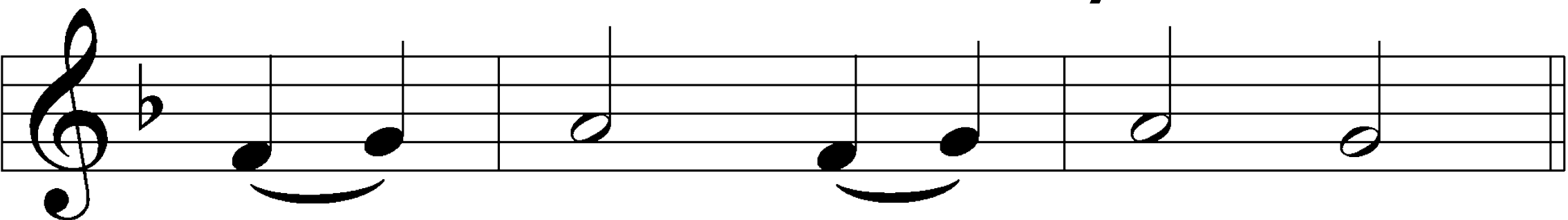
|                                  |                                      |
|----------------------------------|--------------------------------------|
| <b>P</b> ...Lord, in Your mercy, | <b>P</b> ...let us pray to the Lord: |
| <b>C</b> <b>hear our prayer.</b> | <b>C</b> <b>Lord, have mercy.</b>    |

**P** Into Your hands, O Lord, we commend all for whom we pray, trusting in Your mercy; through Your Son Jesus Christ, our Lord.

**C** **Amen.**

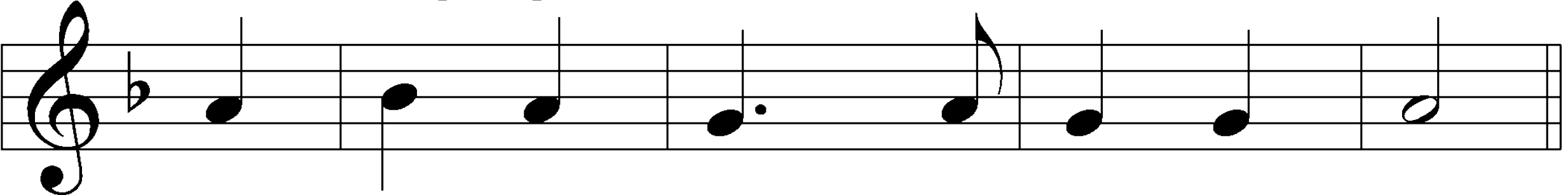
Preface

**P** The Lord be with you.



**C** And with thy spir - it.

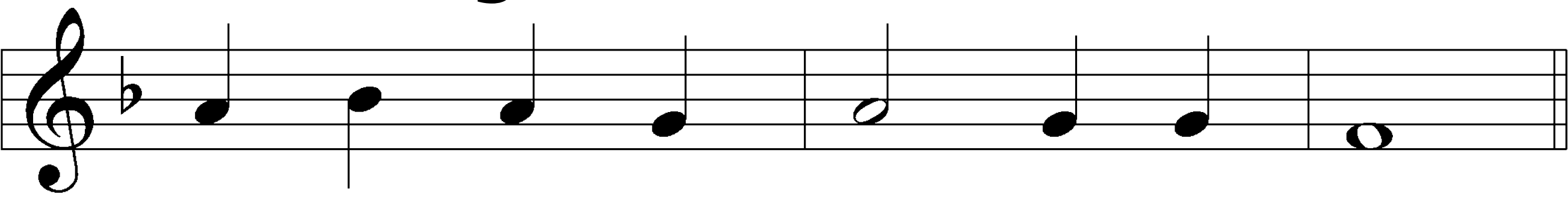
**P** Lift up your hearts.



**C** We lift them up un - to the Lord.

**Preface**

**P** Let us give thanks unto the Lord, our God.



**C** It is meet and right so to do.

## **Proper Preface (Full)**

**P** It is truly meet, right, and salutary that we should at all times and in all places give thanks to You, holy Lord, almighty Father, everlasting God. In the communion of all Your saints gathered into the one body of Your Son, You have surrounded us with so great a cloud of witnesses that we, encouraged by their faith and strengthened by their fellowship,

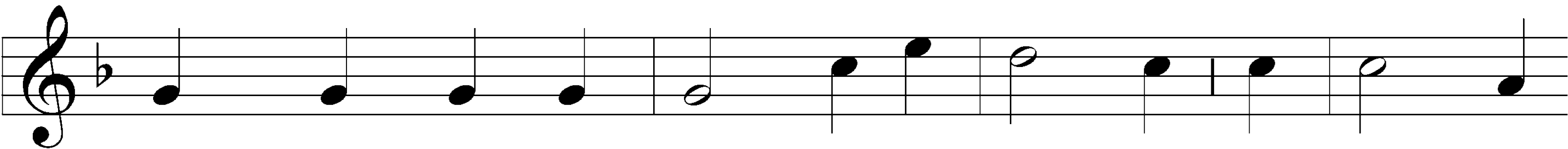
## **Proper Preface (Full)**

**P** may run with perseverance the race that is set before us and, together with them, receive the crown of glory that does not fade away. Therefore with angels and archangels and with all the company of heaven we laud and magnify Your glorious name, evermore praising You and saying:

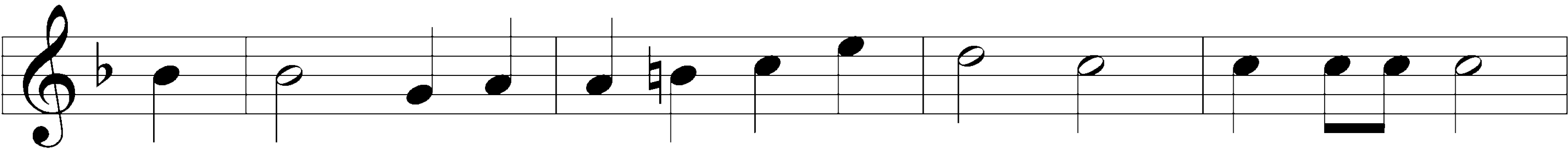
# Sanctus



**C** Ho - ly, ho - ly, ho - ly Lord God of Sab - a - oth;

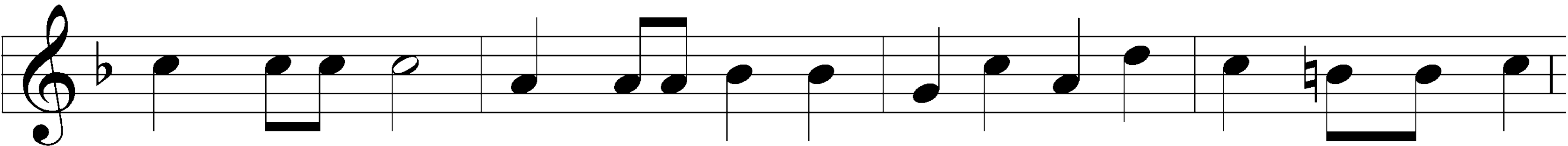


heav'n and earth are full of Thy glo - ry. Ho - san - na,

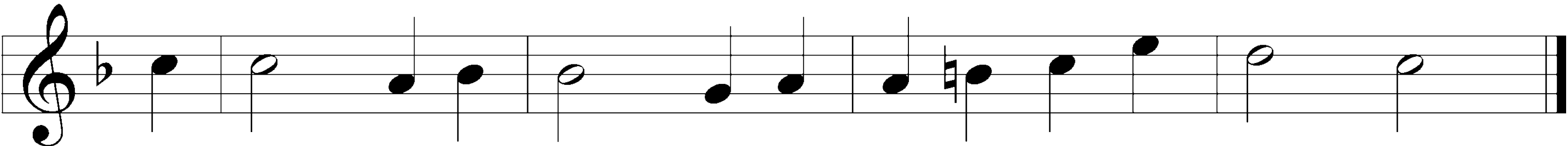


ho - san - na, ho - san - na in the high - est. Bless-ed is He,

# Sanctus



bless-ed is He,    bless - ed is He that com-eth in the name    of the Lord.



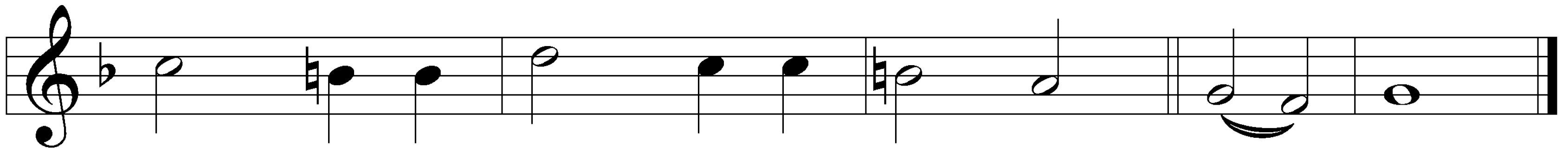
Ho-san - na, ho - san - na, ho - san-na in the high - est.

# Lord's Prayer

**P** Our Father who art in heaven.....



**C** For Thine is the kingdom and the power and the

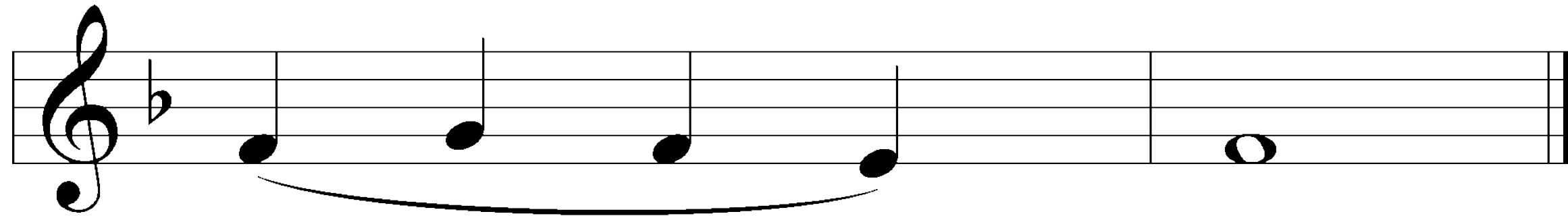


glo - ry for - ev - er and ev - er. A - men.

# **The Words of Our Lord**

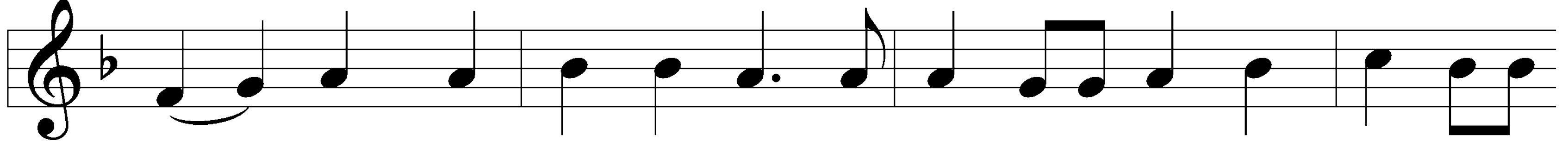
# Pax Domini

**P** The peace of the Lord be with you always.

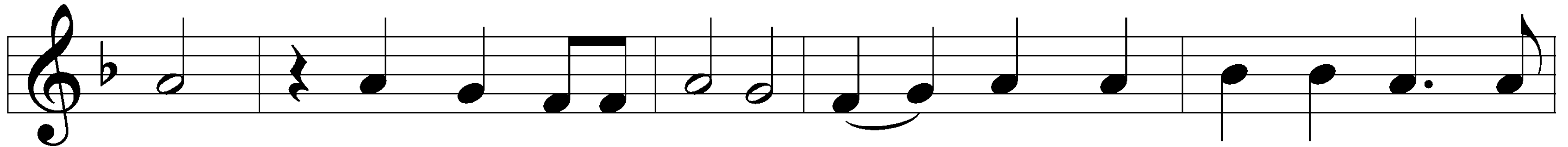


**C** A - men.

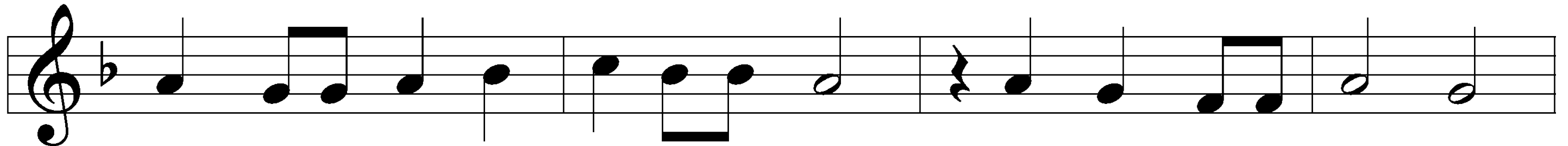
# Agnus Dei



O Christ, Thou Lamb of God, that tak - est a-way the sin of the



world, have mer - cy up - on us. O Christ, Thou Lamb of God, that



tak - est a-way the sin of the world, have mer - cy up - on us.

# Agnus Dei

O Christ, Thou Lamb of God, that tak-est a-way the sin of the

world, grant us Thy peace. A - men.

# 676 Behold a Host, Arrayed in White

1 Be - hold a host, ar - rayed in white, Like thou - sand

snow - clad moun - tains bright! With palms they stand; Who

is this band Be - fore the throne of light? These are the

The image displays a musical score for the hymn "Behold a Host, Arrayed in White" (numbered 676). The score is written on three staves, each beginning with a treble clef and a key signature of two sharps (F# and C#). The lyrics are printed below the notes. The first staff contains the lyrics "1 Be - hold a host, ar - rayed in white, Like thou - sand". The second staff contains "snow - clad moun - tains bright! With palms they stand; Who". The third staff contains "is this band Be - fore the throne of light? These are the". The musical notation includes various note values (quarter, eighth, and half notes), rests, and slurs connecting groups of notes.

# 676 Behold a Host, Arrayed in White

The image displays a musical score for the hymn 'Behold a Host, Arrayed in White'. It consists of three staves of music, each with a treble clef and a key signature of two sharps (F# and C#). The lyrics are written below the notes. The first staff contains the lyrics 'saints of glorious fame, Who from the great af -'. The second staff contains 'flic - tion came And in the flood Of Je - sus' blood'. The third staff contains 'Are cleansed from guilt and shame. They now serve God both'. The music features various note values including half notes, quarter notes, and eighth notes, with some notes beamed together. There are also rests and phrasing slurs throughout the piece.

saints of glo - rious fame, Who from the great af -

flic - tion came And in the flood Of Je - sus' blood

Are cleansed from guilt and shame. They now serve God both

# 676 Behold a Host, Arrayed in White

day and night; They sing their songs in end - less light. Their

an - thems ring As they all sing With an - gels shin - ing bright.

The image shows a musical score for a hymn. It consists of two staves of music in G major (one sharp) and 4/4 time. The melody is written in treble clef. The lyrics are printed below the notes. The first staff contains the lyrics 'day and night; They sing their songs in end - less light. Their' and the second staff contains 'an - thems ring As they all sing With an - gels shin - ing bright.' The music features various note values including quarter, eighth, and half notes, with some notes beamed together and others having slurs or ties.

# 676 Behold a Host, Arrayed in White

2 De - spised and scorned, they so - journed here; But now, how

glo - rious they ap - pear! Those mar - tyrs stand, A

priest - ly band, God's throne for - ev - er near. On earth they

The image displays a musical score for the hymn "Behold a Host, Arrayed in White" (numbered 676). The score is written on three staves, each beginning with a treble clef and a key signature of two sharps (F# and C#). The lyrics are printed below the notes. The first staff contains the lyrics "2 De - spised and scorned, they so - journed here; But now, how". The second staff contains "glo - rious they ap - pear! Those mar - tyrs stand, A". The third staff contains "priest - ly band, God's throne for - ev - er near. On earth they". The music consists of eighth and sixteenth notes, with some measures containing rests. The lyrics are aligned with the notes, with some words spanning across measures.

# 676 Behold a Host, Arrayed in White

wept through bit - ter years; Now God has wiped a -

way their tears, Trans - formed their strife To heav'n - ly life,

And freed them from their fears. They now en - joy the

The image shows a musical score for three staves. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The notes are written in a simple, clear style. The lyrics are written below the notes, with hyphens indicating where a note spans across two words. The first staff contains the lyrics 'wept through bit - ter years; Now God has wiped a -'. The second staff contains 'way their tears, Trans - formed their strife To heav'n - ly life,'. The third staff contains 'And freed them from their fears. They now en - joy the'. The music is written in a style that is easy to read and sing.

# 676 Behold a Host, Arrayed in White

The image displays a musical score for the hymn 'Behold a Host, Arrayed in White'. It consists of two staves of music in G major (one sharp) and 4/4 time. The melody is written in treble clef. The first staff contains the lyrics 'Sab - bath rest, The heav'n - ly ban - quet of the blest; The' and the second staff contains 'Lamb, their Lord, At fes - tive board Him - self is host and guest.' The music features various note values including quarter, eighth, and half notes, with some notes beamed together and others having slurs or ties. The lyrics are aligned with the notes, with hyphens indicating syllables that span across multiple notes.

Sab - bath rest, The heav'n - ly ban - quet of the blest; The

Lamb, their Lord, At fes - tive board Him - self is host and guest.

# 676 Behold a Host, Arrayed in White

3 O bless - ed saints in bright ar - ray Now safe - ly

home in end - less day, Ex - tol the Lord, Who

with His Word Sus - tained you on the way. The steep and

The musical score is written on three staves in treble clef with a key signature of two sharps (F# and C#). The melody is composed of eighth and sixteenth notes, often beamed together. The lyrics are printed below the notes, with hyphens indicating syllables that span across multiple notes. The first staff contains the lyrics '3 O bless - ed saints in bright ar - ray Now safe - ly'. The second staff contains 'home in end - less day, Ex - tol the Lord, Who'. The third staff contains 'with His Word Sus - tained you on the way. The steep and'. The piece concludes with a final whole note on the third staff.

# 676 Behold a Host, Arrayed in White

The image displays a musical score for a hymn. It consists of three staves of music, each with a treble clef and a key signature of two sharps (F# and C#). The lyrics are written below the notes. The first staff contains the lyrics 'nar - row path you trod; You toiled and sowed the'. The second staff contains 'Word a - broad; Re - joice and bring Your fruits and sing'. The third staff contains 'Be - fore the throne of God. The myr - iad an - gels'. The music is written in a simple, clear style with various note values and rests.

nar - row path you trod; You toiled and sowed the

Word a - broad; Re - joice and bring Your fruits and sing

Be - fore the throne of God. The myr - iad an - gels

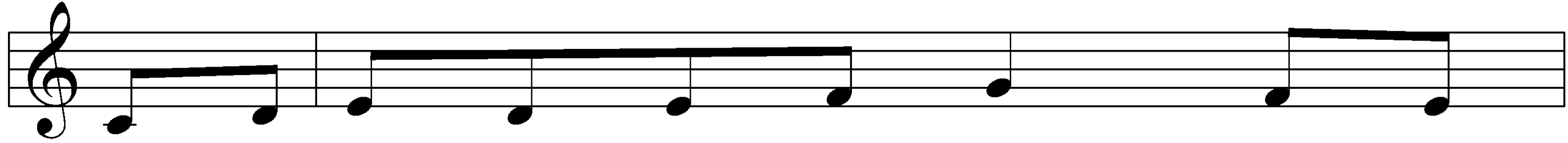
# 676 Behold a Host, Arrayed in White

raise their song; O saints, sing with that hap - py throng! Lift

up one voice; Let heav'n re - joice In our Re - deem - er's song!

The image shows a musical score for a hymn. It consists of two staves of music in G major (one sharp) and 4/4 time. The melody is written in treble clef. The lyrics are printed below the notes. The first staff contains the lyrics 'raise their song; O saints, sing with that hap - py throng! Lift' and the second staff contains 'up one voice; Let heav'n re - joice In our Re - deem - er's song!'. The music features various note values including quarter, eighth, and half notes, with some notes beamed together and others having slurs or ties.

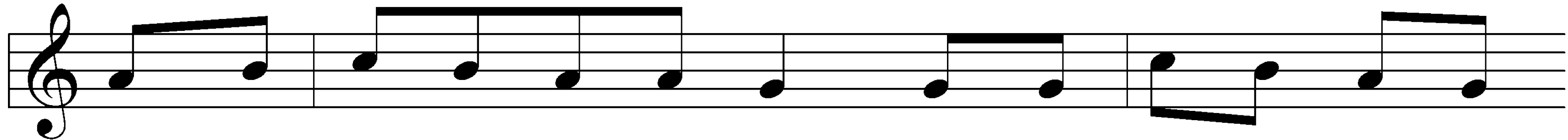
# 680 Thine the Amen, Thine the Praise



1 Thine the a - men Thine the praise Al - le -



lu - ias an - gels raise Thine the ev - er - last - ing head



Thine the break - ing of the bread Thine the glo - ry Thine the

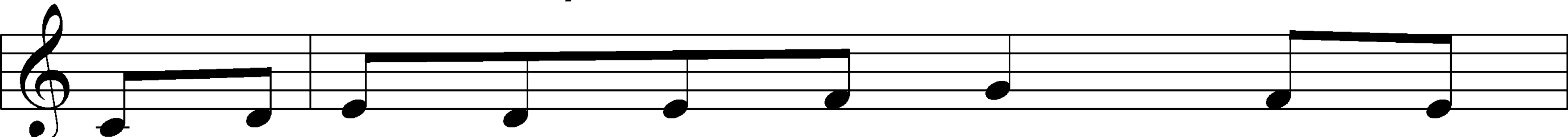
# 680 Thine the Amen, Thine the Praise

sto - ry Thine the har - vest then the cup Thine the

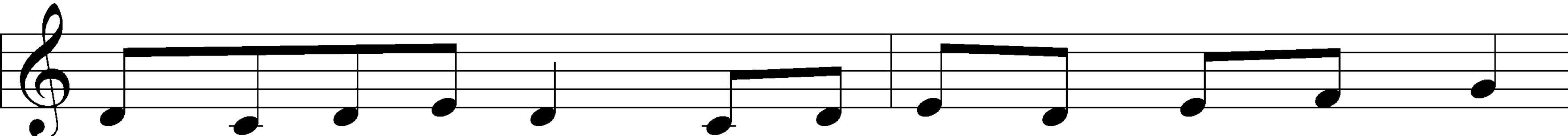
vine-yard then the cup is lift - ed up lift - ed up.

The image shows a musical score for a hymn. It consists of two staves of music, each with a treble clef. The first staff contains the lyrics 'sto - ry Thine the har - vest then the cup Thine the'. The second staff contains the lyrics 'vine-yard then the cup is lift - ed up lift - ed up.'. The music is written in a simple, melodic style with eighth and quarter notes. There are some thick black bars over the notes in the first staff, possibly indicating a specific performance style or a correction. The lyrics are written in a serif font below the notes.

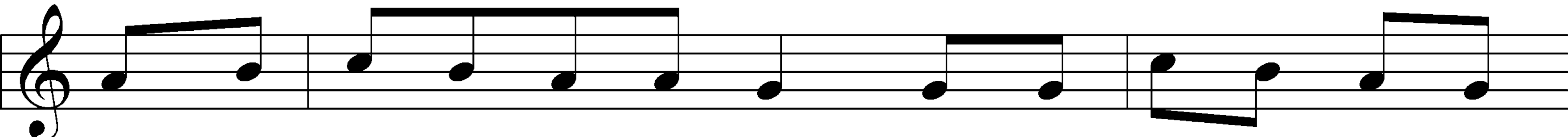
# 680 Thine the Amen, Thine the Praise



2 Thine the life e - ter - nal - ly Thine the



prom - ise let there be Thine the vi - sion Thine the tree



All the earth on bend - ed knee Gone the nail - ing gone the

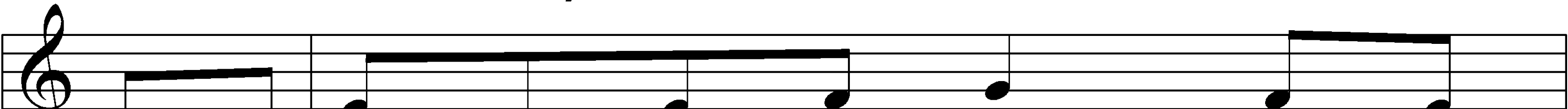
# 680 Thine the Amen, Thine the Praise

The image displays a musical score for a hymn. It consists of two staves of music, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The first staff contains the lyrics: 'rail - ing Gone the plead - ing gone the cry Gone the'. The second staff contains the lyrics: 'sigh - ing gone the dy - ing what was loss lift - ed high.' The music is written in a simple, clear style, with notes and rests clearly visible. The lyrics are in a serif font, and the overall layout is clean and professional.

rail - ing Gone the plead - ing gone the cry Gone the

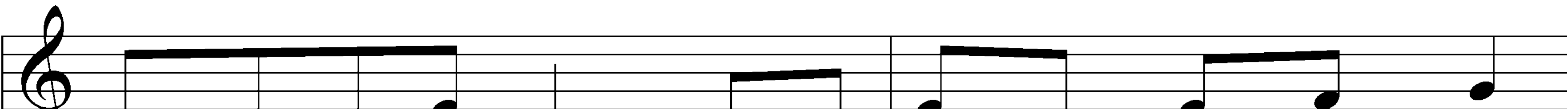
sigh - ing gone the dy - ing what was loss lift - ed high.

# 680 Thine the Amen, Thine the Praise



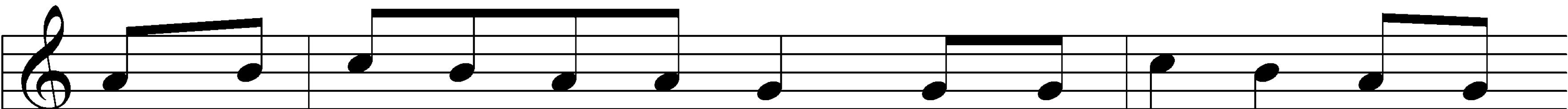
3 Thine the tru - ly Thine the yes Thine the

The first line of music is written on a single staff with a treble clef. It begins with a 3/4 time signature. The melody consists of eighth and quarter notes. The lyrics are: "3 Thine the tru - ly Thine the yes Thine the".



ta - ble we the guest Thine the mer - cy all from Thee

The second line of music continues the melody on a single staff with a treble clef. The lyrics are: "ta - ble we the guest Thine the mer - cy all from Thee".



Thine the glo - ry yet to be Then the ring - ing and the

The third line of music concludes the hymn on a single staff with a treble clef. The lyrics are: "Thine the glo - ry yet to be Then the ring - ing and the".

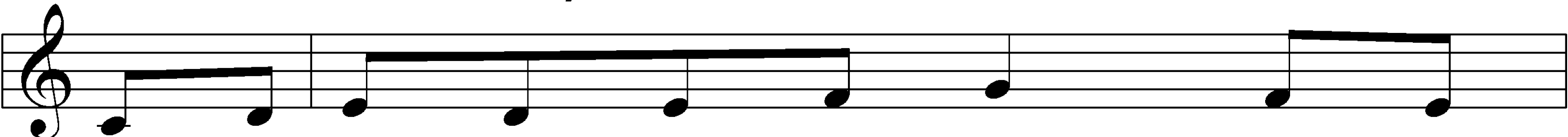
# 680 Thine the Amen, Thine the Praise

The image displays a musical score for a hymn. It consists of two staves of music, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The first staff contains the lyrics: 'sing - ing Then the end of all the war Thine the'. The second staff contains the lyrics: 'liv - ing Thine the lov - ing ev - er - more ev - er - more.' The music is written in a simple, clear style, with notes and rests clearly visible. The lyrics are in a serif font, and the overall layout is clean and professional.

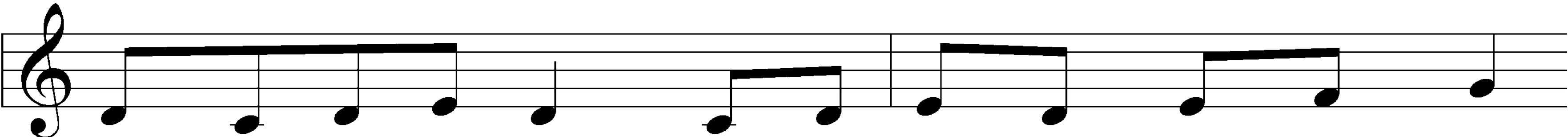
sing - ing Then the end of all the war Thine the

liv - ing Thine the lov - ing ev - er - more ev - er - more.

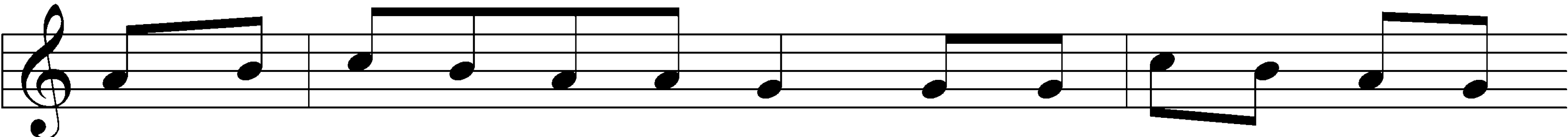
# 680 Thine the Amen, Thine the Praise



4 Thine the king - dom Thine the prize Thine the



won - der full sur - prise Thine the ban - quet then the praise



Then the jus - tice of Thy ways Thine the glo - ry Thine the

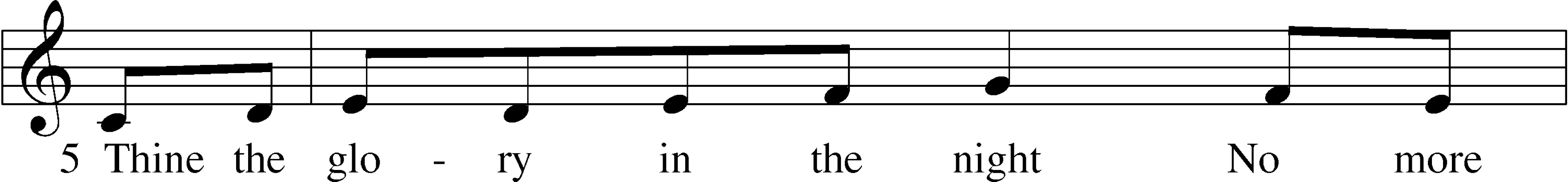
# 680 Thine the Amen, Thine the Praise

sto - ry Then the wel - come to the least Then the

won - der all in - creas - ing at Thy feast at Thy feast.

The image shows a musical score for a hymn. It consists of two staves of music, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The first staff contains the lyrics 'sto - ry Then the wel - come to the least Then the'. The second staff contains the lyrics 'won - der all in - creas - ing at Thy feast at Thy feast.' The music is written in a simple, clear style, with notes and rests clearly visible. The lyrics are in a serif font, and the overall layout is clean and professional.

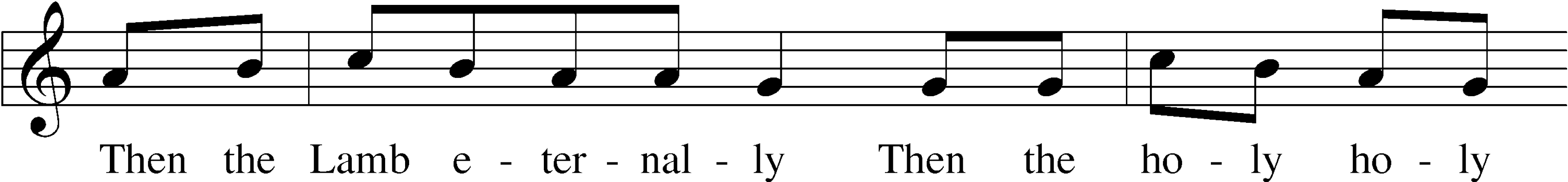
# 680 Thine the Amen, Thine the Praise



5 Thine the glo - ry in the night No more



dy - ing on - ly light Thine the riv - er Thine the tree



Then the Lamb e - ter - nal - ly Then the ho - ly ho - ly

# 680 Thine the Amen, Thine the Praise

ho - ly Cel - e - bra - tion ju - bi - lee Thine the

splen-dor Thine the bright - ness on - ly Thee on - ly Thee.

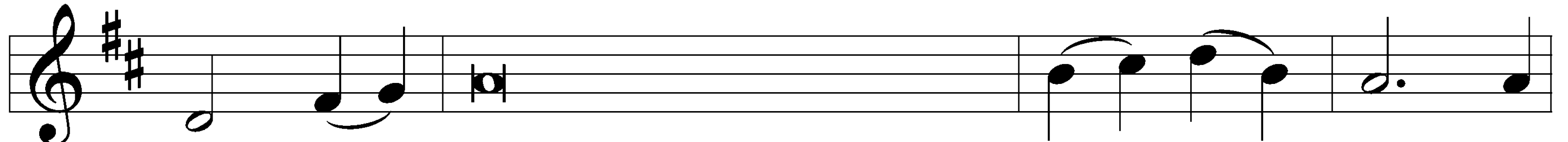
The image shows a musical score for a hymn. It consists of two staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, hymn-like style. The lyrics are: 'ho - ly Cel - e - bra - tion ju - bi - lee Thine the'. The second staff continues the melody and lyrics: 'splen-dor Thine the bright - ness on - ly Thee on - ly Thee.' The lyrics are written in a serif font, with hyphens indicating syllables across measures. The music is in a common time signature, likely 4/4, based on the note values and bar lines.

## **Dismissal**

**P** May the true body and blood of our Lord and Savior Jesus Christ strengthen and preserve you steadfast in the one true faith unto life everlasting. Go in peace. Your sins are forgiven.

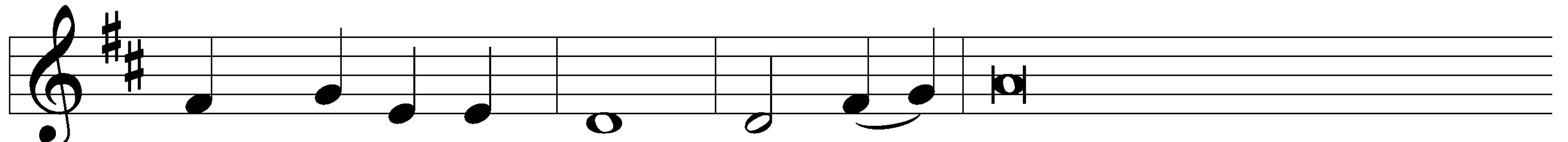
**C** **Amen.**

# Nunc Dimittis



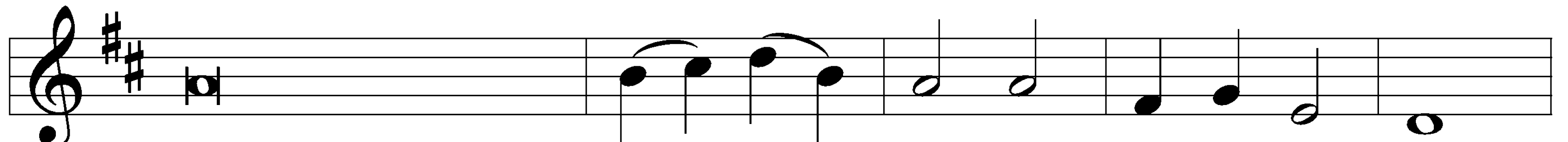
The first line of musical notation is written on a five-line staff with a treble clef. The key signature consists of two sharps (F# and C#), and the time signature is common time (C). The melody begins with a half note on G4, followed by a quarter note on A4, and a half note on B4. This is followed by a whole note on A4. The next measure contains a half note on G4 and a half note on F#4, both beamed together. The line concludes with a half note on E4 and a half note on D4, also beamed together.

**C** Lord, now lettest Thou Thy servant de - part in peace ac-



The second line of musical notation continues the melody on a five-line staff with a treble clef, key signature of two sharps, and common time. It begins with a half note on D4, followed by a quarter note on E4, a quarter note on F#4, and a quarter note on G4. This is followed by a whole note on A4. The next measure contains a half note on G4 and a half note on F#4, both beamed together. The line concludes with a half note on E4 and a half note on D4, also beamed together.

cord - ing to Thy word, for mine eyes have seen Thy salvation,



The third line of musical notation continues the melody on a five-line staff with a treble clef, key signature of two sharps, and common time. It begins with a half note on D4, followed by a quarter note on E4, a quarter note on F#4, and a quarter note on G4. This is followed by a whole note on A4. The next measure contains a half note on G4 and a half note on F#4, both beamed together. The line concludes with a half note on E4 and a half note on D4, also beamed together.

which Thou hast pre - pared be - fore the face of all people,

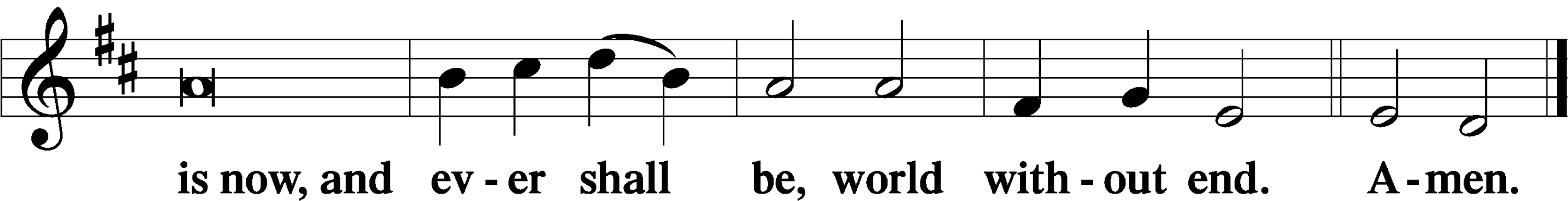
# Nunc Dimittis

A musical staff in treble clef with a key signature of two sharps (F# and C#). The melody consists of the following notes: A4 (quarter), B4 (half, tied to the next), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (half), C#4 (half), B3 (quarter), A3 (half), G#3 (quarter), F#3 (quarter), E3 (half), D3 (half), C#3 (quarter), B2 (half), A2 (quarter), G#2 (half), F#2 (quarter), E2 (half), D2 (half), C#2 (quarter), B1 (half), A1 (quarter), G#1 (half), F#1 (quarter), E1 (half), D1 (half), C#1 (quarter), B0 (half), A0 (quarter), G#0 (half), F#0 (quarter), E0 (half), D0 (half), C#0 (quarter), B-1 (half), A-1 (quarter), G#-1 (half), F#-1 (quarter), E-1 (half), D-1 (half), C#-1 (quarter), B-2 (half), A-2 (quarter), G#-2 (half), F#-2 (quarter), E-2 (half), D-2 (half), C#-2 (quarter), B-3 (half), A-3 (quarter), G#-3 (half), F#-3 (quarter), E-3 (half), D-3 (half), C#-3 (quarter), B-4 (half), A-4 (quarter), G#-4 (half), F#-4 (quarter), E-4 (half), D-4 (half), C#-4 (quarter), B-5 (half), A-5 (quarter), G#-5 (half), F#-5 (quarter), E-5 (half), D-5 (half), C#-5 (quarter), B-6 (half), A-6 (quarter), G#-6 (half), F#-6 (quarter), E-6 (half), D-6 (half), C#-6 (quarter), B-7 (half), A-7 (quarter), G#-7 (half), F#-7 (quarter), E-7 (half), D-7 (half), C#-7 (quarter), B-8 (half), A-8 (quarter), G#-8 (half), F#-8 (quarter), E-8 (half), D-8 (half), C#-8 (quarter), B-9 (half), A-9 (quarter), G#-9 (half), F#-9 (quarter), E-9 (half), D-9 (half), C#-9 (quarter), B-10 (half), A-10 (quarter), G#-10 (half), F#-10 (quarter), E-10 (half), D-10 (half), C#-10 (quarter), B-11 (half), A-11 (quarter), G#-11 (half), F#-11 (quarter), E-11 (half), D-11 (half), C#-11 (quarter), B-12 (half), A-12 (quarter), G#-12 (half), F#-12 (quarter), E-12 (half), D-12 (half), C#-12 (quarter), B-13 (half), A-13 (quarter), G#-13 (half), F#-13 (quarter), E-13 (half), D-13 (half), C#-13 (quarter), B-14 (half), A-14 (quarter), G#-14 (half), F#-14 (quarter), E-14 (half), D-14 (half), C#-14 (quarter), B-15 (half), A-15 (quarter), G#-15 (half), F#-15 (quarter), E-15 (half), D-15 (half), C#-15 (quarter), B-16 (half), A-16 (quarter), G#-16 (half), F#-16 (quarter), E-16 (half), D-16 (half), C#-16 (quarter), B-17 (half), A-17 (quarter), G#-17 (half), F#-17 (quarter), E-17 (half), D-17 (half), C#-17 (quarter), B-18 (half), A-18 (quarter), G#-18 (half), F#-18 (quarter), E-18 (half), D-18 (half), C#-18 (quarter), B-19 (half), A-19 (quarter), G#-19 (half), F#-19 (quarter), E-19 (half), D-19 (half), C#-19 (quarter), B-20 (half), A-20 (quarter), G#-20 (half), F#-20 (quarter), E-20 (half), D-20 (half), C#-20 (quarter), B-21 (half), A-21 (quarter), G#-21 (half), F#-21 (quarter), E-21 (half), D-21 (half), C#-21 (quarter), B-22 (half), A-22 (quarter), G#-22 (half), F#-22 (quarter), E-22 (half), D-22 (half), C#-22 (quarter), B-23 (half), A-23 (quarter), G#-23 (half), F#-23 (quarter), E-23 (half), D-23 (half), C#-23 (quarter), B-24 (half), A-24 (quarter), G#-24 (half), F#-24 (quarter), E-24 (half), D-24 (half), C#-24 (quarter), B-25 (half), A-25 (quarter), G#-25 (half), F#-25 (quarter), E-25 (half), D-25 (half), C#-25 (quarter), B-26 (half), A-26 (quarter), G#-26 (half), F#-26 (quarter), E-26 (half), D-26 (half), C#-26 (quarter), B-27 (half), A-27 (quarter), G#-27 (half), F#-27 (quarter), E-27 (half), D-27 (half), C#-27 (quarter), B-28 (half), A-28 (quarter), G#-28 (half), F#-28 (quarter), E-28 (half), D-28 (half), C#-28 (quarter), B-29 (half), A-29 (quarter), G#-29 (half), F#-29 (quarter), E-29 (half), D-29 (half), C#-29 (quarter), B-30 (half), A-30 (quarter), G#-30 (half), F#-30 (quarter), E-30 (half), D-30 (half), C#-30 (quarter), B-31 (half), A-31 (quarter), G#-31 (half), F#-31 (quarter), E-31 (half), D-31 (half), C#-31 (quarter), B-32 (half), A-32 (quarter), G#-32 (half), F#-32 (quarter), E-32 (half), D-32 (half), C#-32 (quarter), B-33 (half), A-33 (quarter), G#-33 (half), F#-33 (quarter), E-33 (half), D-33 (half), C#-33 (quarter), B-34 (half), A-34 (quarter), G#-34 (half), F#-34 (quarter), E-34 (half), D-34 (half), C#-34 (quarter), B-35 (half), A-35 (quarter), G#-35 (half), F#-35 (quarter), E-35 (half), D-35 (half), C#-35 (quarter), B-36 (half), A-36 (quarter), G#-36 (half), F#-36 (quarter), E-36 (half), D-36 (half), C#-36 (quarter), B-37 (half), A-37 (quarter), G#-37 (half), F#-37 (quarter), E-37 (half), D-37 (half), C#-37 (quarter), B-38 (half), A-38 (quarter), G#-38 (half), F#-38 (quarter), E-38 (half), D-38 (half), C#-38 (quarter), B-39 (half), A-39 (quarter), G#-39 (half), F#-39 (quarter), E-39 (half), D-39 (half), C#-39 (quarter), B-40 (half), A-40 (quarter), G#-40 (half), F#-40 (quarter), E-40 (half), D-40 (half), C#-40 (quarter), B-41 (half), A-41 (quarter), G#-41 (half), F#-41 (quarter), E-41 (half), D-41 (half), C#-41 (quarter), B-42 (half), A-42 (quarter), G#-42 (half), F#-42 (quarter), E-42 (half), D-42 (half), C#-42 (quarter), B-43 (half), A-43 (quarter), G#-43 (half), F#-43 (quarter), E-43 (half), D-43 (half), C#-43 (quarter), B-44 (half), A-44 (quarter), G#-44 (half), F#-44 (quarter), E-44 (half), D-44 (half), C#-44 (quarter), B-45 (half), A-45 (quarter), G#-45 (half), F#-45 (quarter), E-45 (half), D-45 (half), C#-45 (quarter), B-46 (half), A-46 (quarter), G#-46 (half), F#-46 (quarter), E-46 (half), D-46 (half), C#-46 (quarter), B-47 (half), A-47 (quarter), G#-47 (half), F#-47 (quarter), E-47 (half), D-47 (half), C#-47 (quarter), B-48 (half), A-48 (quarter), G#-48 (half), F#-48 (quarter), E-48 (half), D-48 (half), C#-48 (quarter), B-49 (half), A-49 (quarter), G#-49 (half), F#-49 (quarter), E-49 (half), D-49 (half), C#-49 (quarter), B-50 (half), A-50 (quarter), G#-50 (half), F#-50 (quarter), E-50 (half), D-50 (half), C#-50 (quarter), B-51 (half), A-51 (quarter), G#-51 (half), F#-51 (quarter), E-51 (half), D-51 (half), C#-51 (quarter), B-52 (half), A-52 (quarter), G#-52 (half), F#-52 (quarter), E-52 (half), D-52 (half), C#-52 (quarter), B-53 (half), A-53 (quarter), G#-53 (half), F#-53 (quarter), E-53 (half), D-53 (half), C#-53 (quarter), B-54 (half), A-54 (quarter), G#-54 (half), F#-54 (quarter), E-54 (half), D-54 (half), C#-54 (quarter), B-55 (half), A-55 (quarter), G#-55 (half), F#-55 (quarter), E-55 (half), D-55 (half), C#-55 (quarter), B-56 (half), A-56 (quarter), G#-56 (half), F#-56 (quarter), E-56 (half), D-56 (half), C#-56 (quarter), B-57 (half), A-57 (quarter), G#-57 (half), F#-57 (quarter), E-57 (half), D-57 (half), C#-57 (quarter), B-58 (half), A-58 (quarter), G#-58 (half), F#-58 (quarter), E-58 (half), D-58 (half), C#-58 (quarter), B-59 (half), A-59 (quarter), G#-59 (half), F#-59 (quarter), E-59 (half), D-59 (half), C#-59 (quarter), B-60 (half), A-60 (quarter), G#-60 (half), F#-60 (quarter), E-60 (half), D-60 (half), C#-60 (quarter), B-61 (half), A-61 (quarter), G#-61 (half), F#-61 (quarter), E-61 (half), D-61 (half), C#-61 (quarter), B-62 (half), A-62 (quarter), G#-62 (half), F#-62 (quarter), E-62 (half), D-62 (half), C#-62 (quarter), B-63 (half), A-63 (quarter), G#-63 (half), F#-63 (quarter), E-63 (half), D-63 (half), C#-63 (quarter), B-64 (half), A-64 (quarter), G#-64 (half), F#-64 (quarter), E-64 (half), D-64 (half), C#-64 (quarter), B-65 (half), A-65 (quarter), G#-65 (half), F#-65 (quarter), E-65 (half), D-65 (half), C#-65 (quarter), B-66 (half), A-66 (quarter), G#-66 (half), F#-66 (quarter), E-66 (half), D-66 (half), C#-66 (quarter), B-67 (half), A-67 (quarter), G#-67 (half), F#-67 (quarter), E-67 (half), D-67 (half), C#-67 (quarter), B-68 (half), A-68 (quarter), G#-68 (half), F#-68 (quarter), E-68 (half), D-68 (half), C#-68 (quarter), B-69 (half), A-69 (quarter), G#-69 (half), F#-69 (quarter), E-69 (half), D-69 (half), C#-69 (quarter), B-70 (half), A-70 (quarter), G#-70 (half), F#-70 (quarter), E-70 (half), D-70 (half), C#-70 (quarter), B-71 (half), A-71 (quarter), G#-71 (half), F#-71 (quarter), E-71 (half), D-71 (half), C#-71 (quarter), B-72 (half), A-72 (quarter), G#-72 (half), F#-72 (quarter), E-72 (half), D-72 (half), C#-72 (quarter), B-73 (half), A-73 (quarter), G#-73 (half), F#-73 (quarter), E-73 (half), D-73 (half), C#-73 (quarter), B-74 (half), A-74 (quarter), G#-74 (half), F#-74 (quarter), E-74 (half), D-74 (half), C#-74 (quarter), B-75 (half), A-75 (quarter), G#-75 (half), F#-75 (quarter), E-75 (half), D-75 (half), C#-75 (

peo - ple Is - ra - el. Glo - ry be to the Father and

to the Son and to the Ho-ly Ghost; as it was in the beginning,

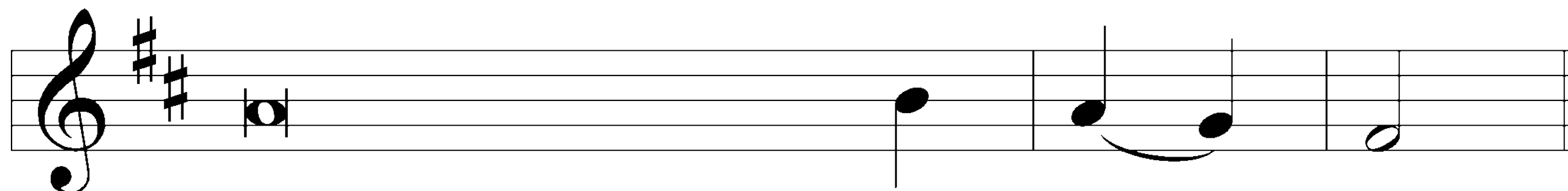
# Nunc Dimittis



is now, and ev - er shall be, world with - out end. A - men.

# Thanksgiving

**A** O give thanks unto the Lord, for He is good,



**C** and His mercy endureth for - ev - er.

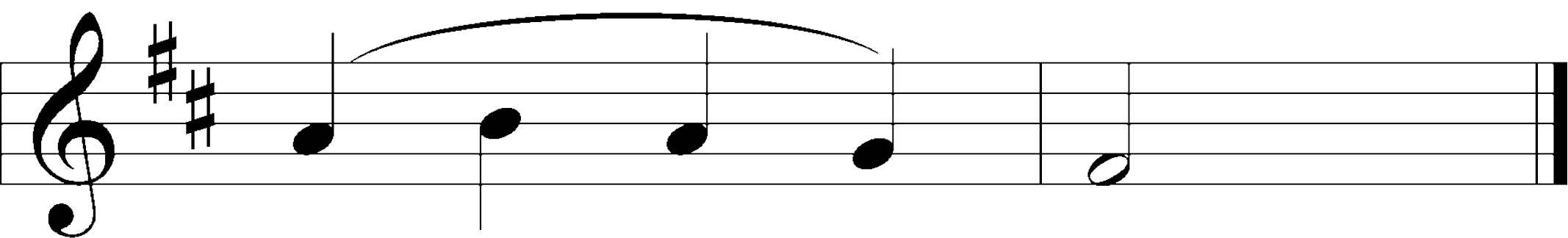
## Post-Communion Collect

**P** Let us pray.

We give thanks to You, almighty God, that  
You have refreshed us through this salutary  
gift, and we implore You that of Your mercy  
You would strengthen us through the same  
in faith toward You and in fervent love  
toward one another;

**Post-Communion Collect**

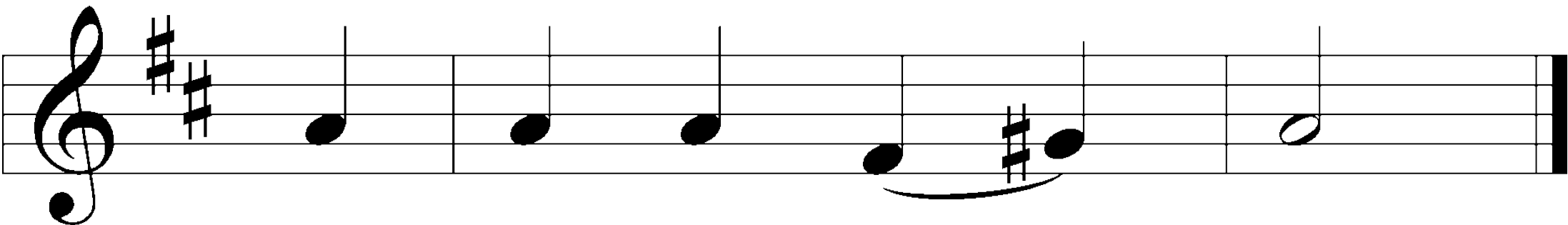
**P** through Jesus Christ, Your Son, our Lord,  
who lives and reigns with You and the Holy  
Spirit, one God, now and forever.



**C** A - men.

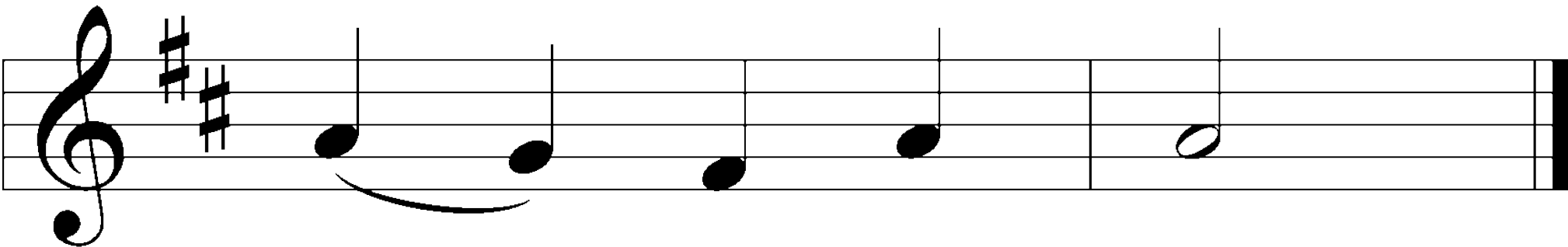
# Salutation

**P** The Lord be with you.



**C** And with thy spir - it.

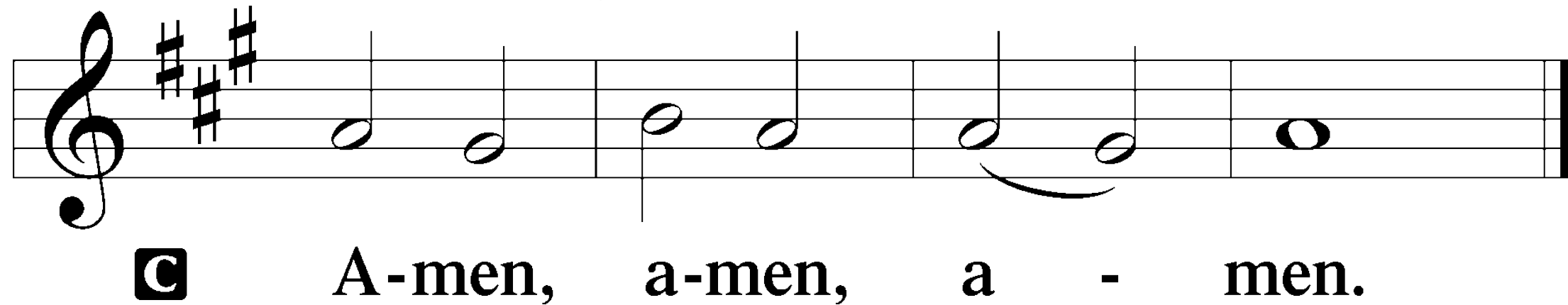
**P** Bless we the Lord.



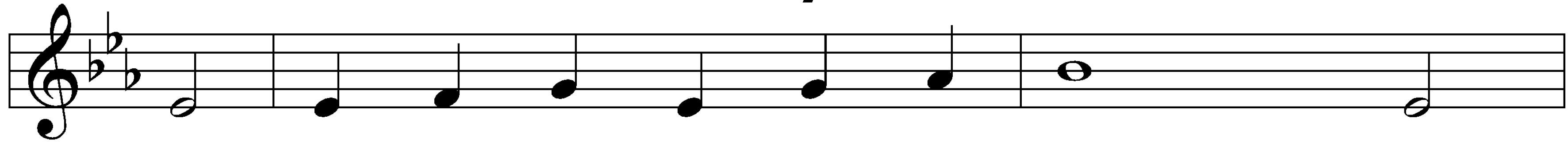
**C** Thanks be to God.

# Benediction

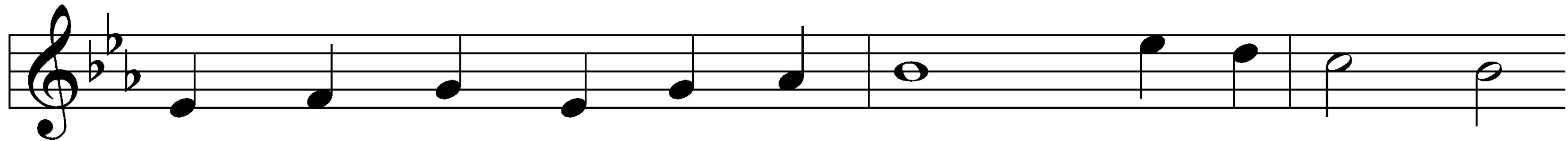
**P** The Lord bless you and keep you.  
The Lord make His face shine upon you and  
be gracious unto you.  
The Lord lift up His countenance upon you  
and ✠ give you peace.



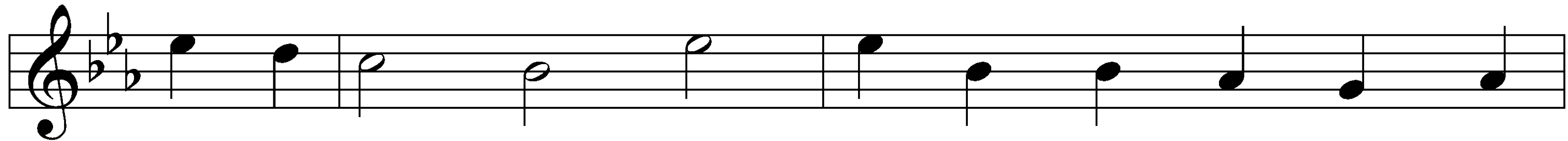
# 670 Ye Watchers and Ye Holy Ones



1 Ye watch - ers and ye ho - ly ones, Bright

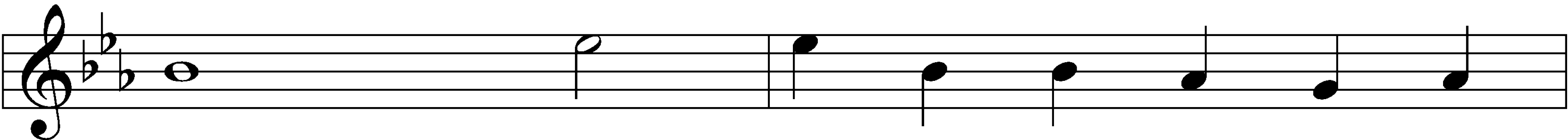


ser - apha, cher - u - bim, and thrones, Raise the glad strain:

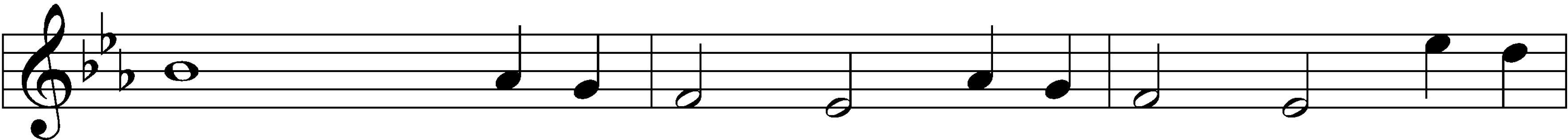


“Al - le - lu - ia!” Cry out, do - min - ions, prince - doms,

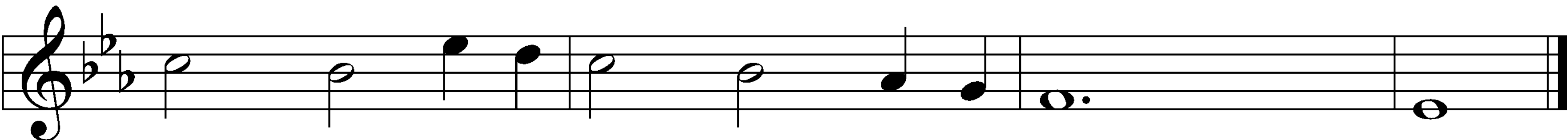
# 670 Ye Watchers and Ye Holy Ones



pow'rs, Vir - tues, arch - an - gels, an - gels'



choirs: "Al - le - lu - ia, al - le - lu - ia! Al - le -

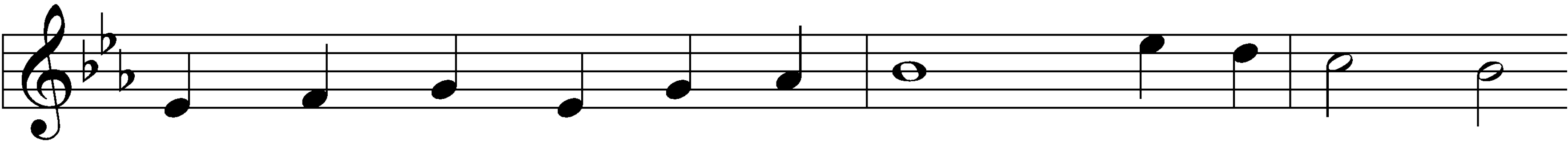


lu - ia, al - le - lu - ia, al - le - lu - ia!"

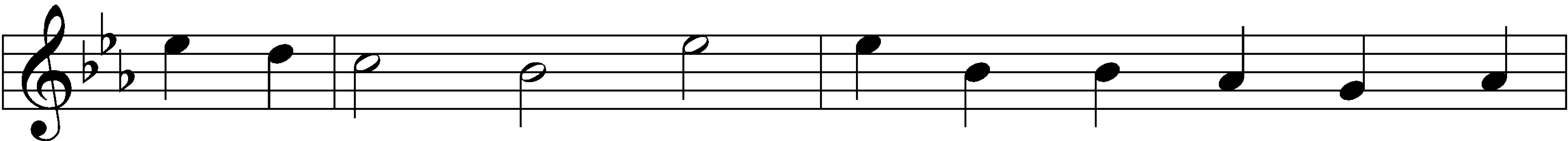
# 670 Ye Watchers and Ye Holy Ones



2 O high - er than the cher - u - bim, More

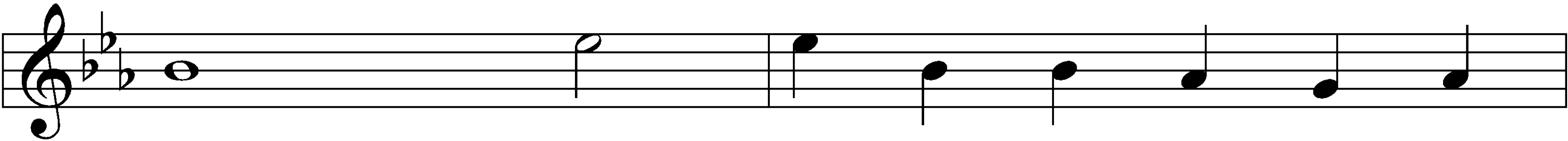


glo - rious than the ser - a - phim, Lead their prais - es:

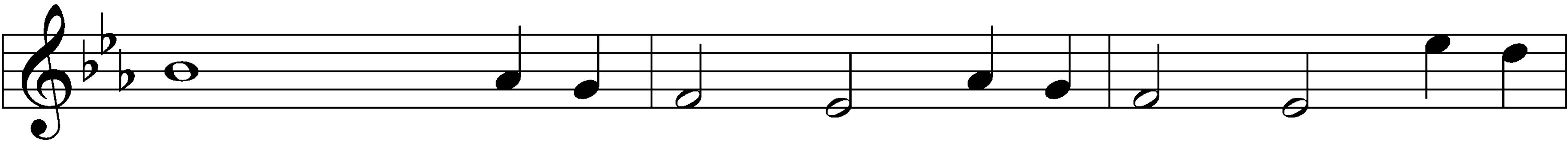


“Al - le - lu - ia!” Thou bear - er of the e - ter - nal

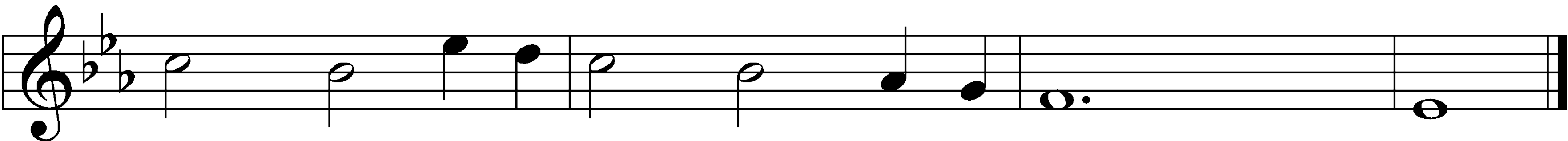
# 670 Ye Watchers and Ye Holy Ones



Word, Most gra - cious, mag - ni - fy the



Lord: "Al - le - lu - ia, al - le - lu - ia! Al - le -

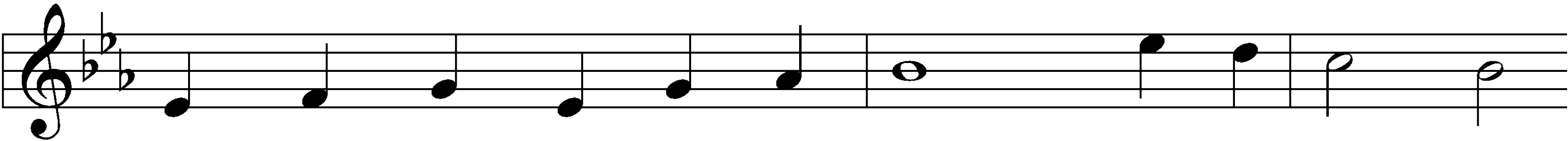


lu - ia, al - le - lu - ia, al - le - lu - ia!"

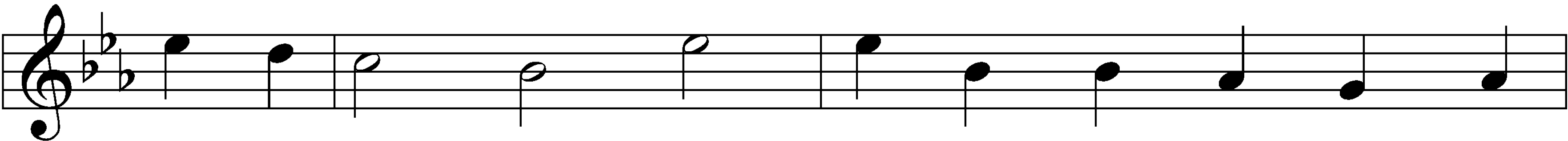
# 670 Ye Watchers and Ye Holy Ones



3 Re - spond, ye souls in end - less rest, Ye

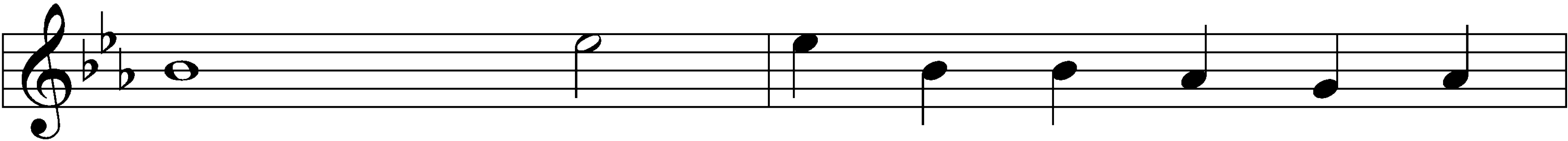


pa - tri - archs and proph - ets blest: "Al - le - lu - ia,

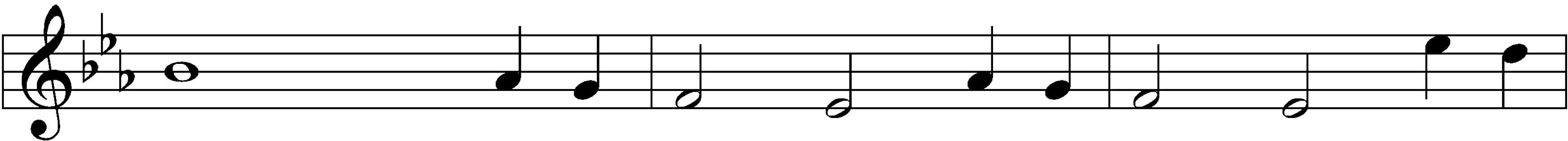


al - le - lu - ia!" Ye ho - ly Twelve, ye mar - tyrs

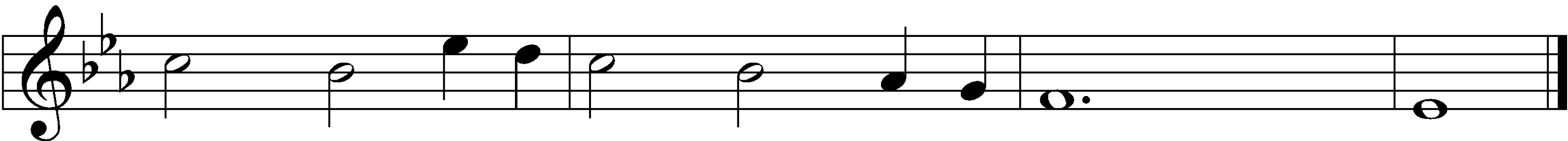
# 670 Ye Watchers and Ye Holy Ones



strong, All saints tri - um - phant, raise the



song: “Al - le - lu - ia, al - le - lu - ia! Al - le -

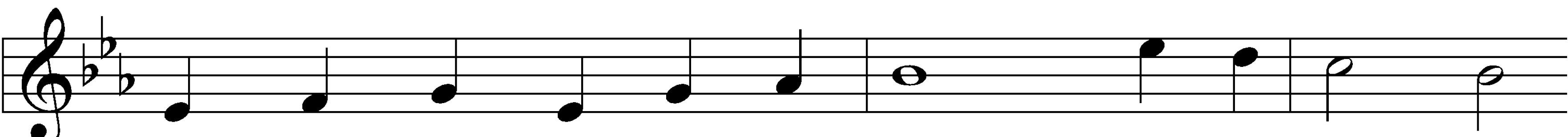


lu - ia, al - le - lu - ia, al - le - lu - ia!”

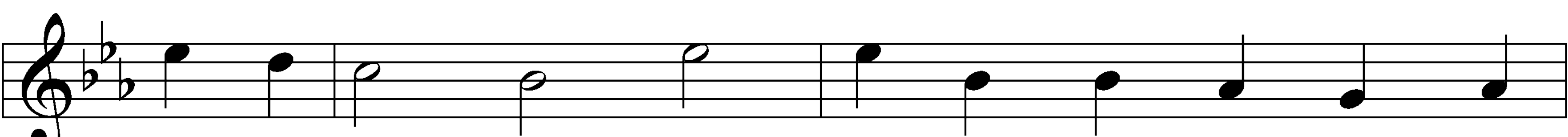
# 670 Ye Watchers and Ye Holy Ones



△ 4 O friends, in glad - ness let us sing, Su -



per - nal an - thems ech - o - ing: “Al - le - lu - ia,



al - le - lu - ia!” To God the Fa - ther, God the

# 670 Ye Watchers and Ye Holy Ones

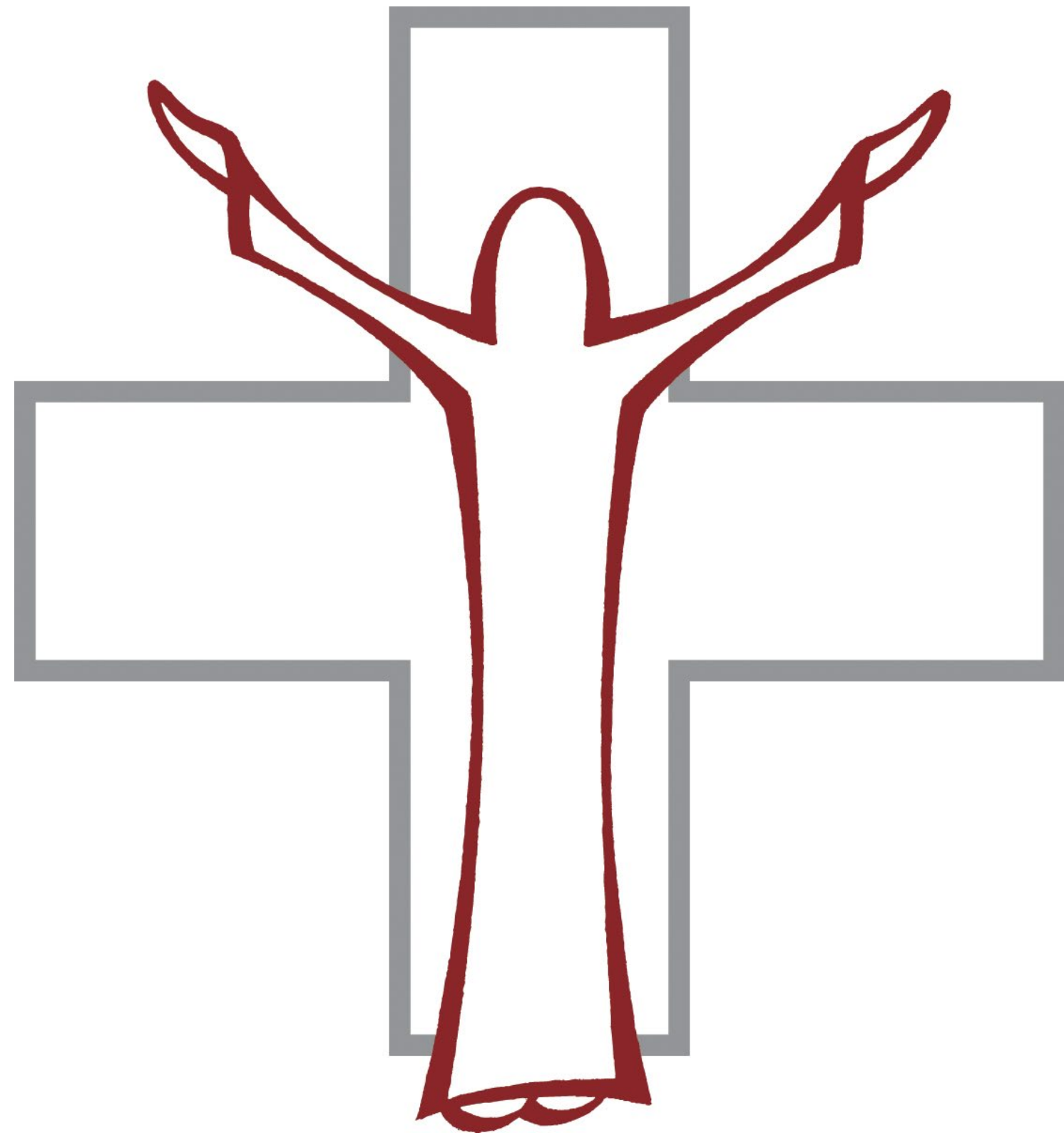
The musical score is written on three staves in G major (one sharp) and 4/4 time. The first staff contains the lyrics 'Son, And God the Spir - it, Three in'. The second staff contains 'One: "Al - le - lu - ia, al - le - lu - ia! Al - le -'. The third staff contains 'lu - ia, al - le - lu - ia, al - le - lu - ia!"'. The melody is simple and hymn-like, using mostly quarter and half notes. The piece concludes with a double bar line on the third staff.

Son, And God the Spir - it, Three in

One: "Al - le - lu - ia, al - le - lu - ia! Al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia!"

# **ALL SAINTS' SUNDAY**





***ANNOUNCEMENTS***

Go in peace and  
serve the Lord.

**Thanks be  
to God.**

