

Transfiguration of Our Lord

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: _____

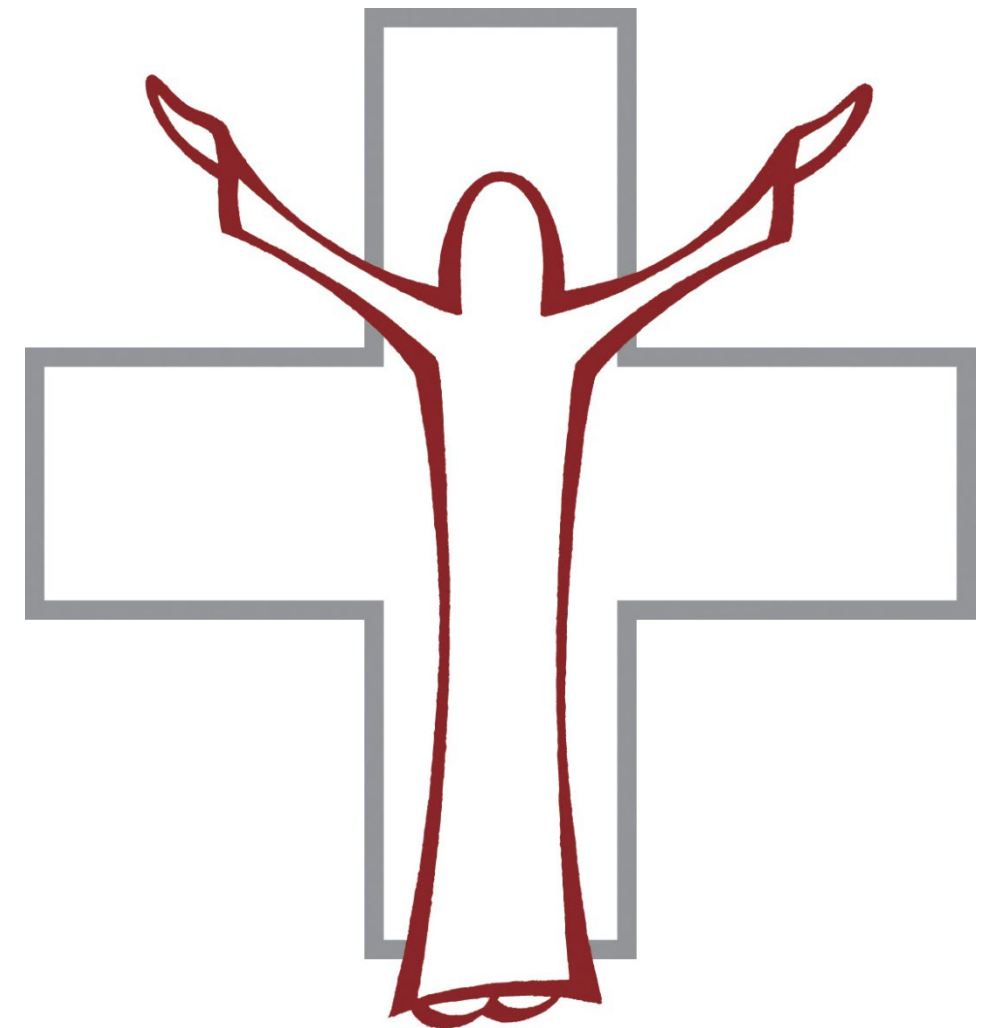
Change of Address ☐
Visiting Today Only ☐
Desire a Call or Visit ☐
Looking for a Church Home ☐
Entering Hospital ☐

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

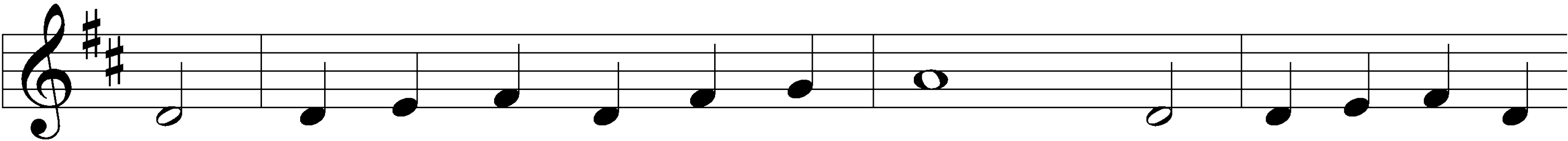
HOLY COMMUNION
Our Lord Jesus Christ gave His disciples not only bread and wine but His very body and blood to eat and to drink for the forgiveness of sins and to strengthen with Him and with one another. He invites to His table baptized Christians who trust His words, repent of their sins, and set aside 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 honor and because Holy Communion is the sacrament of the faith. Only those who hold a valid baptism are asked to partake.

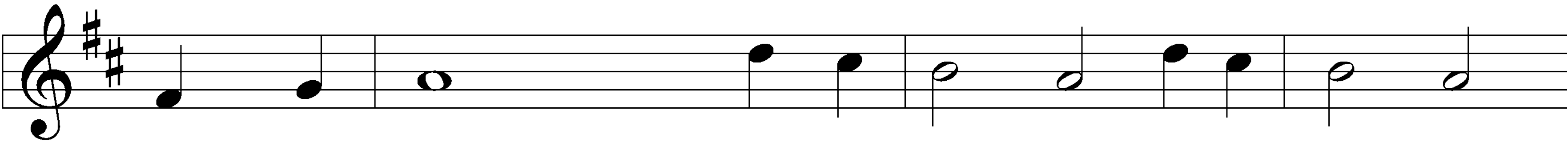
*Please take a moment
to fill out the pew
card in front of you;
and then place it in
the offering plate at
the end of service.
Thank you.*



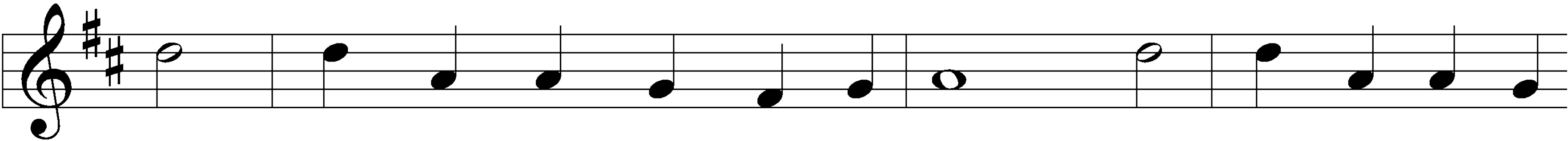
816 From All That Dwell Below the Skies



1 From all that dwell be - low the skies Let the Cre - a - tor's



praise a - rise; Al - le - lu - ia, al - le - lu - ia!



Let the Re - deem - er's name be sung Through ev - 'ry land by

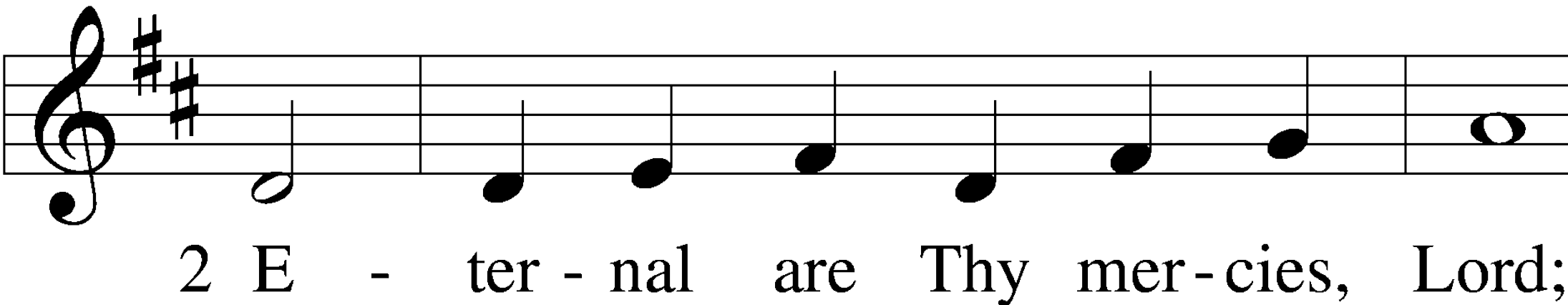
816 From All That Dwell Below the Skies

ev - 'ry tongue. Al - le - lu - ia, al - le - lu - ia!


Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

The image shows a musical score for a hymn. It consists of two staves of music in G major (one sharp, F#) and 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a half note A4, then a whole note B4. The lyrics 'ev - 'ry tongue.' are written below the first three notes. The melody continues with a half note G4, a half note F#4, a half note E4, and a half note D4. The lyrics 'Al - le - lu - ia,' are written below these four notes. The second staff continues the melody with a half note C4, a half note B3, a half note A3, and a half note G3. The lyrics 'al - le - lu - ia!' are written below these four notes. The second staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a half note A4, then a whole note B4. The lyrics 'Al - le - lu - ia,' are written below the first three notes. The melody continues with a half note G4, a half note F#4, a half note E4, and a half note D4. The lyrics 'al - le - lu - ia,' are written below these four notes. The melody continues with a half note C4, a half note B3, a half note A3, and a half note G3. The lyrics 'al - le - lu - ia!' are written below these four notes. The score ends with a double bar line.

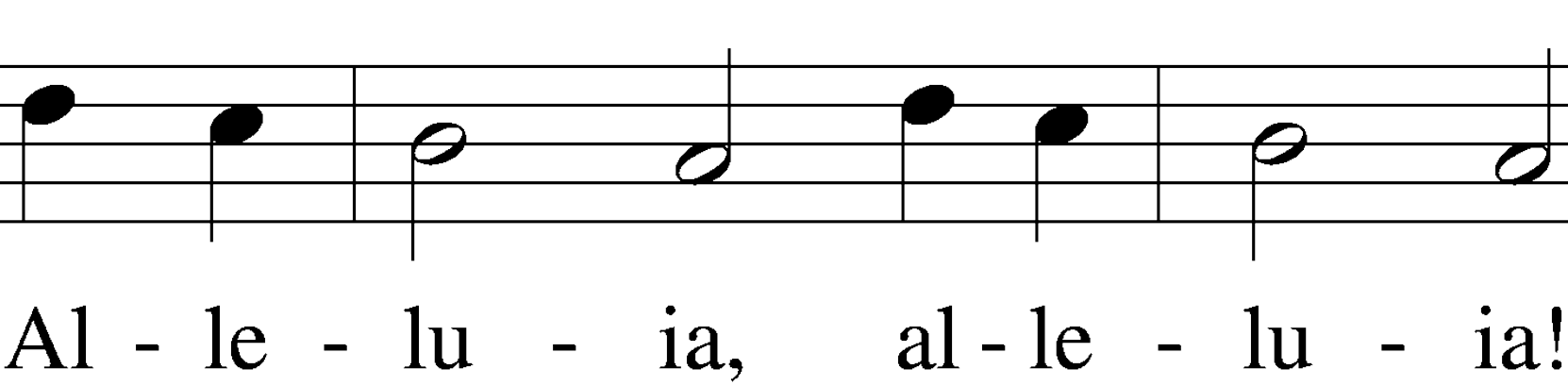
816 From All That Dwell Below the Skies



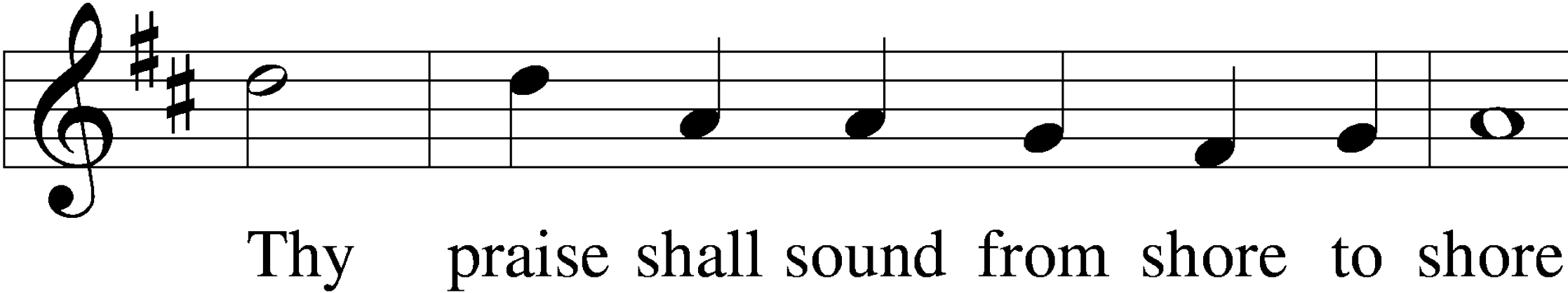
2 E - ter - nal are Thy mer - cies, Lord;



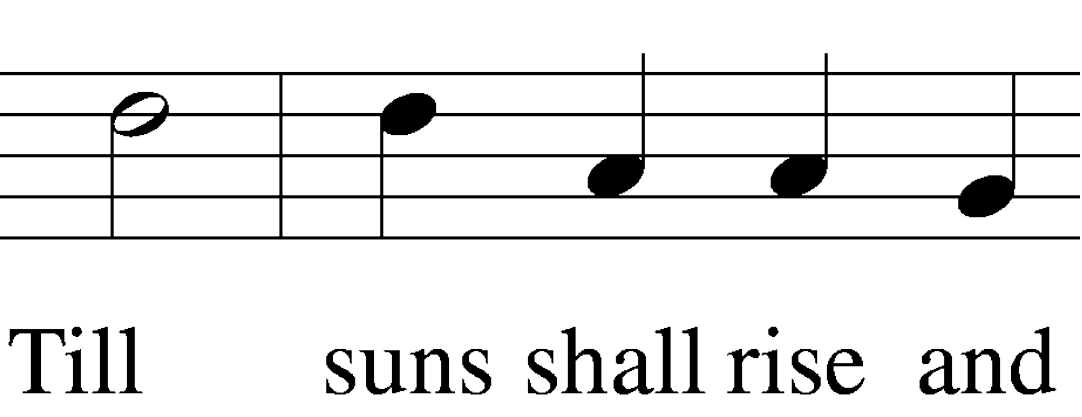
tends Thy Word.



Al - le - lu - ia, al - le - lu - ia!



Thy praise shall sound from shore to shore



Till suns shall rise and

816 From All That Dwell Below the Skies

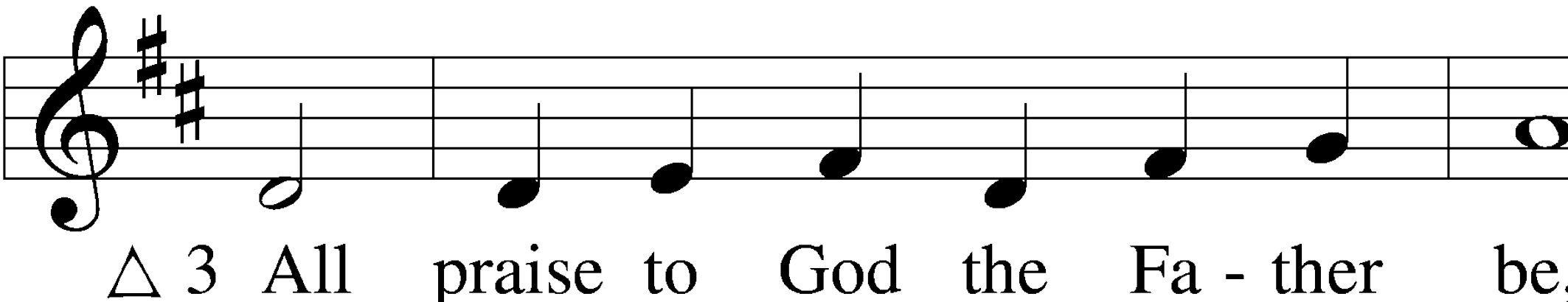


set no more. Al - le - lu - ia, al - le - lu - ia!



Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

816 From All That Dwell Below the Skies



△ 3 All praise to God the Fa - ther be,



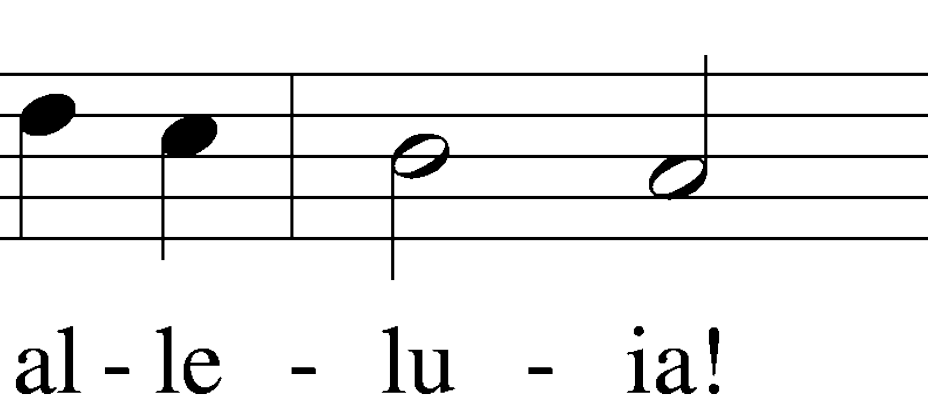
All praise, e - ter - nal



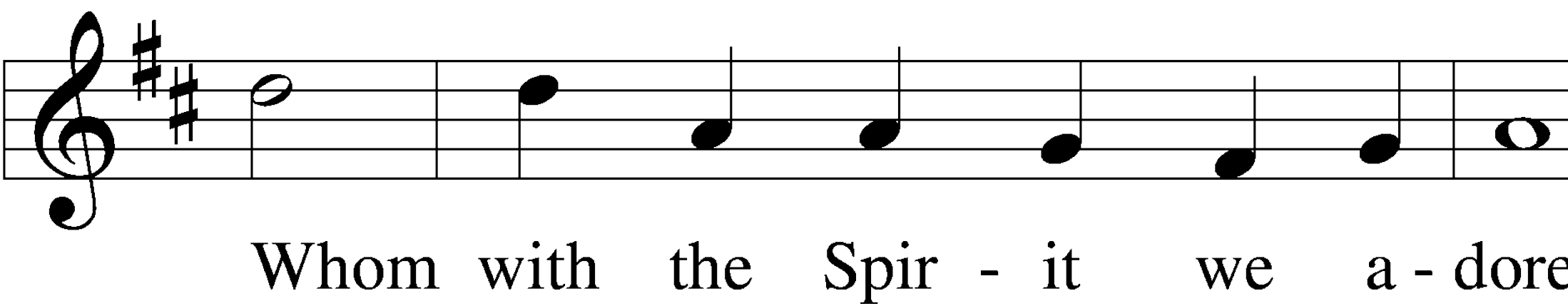
Son, to Thee.



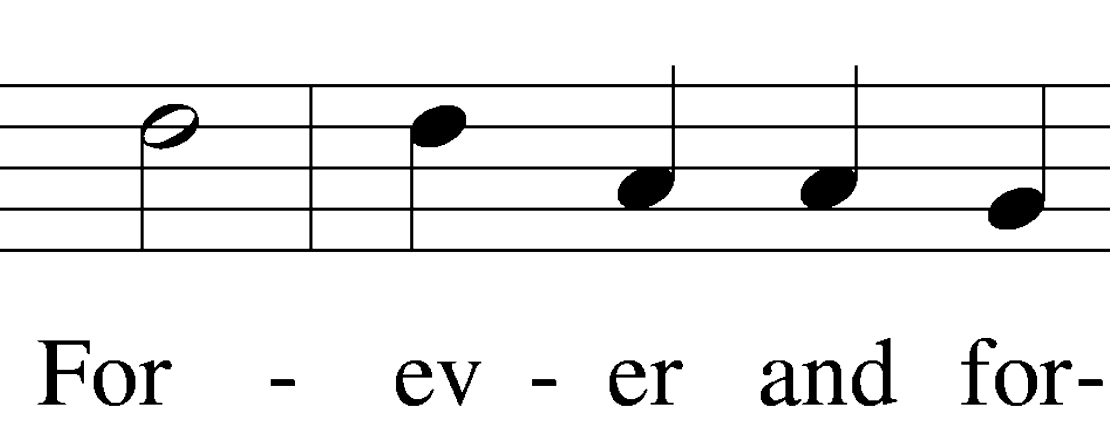
Al - le - lu - ia,



al - le - lu - ia!



Whom with the Spir - it we a - dore



For - ev - er and for-

816 From All That Dwell Below the Skies

ev - er - more: Al - le - lu - ia, al - le - lu - ia!

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

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 begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a half note A4, then a whole note B4. The lyrics 'ev - er - more:' are aligned under the first three notes. The melody continues with a half note G4, a half note F#4, a half note E4, and a half note D4. The lyrics 'Al - le - lu - ia,' are aligned under these four notes. The second staff continues the melody with a half note C4, a half note B3, a half note A3, and a half note G3. The lyrics 'al - le - lu - ia!' are aligned under these four notes. The second staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a half note A4, then a whole note B4. The lyrics 'Al - le - lu - ia,' are aligned under the first three notes. The melody continues with a half note G4, a half note F#4, a half note E4, and a half note D4. The lyrics 'al - le - lu - ia,' are aligned under these four notes. The melody continues with a half note C4, a half note B3, a half note A3, and a half note G3. The lyrics 'al - le - lu - ia!' are aligned under these four notes. The score ends with a double bar line.

Text (sts. 1–2): Isaac Watts, 1674–1748; (st. 3): William W. How, 1823–97
Tune: Geistliche Kirchengesäng, 1623, Köln
Text and tune: Public domain

Invocation

P In the name of the Father and of the ✝ Son
and of the Holy Spirit.

C **Amen.**

Exhortation

P Our help is in the name of the Lord,

C **who made heaven and earth.**

P If You, O Lord, kept a record of sins, O Lord,
who could stand?

C **But with You there is forgiveness;
therefore You are feared.**

Exhortation

P Since we are gathered to hear God's Word and call upon Him in prayer and praise, let us first consider our unworthiness and confess before God and one another that we have sinned in thought, word, and deed, and that we cannot free ourselves from our sinful condition.

Confession of Sins

P Together as His people let us take refuge in the infinite mercy of God, our heavenly Father, seeking His grace for the sake of Christ, and saying: God, be merciful to me, a sinner.

***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,

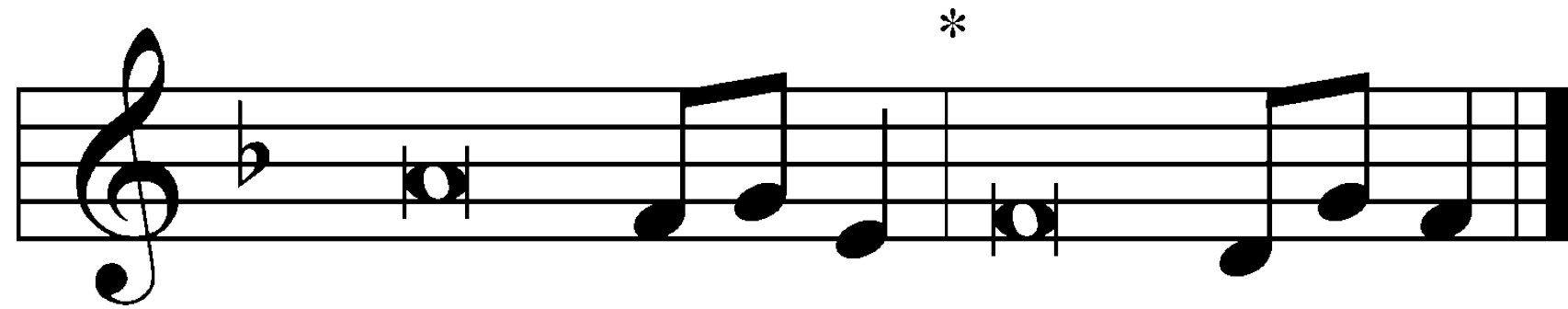
C have mercy upon us, forgive us our sins, and lead us to everlasting life. Amen.

Absolution

P Almighty God in His mercy has given His Son to die for you and for His sake forgives you all your sins. As a called and ordained servant of Christ, and by His authority, I therefore forgive you all your sins in the name of the Father and of the ✝ Son and of the Holy Spirit.

C **Amen.**

Introit



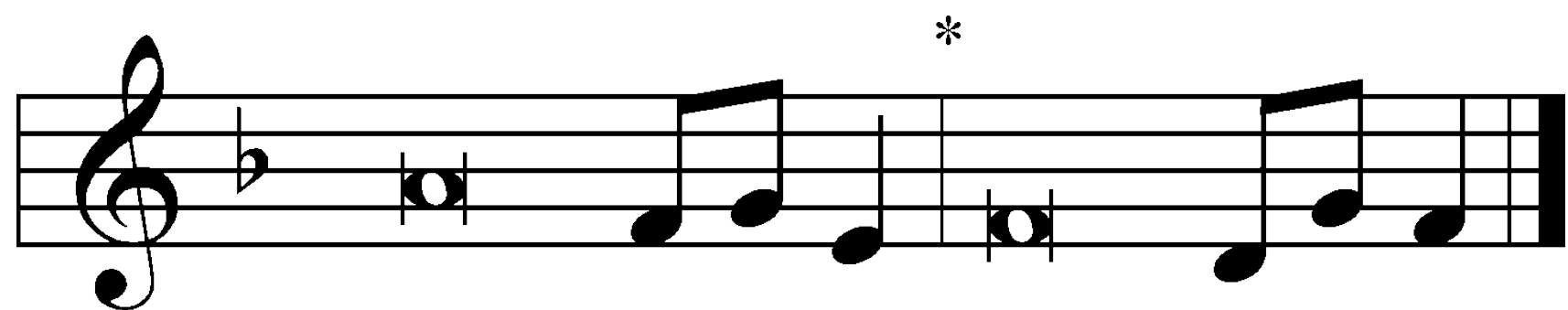
Exalt the LORD our God, and worship at his
holy | mountain;*

for the LORD our God is | holy!

**The LORD reigns; let the
peoples | tremble!***

**He sits enthroned upon the cherubim;
let the | earth quake!**

Introit



The LORD is great in | Zion;*

he is exalted over all the | peoples.

**Let them praise your great and | awesome
name!***

Ho- | ly is he!

Introit



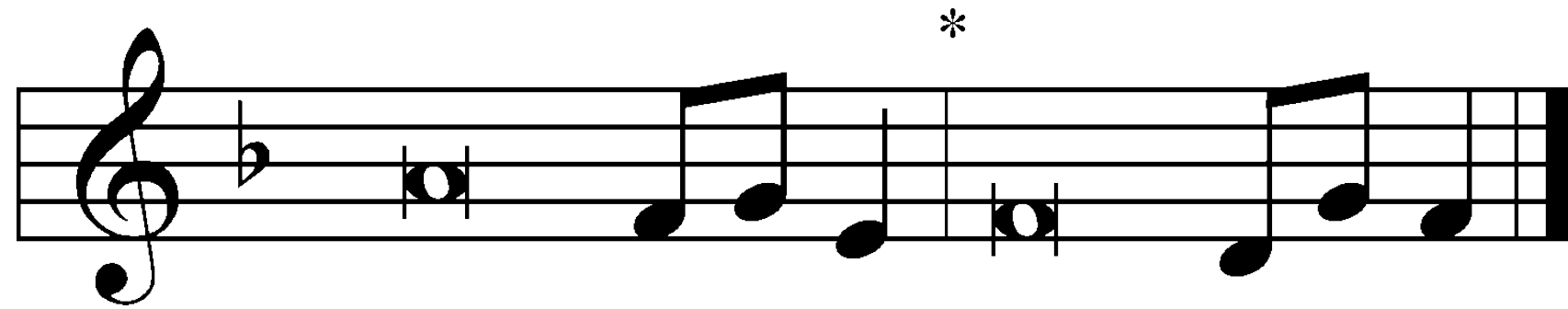
The King in his might loves | justice.*

You have established equity; you have
executed justice and righteousness in | Jacob.

**Exalt the LORD our God; worship at
his | footstool!***

Ho- | ly is he!

Introit



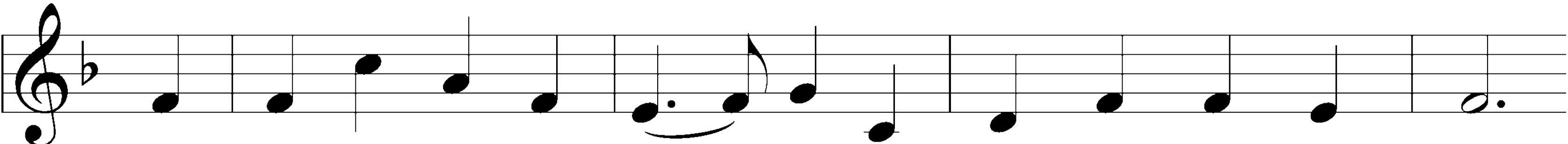
Glory be to the Father and | to the Son*
and to the Holy | Spirit;
as it was in the be- | ginning,*
is now, and will be forever. | Amen.
Exalt the LORD our God, and worship at his
holy | mountain;*
for the LORD our God is | holy!

Kyrie

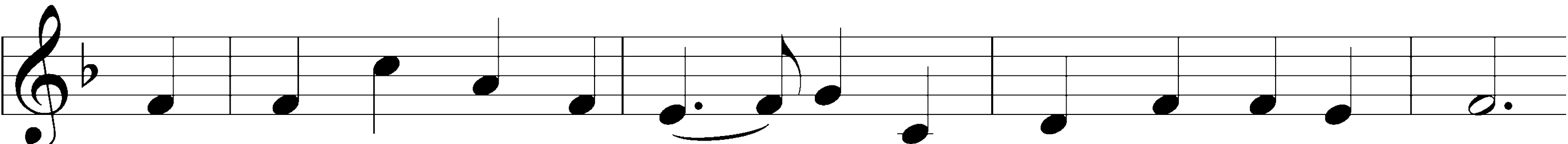


C Lord, have mer - cy; Christ, have mer - cy; Lord, have mer - cy.

Gloria in Excelsis

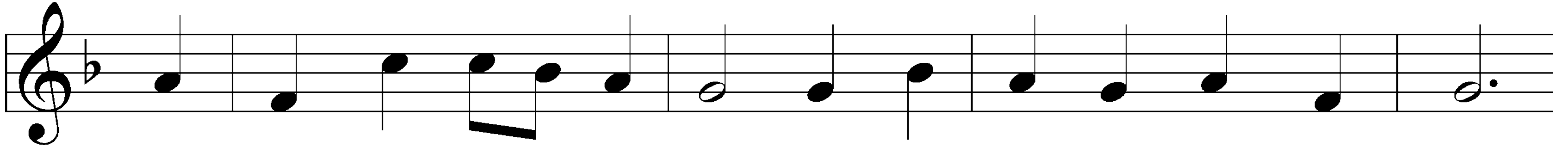


C 1 To God on high be glo - ry And peace to all the earth;

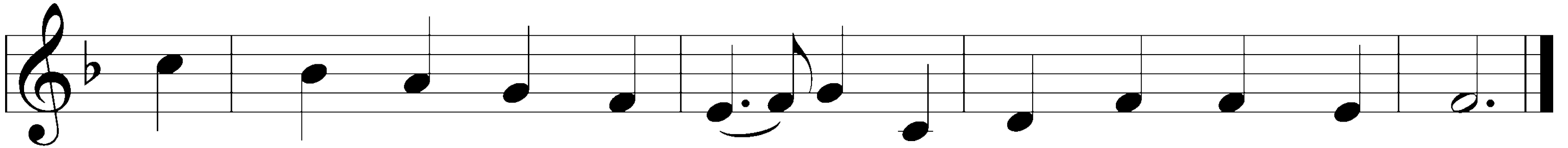


Good-will from God in heav - en Pro-claimed at Je-sus' birth!

Gloria in Excelsis

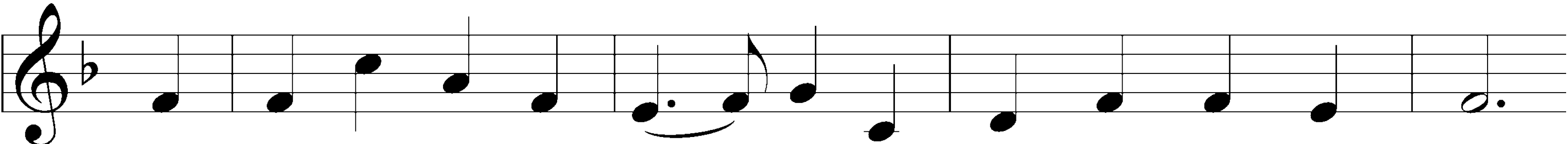


We praise and bless You, Fa - ther; Your ho - ly name, we sing—



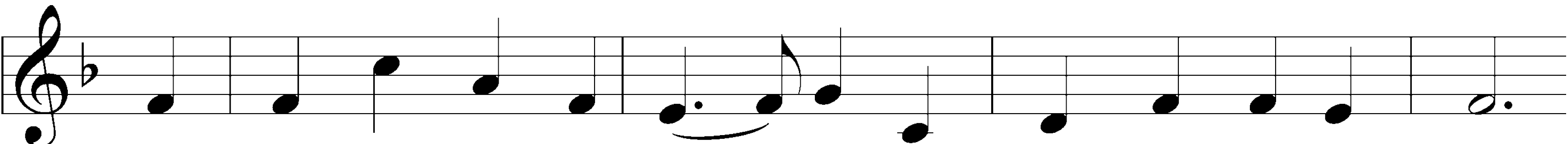
Our thanks for Your great glo - ry, Lord God, our heav'n-ly King.

Gloria in Excelsis



2 To You, O sole - be - got - ten, The Fa - ther's Son, we pray;

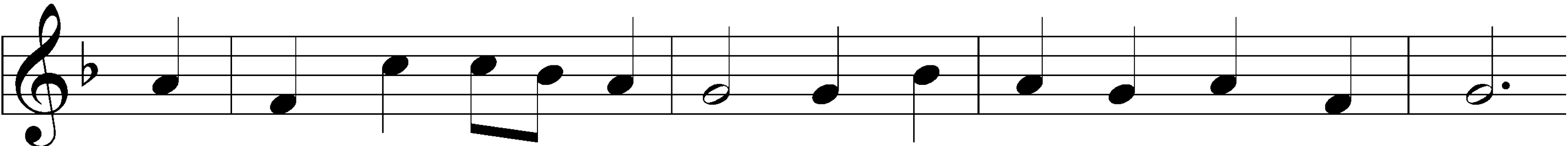
The first line of musical notation is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are aligned under the notes: "2 To You, O sole - be - got - ten, The Fa - ther's Son, we pray;". The word "2" is positioned below the first measure, and the rest of the lyrics are distributed across the subsequent measures.



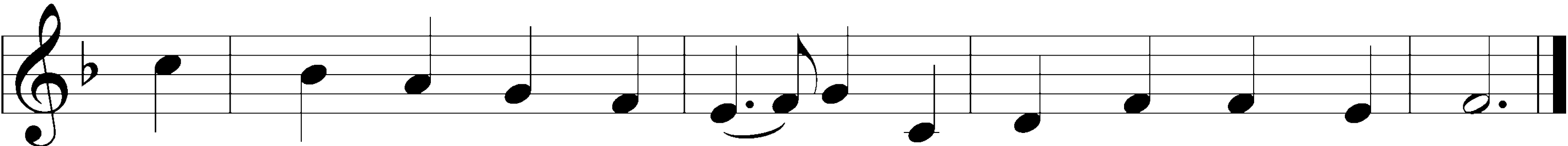
O Lamb of God, our Sav - ior, You take our sins a - way.

The second line of musical notation is written on a five-line staff with a treble clef and a key signature of one flat (B-flat). The melody consists of the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are aligned under the notes: "O Lamb of God, our Sav - ior, You take our sins a - way.". The word "O" is positioned below the first measure, and the rest of the lyrics are distributed across the subsequent measures.

Gloria in Excelsis

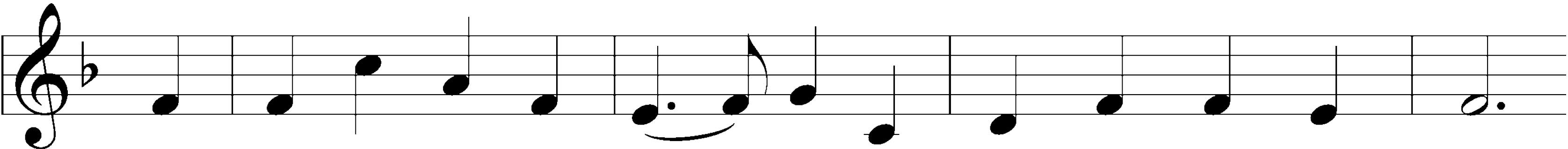


Have mer - cy on us, Je - sus; Re - ceive our heart - felt cry,

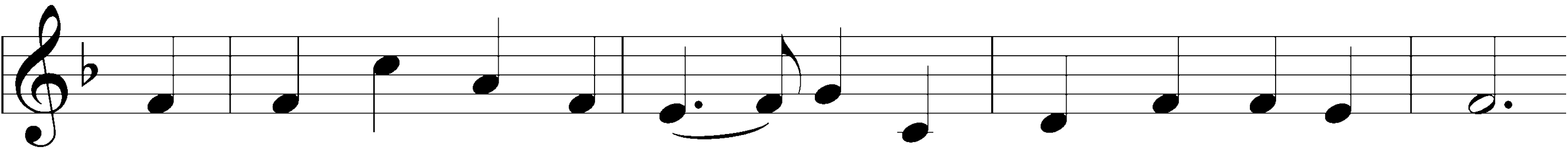


Where You in pow'r are seat-ed At God's right hand on high—

Gloria in Excelsis

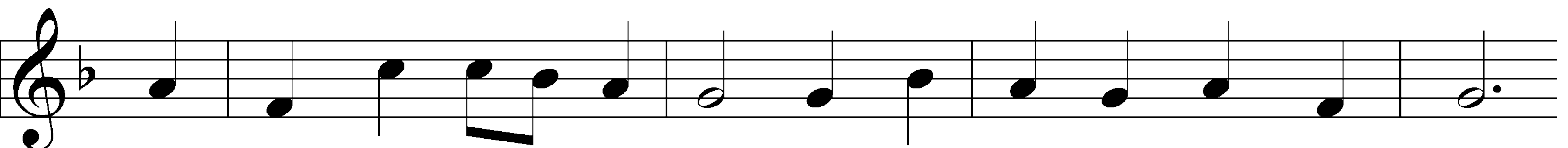


3 For You a-lone are ho-ly; You on-ly are the Lord.

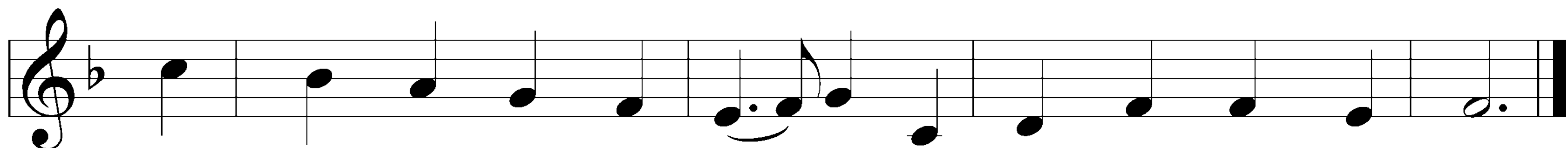


For-ev-er and for-ev-er, Be wor-shiped and a-dored;

Gloria in Excelsis



You with the Ho - ly Spir - it A - lone are Lord Most High,



In God the Fa - ther's glo - ry. "A - men!" our glad re - ply.

Salutation and Collect of the Day

P The Lord be with you.

C **And also with you.**

P Let us pray.

O God, in the glorious transfiguration of
Your beloved Son You confirmed the
mysteries of the faith by the testimony of
Moses and Elijah.

Salutation and Collect of the Day

P In the voice that came from the bright cloud
You wonderfully foreshowed our adoption by
grace. Mercifully make us co-heirs with the
King in His glory and bring us to the fullness
of our inheritance in heaven; through the
same Jesus Christ, our Lord, who lives and
reigns with You and the Holy Spirit, one
God, now and forever.

C **Amen.**

Old Testament Reading: Exodus 24:8–18

And Moses took the blood and threw it on the people and said, “Behold the blood of the covenant that the LORD has made with you in accordance with all these words.”

Then Moses and Aaron, Nadab, and Abihu, and seventy of the elders of Israel went up, and they saw the God of Israel. There was under his feet as it were a pavement of sapphire stone, like the very heaven for clearness.

Old Testament Reading: Exodus 24:8–18

And he did not lay his hand on the chief men of the people of Israel; they beheld God, and ate and drank.

The LORD said to Moses, “Come up to me on the mountain and wait there, that I may give you the tablets of stone, with the law and the commandment, which I have written for their instruction.”

Old Testament Reading: Exodus 24:8–18

So Moses rose with his assistant Joshua, and Moses went up into the mountain of God. And he said to the elders, “Wait here for us until we return to you. And behold, Aaron and Hur are with you. Whoever has a dispute, let him go to them.”

Then Moses went up on the mountain, and the cloud covered the mountain.

Old Testament Reading: Exodus 24:8–18

The glory of the LORD dwelt on Mount Sinai, and the cloud covered it six days. And on the seventh day he called to Moses out of the midst of the cloud. Now the appearance of the glory of the LORD was like a devouring fire on the top of the mountain in the sight of the people of Israel. Moses entered the cloud and went up on the mountain. And Moses was on the mountain forty days and forty nights.

Old Testament Reading: Exodus 24:8–18

A This is the Word of the Lord.

C **Thanks be to God.**

Epistle Reading: 2 Peter 1:16–21

For we did not follow cleverly devised myths when we made known to you the power and coming of our Lord Jesus Christ, but we were eyewitnesses of his majesty. For when he received honor and glory from God the Father, and the voice was borne to him by the Majestic Glory, "This is my beloved Son, with whom I am well pleased," we ourselves heard this very voice borne from heaven,

Epistle Reading: 2 Peter 1:16–21

for we were with him on the holy mountain. And we have something more sure, the prophetic word, to which you will do well to pay attention as to a lamp shining in a dark place, until the day dawns and the morning star rises in your hearts, knowing this first of all, that no prophecy of Scripture comes from someone's own interpretation.

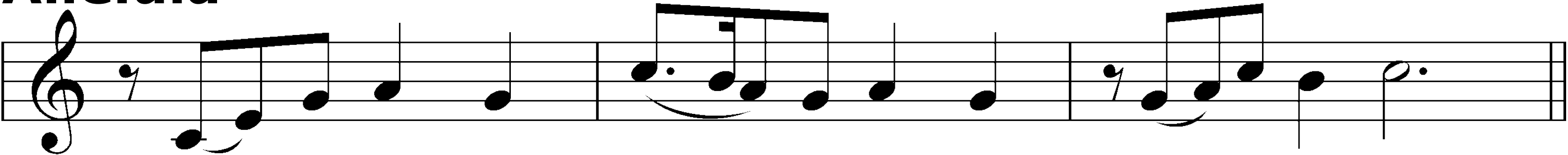
Epistle Reading: 2 Peter 1:16–21

For no prophecy was ever produced by the will of man, but men spoke from God as they were carried along by the Holy Spirit.

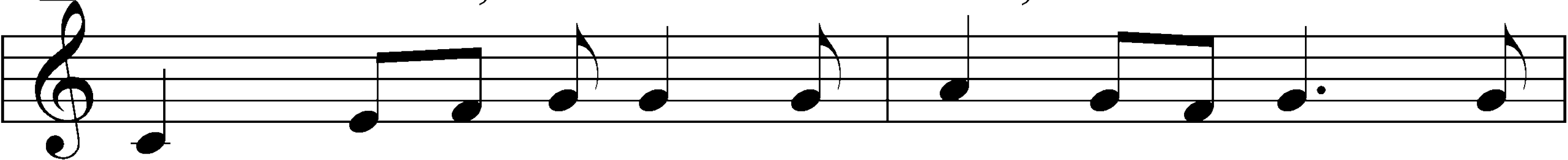
A This is the Word of the Lord.

C **Thanks be to God.**

Alleluia

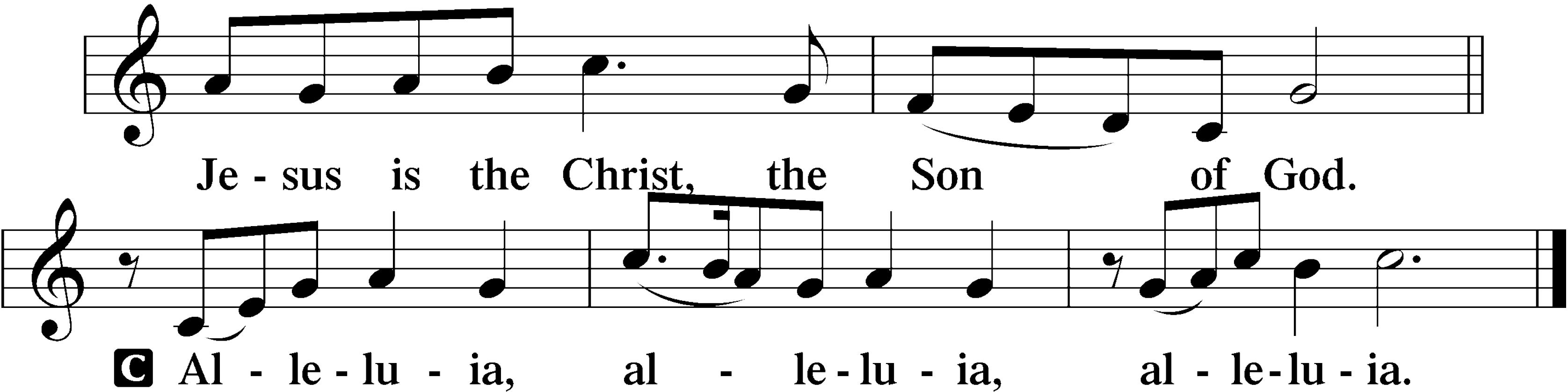


C Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.



C These things are writ-ten that you may be - lieve that

Alleluia



Je - sus is the Christ, the Son of God.

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

The image shows a musical score for the Alleluia. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note on G4, followed by quarter notes on A4, B4, and C5, then a dotted half note on C5. The second staff begins with a quarter note on G4, followed by quarter notes on A4, B4, and C5, then a dotted half note on C5. The lyrics "Je - sus is the Christ, the Son of God." are written below the first staff. The second staff begins with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note on G4, followed by quarter notes on A4, B4, and C5, then a dotted half note on C5. The lyrics "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia." are written below the second staff. A common time signature "C" is placed at the beginning of the second staff.

Holy Gospel: Matthew 17:1–9

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

C **Glory to You, O Lord.**

After six days Jesus took with him Peter and James, and John his brother, and led them up a high mountain by themselves. And he was transfigured before them, and his face shone like the sun, and his clothes became white as light.

Holy Gospel: Matthew 17:1–9

And behold, there appeared to them Moses and Elijah, talking with him. And Peter said to Jesus, “Lord, it is good that we are here. If you wish, I will make three tents here, one for you and one for Moses and one for Elijah.” He was still speaking when, behold, a bright cloud overshadowed them, and a voice from the cloud said, “This is my beloved Son, with whom I am well pleased; listen to him.”

Holy Gospel: Matthew 17:1–9

When the disciples heard this, they fell on their faces and were terrified. But Jesus came and touched them, saying, **"Rise, and have no fear."** And when they lifted up their eyes, they saw no one but Jesus only.

And as they were coming down the mountain, Jesus commanded them, **"Tell no one the vision, until the Son of Man is raised from the dead."**

Holy Gospel: Matthew 17:1–9

P This is the Gospel of the Lord.

C **Praise to You, O Christ.**

Children's Message

413 O Wondrous Type! O Vision Fair

1 O won - drous type! O vi - sion fair

Of glo - ry that the Church may share,

The image shows a musical score for a hymn. It consists of two staves of music in G major (one sharp, F#) and 4/4 time. The first staff contains the melody for the first line of the hymn, with lyrics '1 O won - drous type! O vi - sion fair'. The second staff contains the melody for the second line, with lyrics 'Of glo - ry that the Church may share,'. The music is written in a simple, clear style with a treble clef and a key signature of one sharp. The lyrics are printed below the notes, with hyphens indicating syllables that span across measures. The first staff has a measure rest at the beginning, indicated by the number '1'.

413 O Wondrous Type! O Vision Fair

Which Christ up - on the moun - tain shows,

Where bright - er than the sun He glows!

413 O Wondrous Type! O Vision Fair

2 With Mo - ses and E - li - jah nigh

The in - car - nate Lord holds con - verse high;

The image shows a musical score for two staves. Both staves are in treble clef and have a key signature of two flats (B-flat and E-flat). The first staff contains the lyrics '2 With Mo - ses and E - li - jah nigh'. The second staff contains the lyrics 'The in - car - nate Lord holds con - verse high;'. The music consists of eighth and quarter notes, with some notes beamed together. There are slurs over the words 'in - car - nate' and 'holds'.

413 O Wondrous Type! O Vision Fair

And from the cloud the Ho - ly One

Bears rec - ord to the on - ly Son.

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 two flats (B-flat and E-flat). The melody starts on a half note, followed by a quarter note, then a half note, and a quarter note. A slur covers the next two notes, which are a half note and a quarter note. The staff ends with a half note and a quarter note. The second staff also begins with a treble clef and a key signature of two flats. The melody starts with a half note, followed by a quarter note, then a half note, and a quarter note. The staff ends with a half note and a quarter note. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

413 O Wondrous Type! O Vision Fair

3 With shin - ing face and bright ar - ray

Christ deigns to man - i - fest to - day

The image shows a musical score for a hymn. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody for the first line of the hymn is written on this staff. The second staff also begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody for the second line of the hymn is written on this staff. The lyrics are written below the notes. The first line of the hymn is '3 With shin - ing face and bright ar - ray'. The second line is 'Christ deigns to man - i - fest to - day'. The notes are mostly quarter and eighth notes, with some rests. There are slurs over the notes for 'shin - ing' and 'man - i - fest'.

413 O Wondrous Type! O Vision Fair

What glo - ry shall be theirs a - bove

Who joy in God with per - fect love.

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 two flats (B-flat and E-flat). The melody for the first line of the hymn is written on this staff, with lyrics 'What glo - ry shall be theirs a - bove' underneath. The second staff also begins with a treble clef and the same key signature. The melody for the second line of the hymn is written on this staff, with lyrics 'Who joy in God with per - fect love.' underneath. 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.

413 O Wondrous Type! O Vision Fair

4 And faith - ful hearts are raised on high

By this great vi - sion's mys - ter - y,

The image shows a musical score for a hymn. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody for the first line of lyrics is: 'And' (quarter note, B4), 'faith' (half note, A4), '- ful' (half note, G4), 'hearts' (half note, F4), 'are' (quarter note, E4), 'raised' (quarter note, D4), 'on' (half note, C4), and 'high' (half note, B3). The second staff continues the melody: 'By' (quarter note, B3), 'this' (half note, A3), 'great' (half note, G3), 'vi' (half note, F3), '- sion's' (half note, E3), 'mys' (quarter note, D3), '- ter' (quarter note, C3), and 'y,' (half note, B2). The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes or measures.

413 O Wondrous Type! O Vision Fair

For which in joy - ful strains we raise

The voice of prayer, the hymn of praise.

The image shows a musical score for two staves. The first staff contains the lyrics 'For which in joy - ful strains we raise' and the second staff contains 'The voice of prayer, the hymn of praise.' The music is written in a treble clef with a key signature of one flat (B-flat) and a common time signature. The melody is simple and hymn-like, with a final double bar line at the end of the second staff.

413 O Wondrous Type! O Vision Fair

△ 5 O Fa - ther, with the e - ter - nal Son

And Ho - ly Spir - it ev - er one,

The image shows a musical score for a hymn. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 5/4. The melody starts on a half note G4, followed by a half note F#4, then a half note E5, a half note D5, a half note C5, and finally a half note B4. The lyrics 'O Fa - ther, with the e - ter - nal Son' are written below the notes. The second staff also begins with a treble clef and a key signature of one flat. The melody starts on a half note G4, followed by a half note F#4, then a half note E5, a half note D5, a half note C5, a half note B4, a half note A4, a half note G4, and finally a half note F#4. The lyrics 'And Ho - ly Spir - it ev - er one,' are written below the notes. There are some musical ornaments, such as a slur over the first two notes of the second staff and a slur under the last four notes of the second staff.

413 O Wondrous Type! O Vision Fair

The image displays a musical score for the hymn 'O Wondrous Type! O Vision Fair'. It consists of two staves of music in G minor (one flat) and 4/4 time. The melody is written in a treble clef. The lyrics are printed below the notes. The first staff contains the lyrics 'We pray Thee, bring us by Thy grace' and the second staff contains 'To see Thy glo - ry face to face.' The word 'glo' is split across the bar line with a hyphen. The final note of the second staff is a half note, followed by a double bar line.

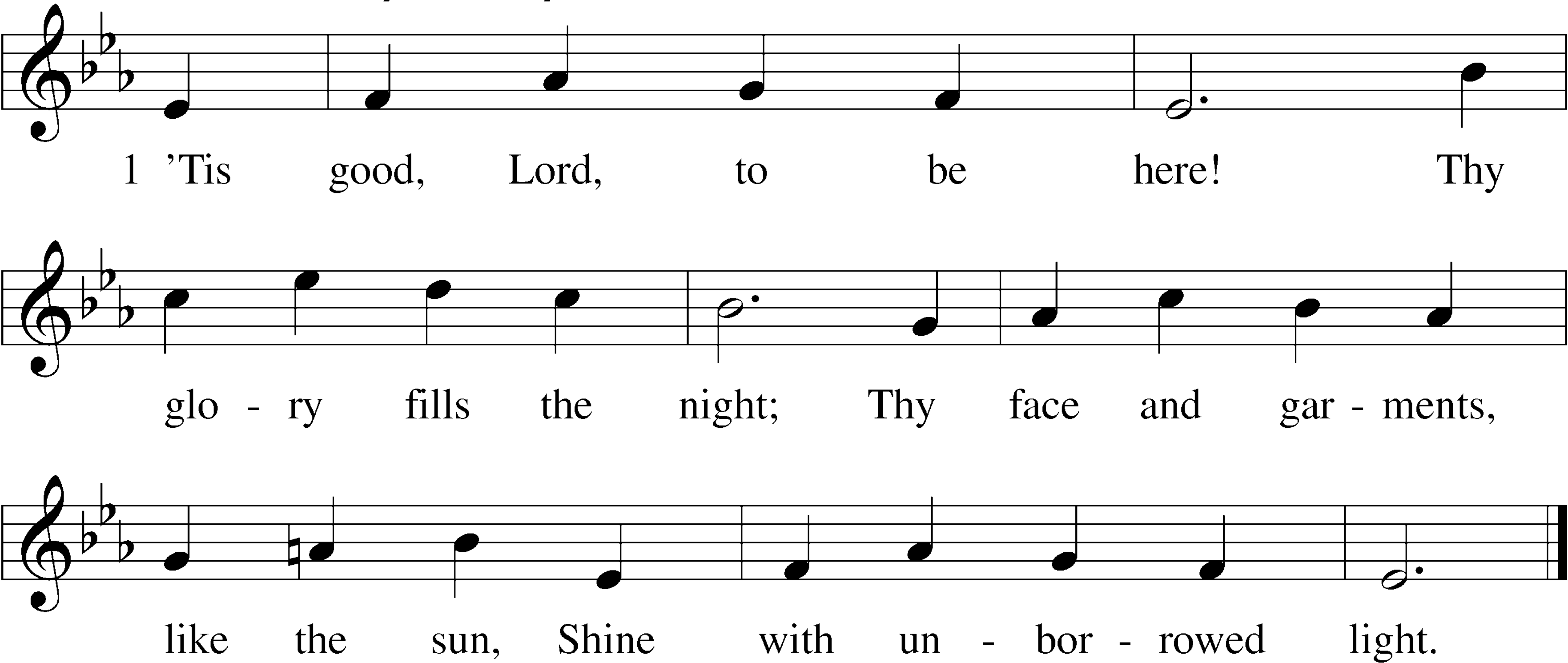
We pray Thee, bring us by Thy grace

To see Thy glo - ry face to face.

Text: Sarum Breviary, 1495, Salisbury; tr. John Mason Neale, 1818–66, alt.
Tune: English, 15th cent.
Text and tune: Public domain

Sermon

414 'Tis Good, Lord, to Be Here



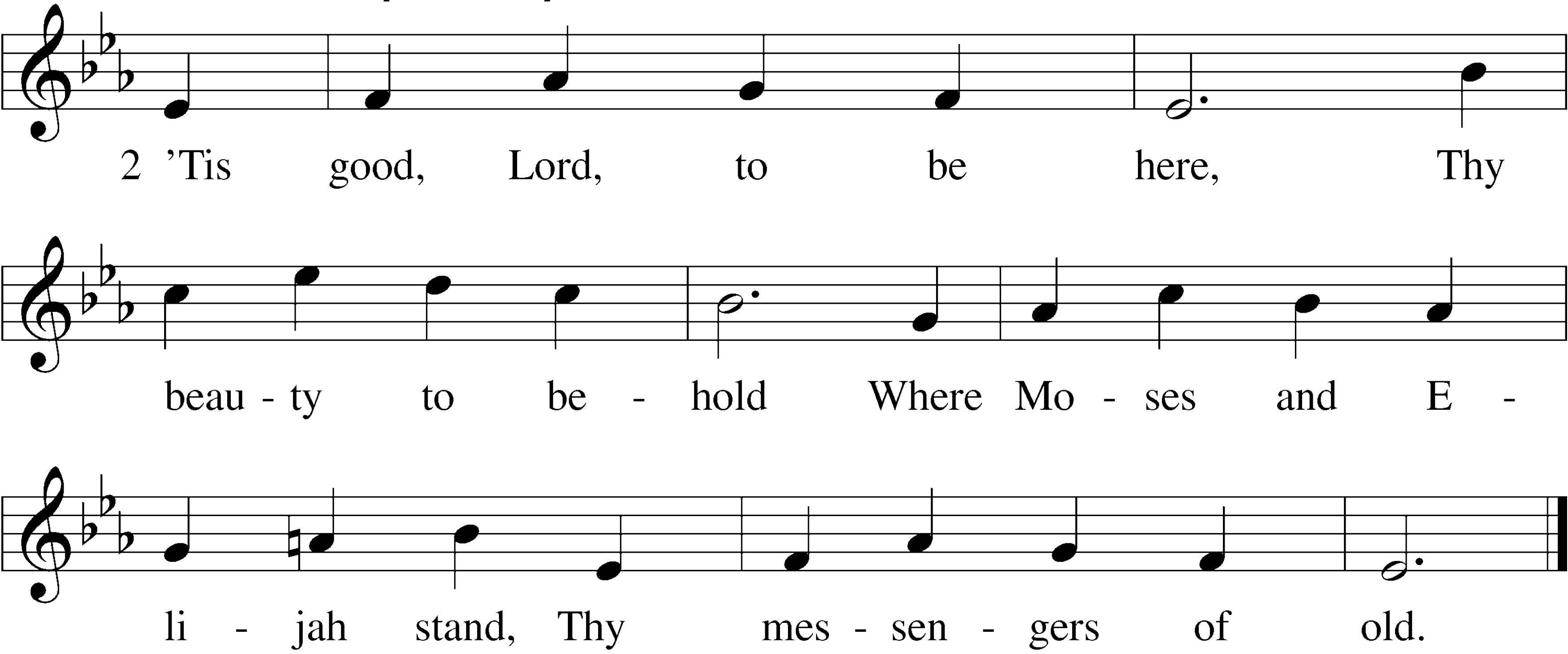
1 'Tis good, Lord, to be here! Thy

glo - ry fills the night; Thy face and gar - ments,

like the sun, Shine with un - bor - rowed light.

The image shows a musical score for a hymn. It consists of three staves of music, each with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The first staff begins with a common time signature 'C'. The melody is written in a simple, hymn-like style. The lyrics are printed below the notes, with hyphens indicating syllables that span across multiple notes. The first line of lyrics is '1 'Tis good, Lord, to be here! Thy'. The second line is 'glo - ry fills the night; Thy face and gar - ments,'. The third line is 'like the sun, Shine with un - bor - rowed light.' The music ends with a double bar line.

414 'Tis Good, Lord, to Be Here



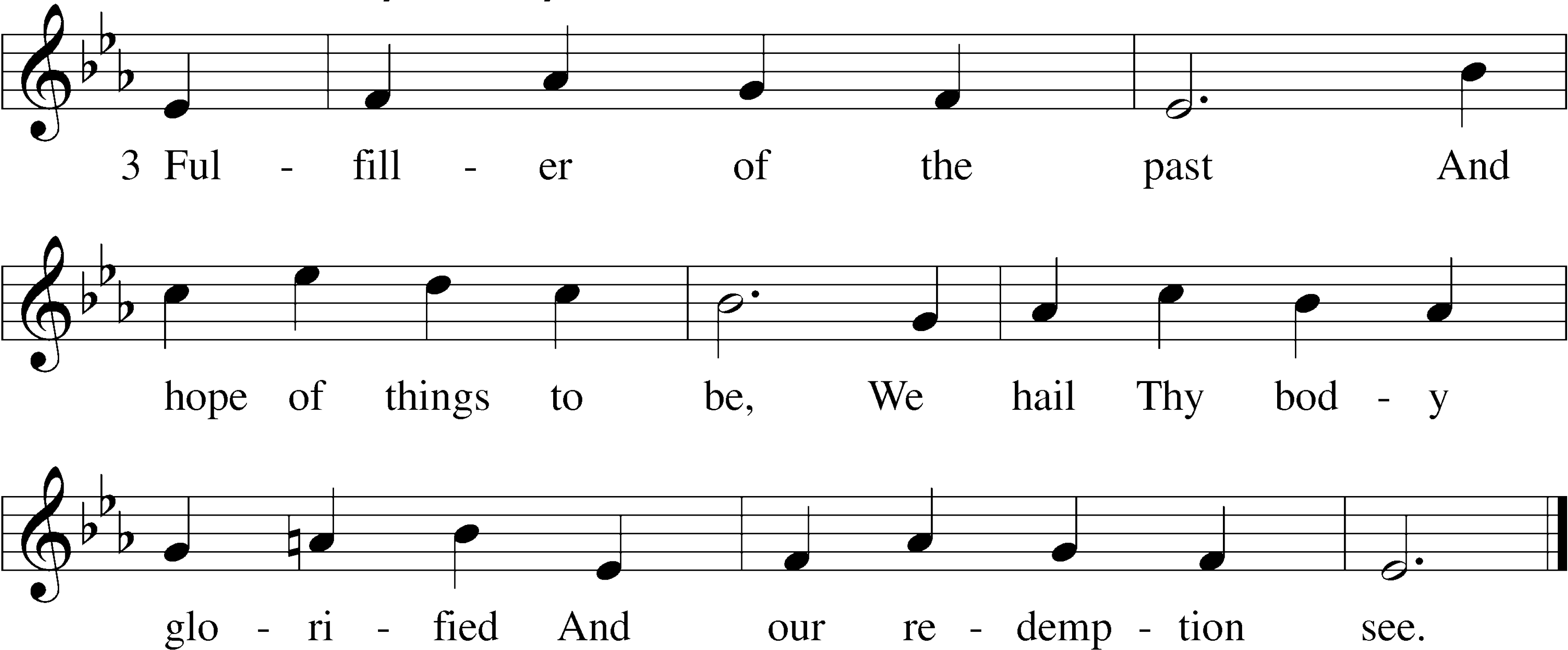
2 'Tis good, Lord, to be here, Thy

beau - ty to be - hold Where Mo - ses and E -

li - jah stand, Thy mes - sen - gers of old.

The musical score is written on three staves in G major (one sharp) and 4/4 time. The melody consists of eighth and quarter notes, with some half notes and a final dotted half note. The lyrics are aligned with the notes: 'Tis good, Lord, to be here, Thy beau - ty to be - hold Where Mo - ses and E - li - jah stand, Thy mes - sen - gers of old.

414 'Tis Good, Lord, to Be Here



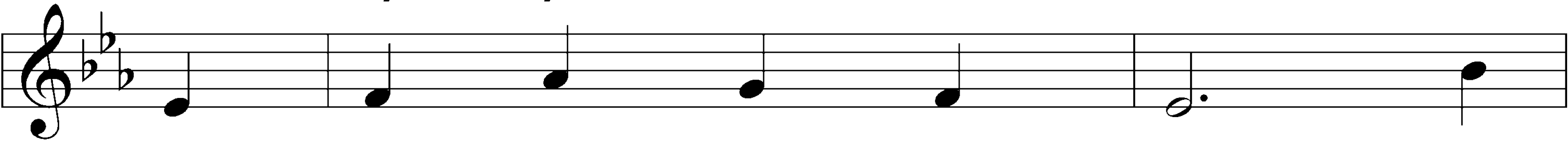
3 Ful - fill - er of the past And

hope of things to be, We hail Thy bod - y

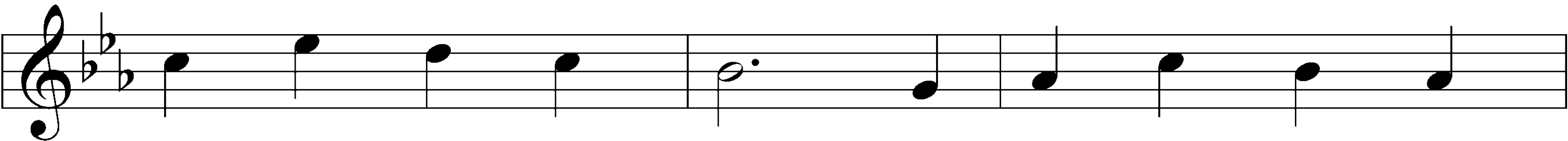
glo - ri - fied And our re - demp - tion see.

The image shows a musical score for a hymn. It consists of three staves of music, each with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The first staff contains the lyrics '3 Ful - fill - er of the past And'. The second staff contains the lyrics 'hope of things to be, We hail Thy bod - y'. The third staff contains the lyrics 'glo - ri - fied And our re - demp - tion see.' The music is written in a simple, clear style, with notes and rests clearly visible. The lyrics are written in a serif font below the notes.

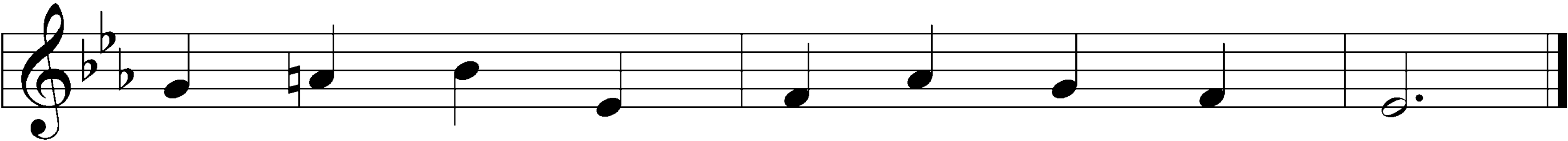
414 'Tis Good, Lord, to Be Here



4 Be - fore we taste of death, We

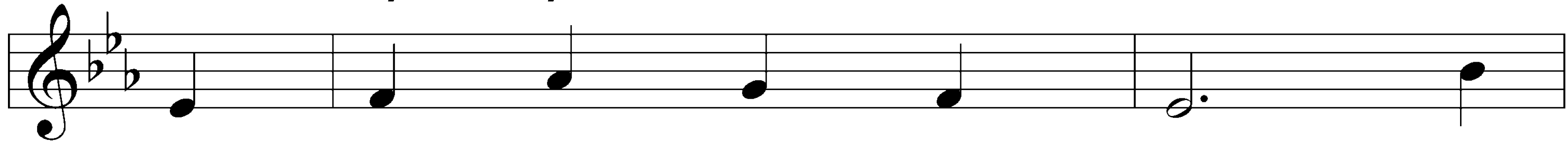


see Thy king - dom come; We long to hold the

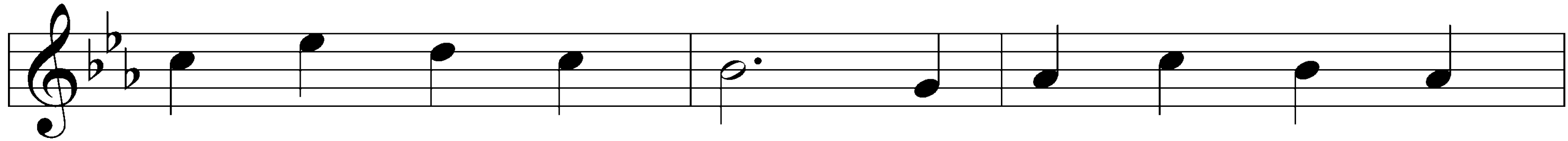


vi - sion bright And make this hill our home.

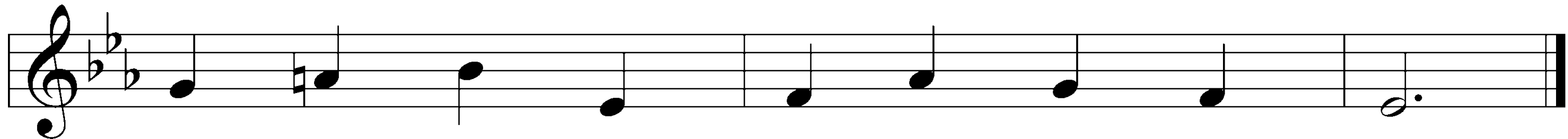
414 'Tis Good, Lord, to Be Here



5 'Tis good, Lord, to be here! Yet



we may not re - main; But since Thou bidst us



leave the mount, Come with us to the plain.

Text: Joseph A. Robinson, 1858–1933, alt.

Tune: Johann Sebastian Bach, 1685–1750, adapt.

Text and tune: Public domain

Offering

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.

P ...Lord, in Your mercy, **P** ...let us pray to the Lord:
C **hear our prayer.** **C** **Lord, have mercy.**

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.**

Lord's Prayer

P Taught by our Lord and trusting His promises, we are bold to pray:

C **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**

Lord's Prayer



**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.**

Collect for the Word

P O Blessed Lord, You have caused all Holy Scriptures to be written for our learning. Grant that we may so hear them, read, mark, learn, and inwardly digest them that, by patience and comfort of Your holy Word, we may embrace and hold fast the blessed hope of everlasting life;

Collect for the Word

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

C **Amen.**

Benedicamus & Benediction

P Let us bless the Lord.

C **Thanks be to God.**

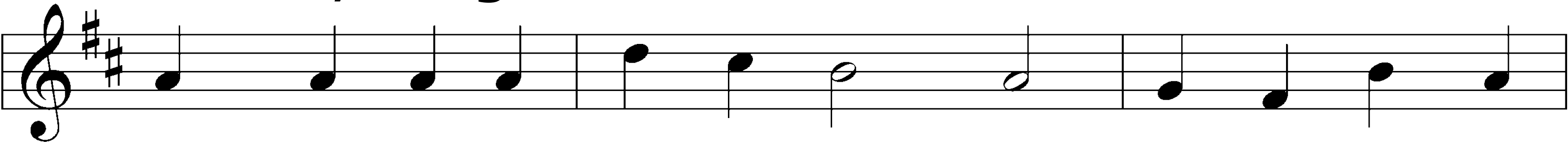
P The Lord bless you and keep you.

The Lord make His face shine on you and be
gracious to you.

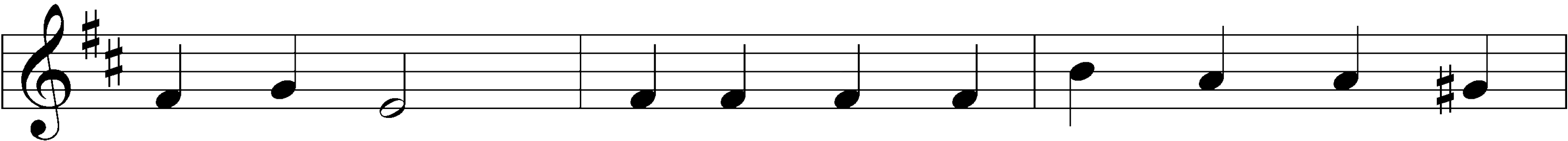
The Lord look upon you with favor and
✠ give you peace.

C **Amen.**

417 Alleluia, Song of Gladness

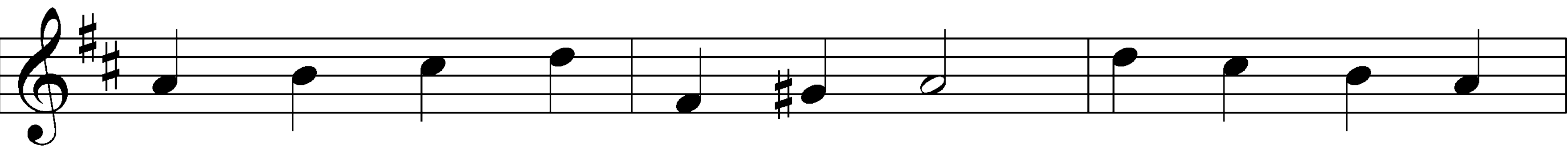


1 Al - le - lu - ia, song of glad - ness, Voice of joy that

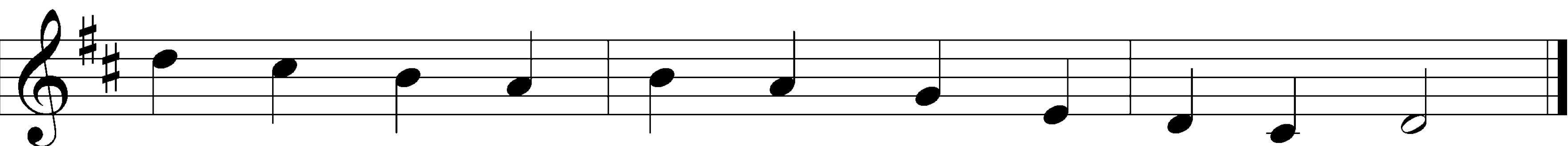


can - not die; Al - le - lu - ia is the an - them

417 Alleluia, Song of Gladness

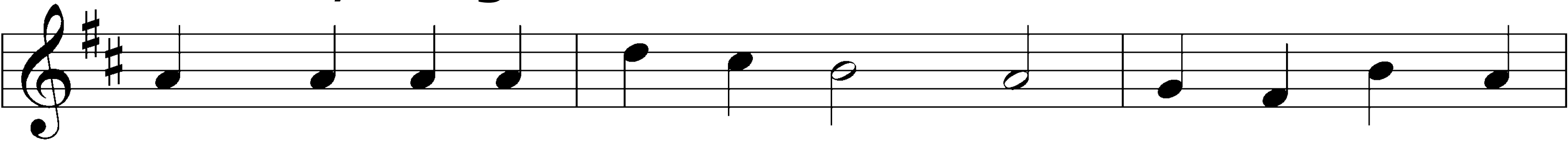


Ev - er raised by choirs on high; In the house of



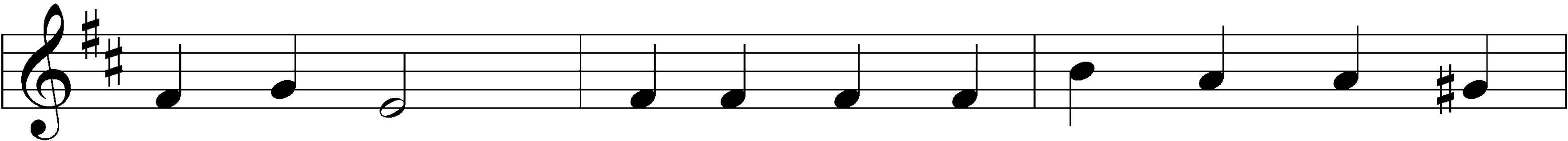
God a - bid - ing Thus they sing e - ter - nal - ly.

417 Alleluia, Song of Gladness



A musical staff in treble clef with a key signature of two sharps (F# and C#). The staff contains 12 measures of music. The first measure has a 2-measure rest. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C5 (half), B4 (half), A4 (half), G4 (half), F#4 (half).

2 Al - le - lu - ia, thou re - sound - est, True Je - ru - sa -



A musical staff in treble clef with a key signature of two sharps (F# and C#). The staff contains 12 measures of music. The first measure has a 2-measure rest. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), D5 (quarter), C5 (half), B4 (half), A4 (half), G4 (half), F#4 (half).

lem and free; Al - le - lu - ia, joy - ful moth - er,

417 Alleluia, Song of Gladness

The image displays a musical score for a song titled "417 Alleluia, Song of Gladness". It consists of two staves of music, both in treble clef and key of D major (indicated by two sharps). The first staff contains the lyrics "All thy chil - dren sing with thee, But by Bab - y -" and the second staff contains "lon's sad wa - ters Mourn - ing ex - iles now are we." The melody is simple and melodic, with a mix of quarter and half notes. The lyrics are written in a classic, slightly formal font.

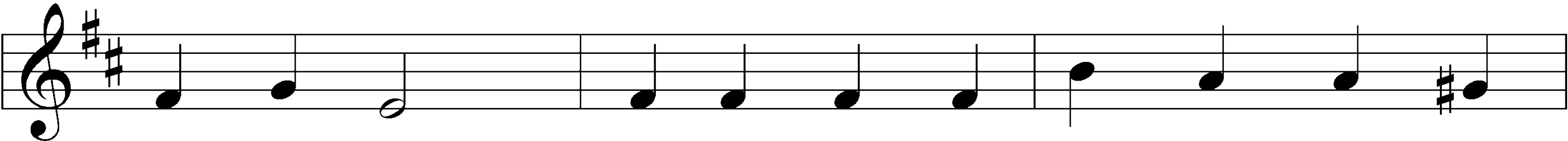
All thy chil - dren sing with thee, But by Bab - y -

lon's sad wa - ters Mourn - ing ex - iles now are we.

417 Alleluia, Song of Gladness



3 Al - le - lu - ia can - not al - ways Be our song while



here be - low; Al - le - lu - ia, our trans - gres - sions

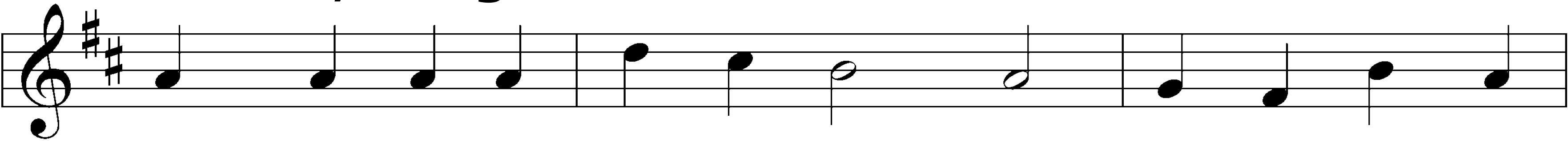
417 Alleluia, Song of Gladness

Make us for a while for - go; For the sol - emn

time is com - ing When our tears for sin must flow.

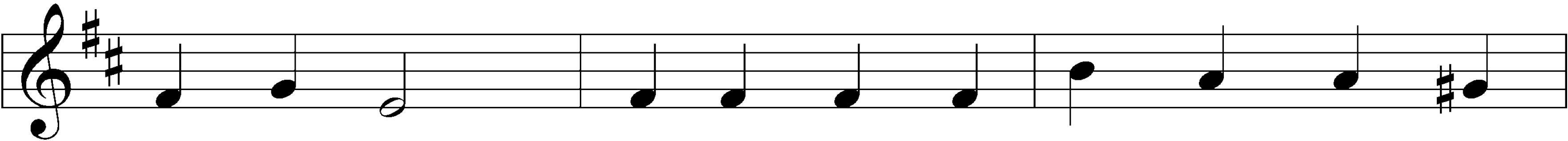
The image shows a musical score for a song. It consists of two staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The melody is composed of quarter and half notes. The lyrics 'Make us for a while for - go; For the sol - emn' are written below the first staff. The second staff continues the melody with quarter and half notes. The lyrics 'time is com - ing When our tears for sin must flow.' are written below the second staff. The music ends with a double bar line.

417 Alleluia, Song of Gladness



A musical staff in treble clef with a key signature of two sharps (F# and C#). The melody consists of quarter notes and half notes. The first measure contains four quarter notes. The second measure contains a half note and a quarter note. The third measure contains a half note and a quarter note. The fourth measure contains a half note and a quarter note.

4 There - fore in our hymns we pray Thee, Grant us, bless - ed



A musical staff in treble clef with a key signature of two sharps (F# and C#). The melody consists of quarter notes and half notes. The first measure contains a quarter note, a half note, and a quarter note. The second measure contains a quarter note, a half note, and a quarter note. The third measure contains a quarter note, a half note, and a quarter note. The fourth measure contains a quarter note, a half note, and a quarter note. The fifth measure contains a quarter note, a half note, and a quarter note. The sixth measure contains a quarter note, a half note, and a quarter note. The seventh measure contains a quarter note, a half note, and a quarter note. The eighth measure contains a quarter note, a half note, and a quarter note.

Trin - i - ty, At the last to keep Thine Eas - ter

417 Alleluia, Song of Gladness

With Thy faith - ful saints on high; There to Thee for -

ev - er sing - ing Al - le - lu - ia joy - ful - ly.

The image shows a musical score for a song. It consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The melody is written in a simple, folk-like style. The lyrics 'With Thy faith - ful saints on high; There to Thee for -' are written below the first staff. The second staff continues the melody and ends with a double bar line. The lyrics 'ev - er sing - ing Al - le - lu - ia joy - ful - ly.' are written below the second staff. The overall style is that of a simple, accessible musical score for a church song.

Text: Latin, c. 11th cent.; tr. John Mason Neale, 1818–66, alt.
Tune: John Goss, 1800–80
Text and tune: Public domain

Transfiguration of Our Lord





ANNOUNCEMENTS



Please contribute
Two Dimes
in February.

Red socks are located by the mailboxes
and in the Fellowship Hall

\$5.20 was collected in January.
THANK YOU

Go in peace and
serve the Lord.

**Thanks be
to God.**

