

# Holy, Holy, Holy

47

1. Ho - ly, ho - ly, ho - ly, Lord God al-might - y!

The first system of music consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It contains a vocal melody with notes for 'Ho - ly, ho - ly, ho - ly, Lord God al-might - y!'. The bottom staff is in bass clef with the same key signature and time signature, providing a bass accompaniment with chords and single notes.

Ear-ly in the morn - ing our song shall rise to Thee;

The second system of music also consists of two staves. The top staff is in treble clef with a key signature of two flats and a 4/4 time signature. It contains a vocal melody with notes for 'Ear-ly in the morn - ing our song shall rise to Thee;'. The bottom staff is in bass clef with the same key signature and time signature, providing a bass accompaniment with chords and single notes.

Words: Reginald Heber, 1783-1826

Music: John B. Dykes, 1823-1876

Presentation © 2006 by Taylor Publications

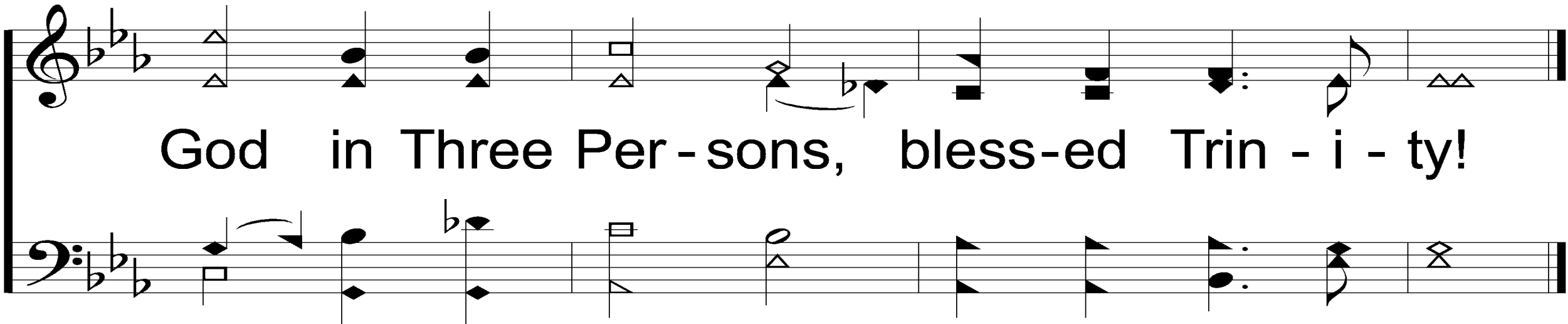
# Holy, Holy, Holy

47



Ho - ly, ho - ly, ho - ly, mer - ci - ful and might - y,

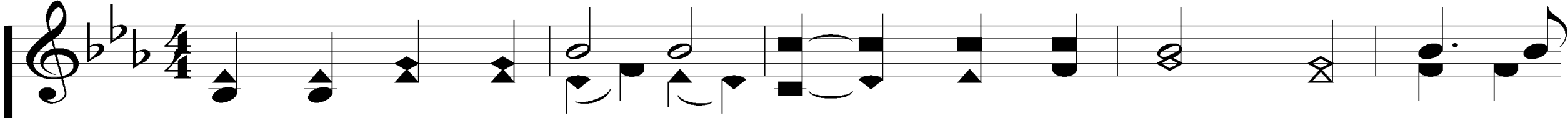
The first system of music features a treble and bass staff in a key signature of three flats (B-flat, E-flat, A-flat). The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B-flat4, and C5. The bass staff provides accompaniment with chords and moving lines. The lyrics are: "Ho - ly, ho - ly, ho - ly, mer - ci - ful and might - y,"



God in Three Per - sons, bless - ed Trin - i - ty!

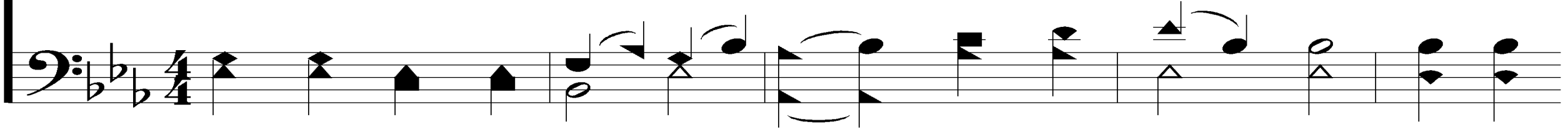
The second system of music continues the melody and accompaniment. The treble staff concludes with a half note G4. The bass staff continues with accompaniment. The lyrics are: "God in Three Per - sons, bless - ed Trin - i - ty!"

# Holy, Holy, Holy

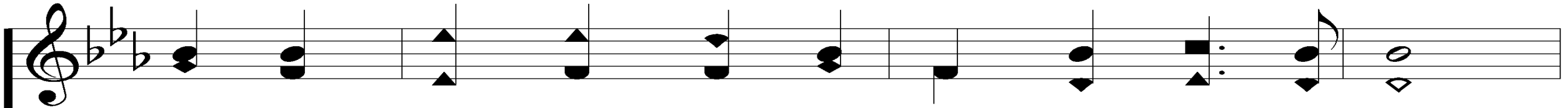


The first system of music is written on a treble clef staff in 4/4 time. It begins with a key signature of two flats (B-flat and E-flat). The melody consists of quarter and eighth notes, with some notes beamed together. There are several rests and a final quarter note with a fermata.

4. Ho - ly, ho - ly, ho - ly, Lord God al-might - y! All Thy

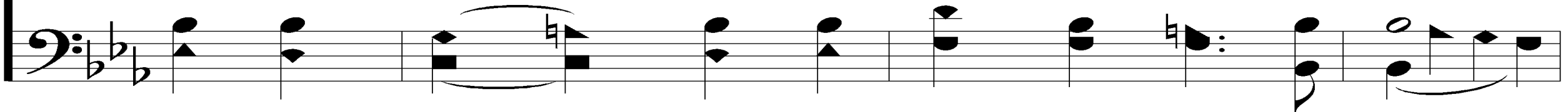


The second system of music is written on a bass clef staff in 4/4 time. It continues the accompaniment from the first system, featuring a mix of quarter, eighth, and sixteenth notes, with some beaming and rests.



The third system of music is written on a treble clef staff in 4/4 time. It continues the melody from the first system, primarily using quarter notes and some eighth notes.

works shall praise Thy name, in earth, and sky, and sea;



The fourth system of music is written on a bass clef staff in 4/4 time. It continues the accompaniment from the second system, featuring a mix of quarter, eighth, and sixteenth notes, with some beaming and rests.

# Holy, Holy, Holy

47

Ho - ly, ho - ly, ho - ly; mer - ci - ful and might - y,

The first system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two flats (B-flat and E-flat). The melody is written in a simple, hymn-like style with various note values and rests. The lyrics are placed between the two staves.

God in Three Per - sons bless - ed Trin - i - ty!

The second system of music also consists of two staves in treble and bass clefs with a two-flat key signature. The melody continues from the first system. The lyrics are placed between the two staves.

A person is running away from the camera on a paved path that leads towards a bright, glowing light source, likely the sun. The scene is backlit, creating a silhouette effect on the runner and a warm, golden glow. The path is flanked by trees and a building on the right. The overall mood is one of hope, determination, and a journey towards a bright future.

# WELCOME

TO THE WHEELER CHURCH OF CHRIST

**SONG:**

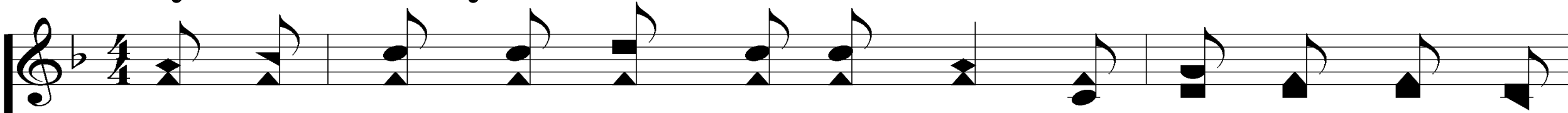
***THE LILY OF THE VALLEY***

**#548**

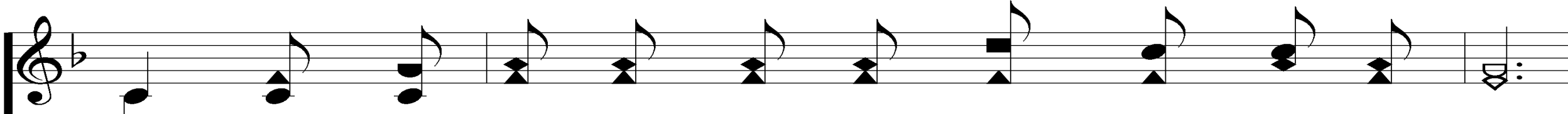
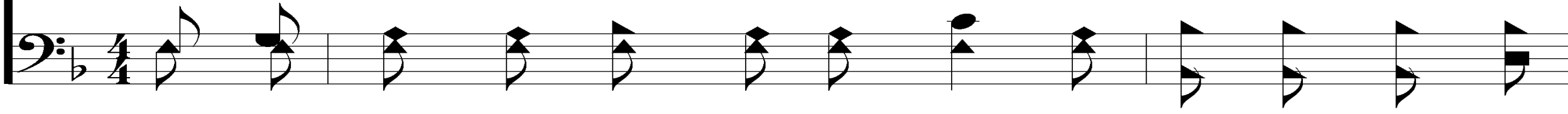


# The Lily of the Valley

548



1. I have found a friend in Je - sus, He's ev - ry-thing to



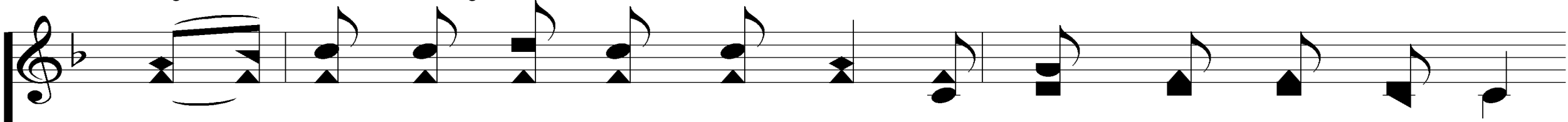
me, He's the fair-est of ten thou-sand to my soul;



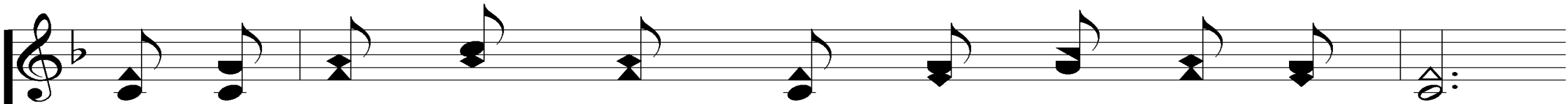
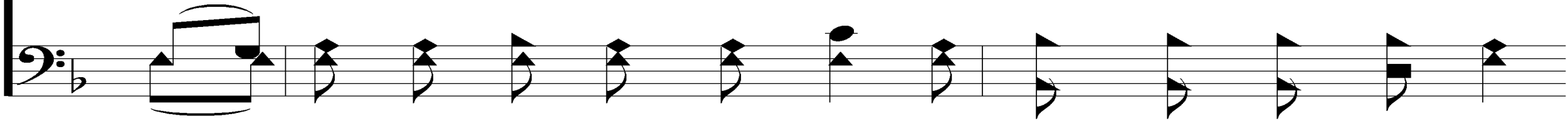
Rev. 22:16  
Words: Charles W. Fry  
Music: William S. Hays

# The Lily of the Valley

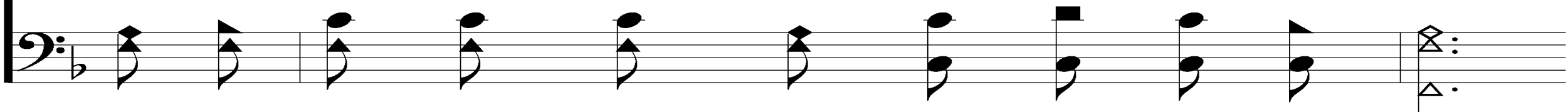
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The Lil - y of the Val-ley, in Him a-lone I see



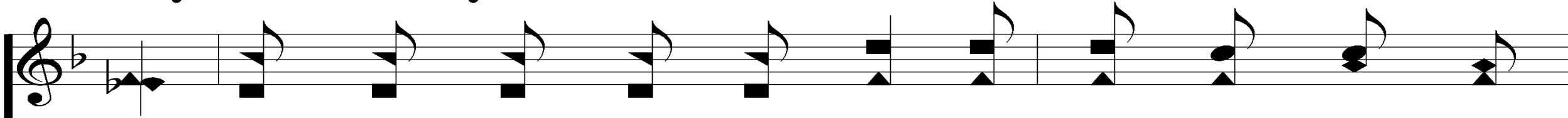
All I need to cleanse and make me ful - ly whole.



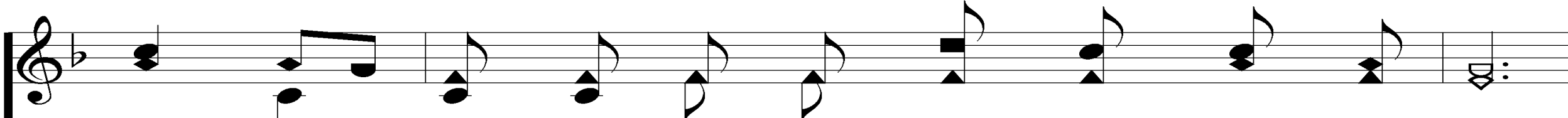


# The Lily of the Valley

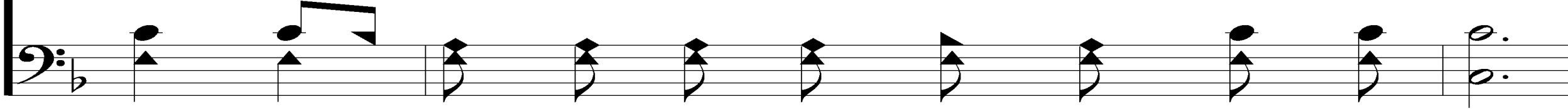
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In sor - row He's my com-fort, in trou-ble He's my

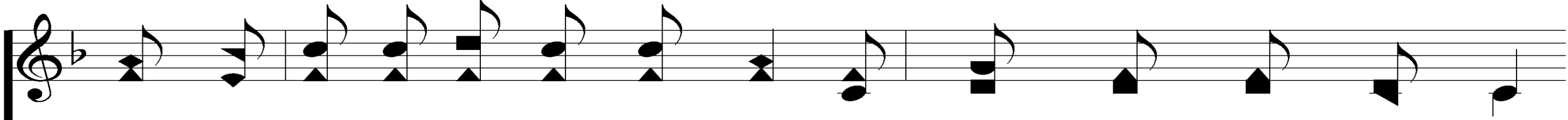


stay, He tells me ev - 'ry care on Him to roll:

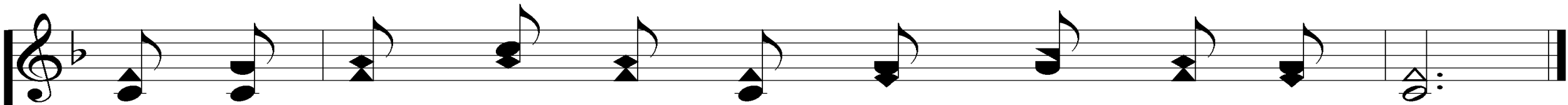
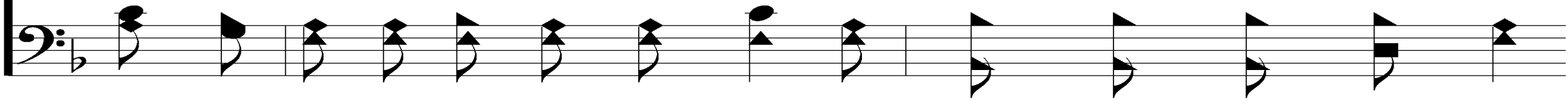


# The Lily of the Valley

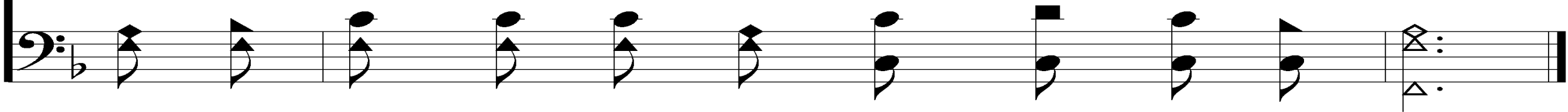
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He's the Lil - y of the Val - ley, the Bright and Morn - ing Star,

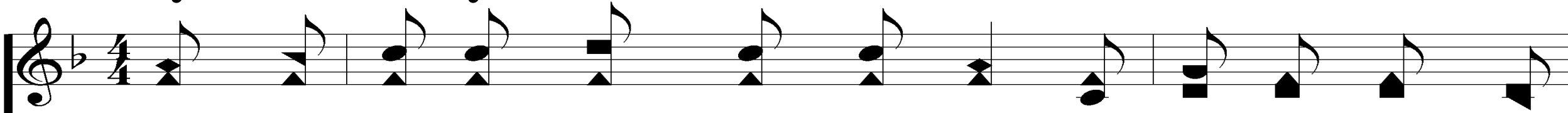


He's the fair - est of ten thou - sand to my soul.

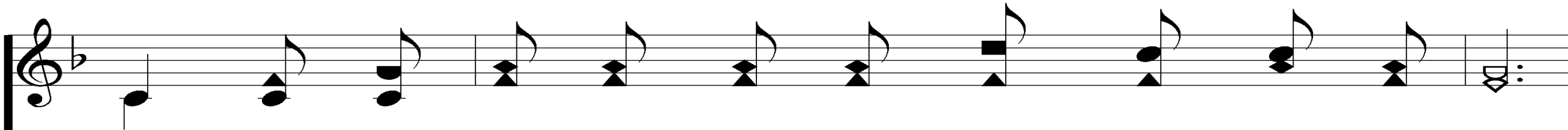
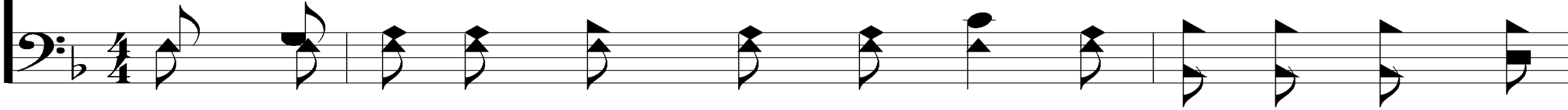


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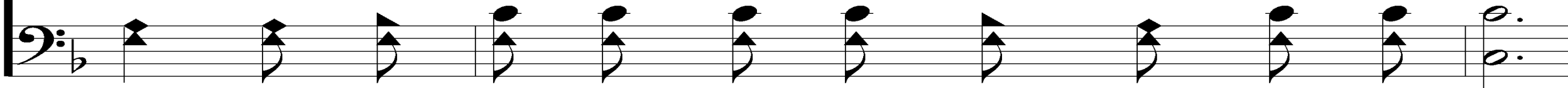
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2. O He all my griefs has tak-en and all my sor-rows

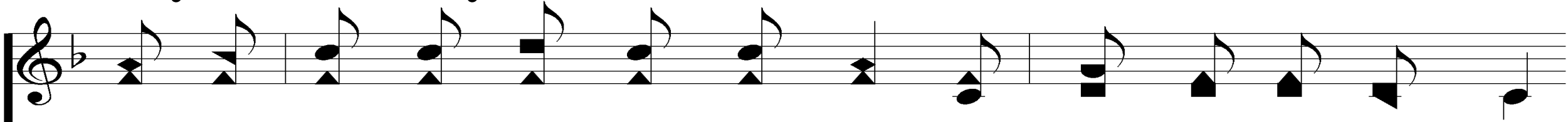


borne; In temp-ta-tion He's my strong and might-y tow'r;

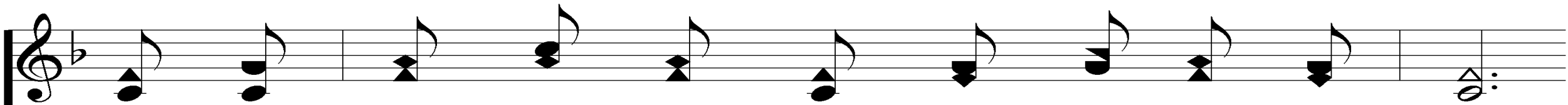
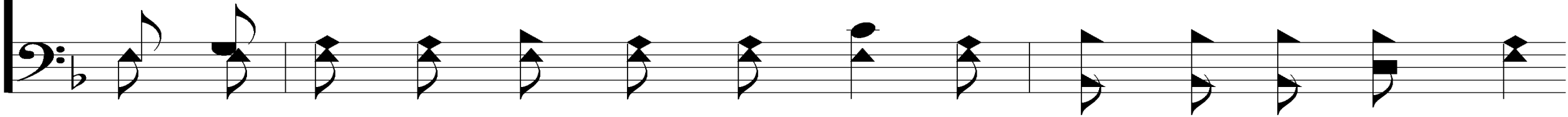


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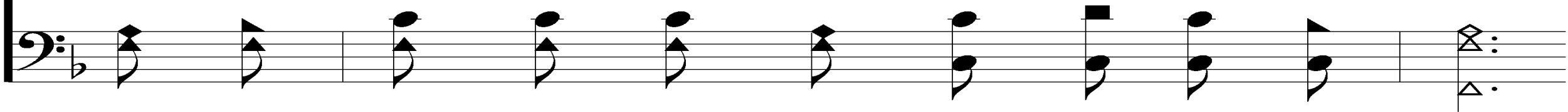
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I have all for Him for-sak-en, and all my i-dols torn

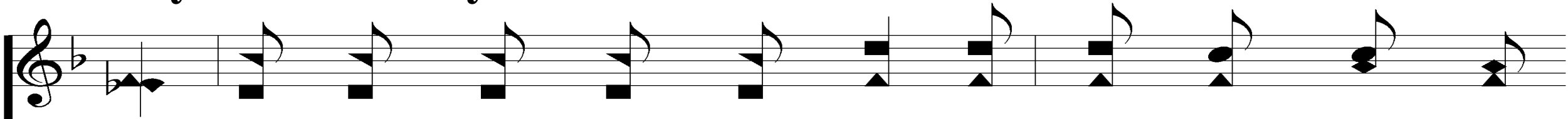


From my heart, and now He keeps me by His pow'r.

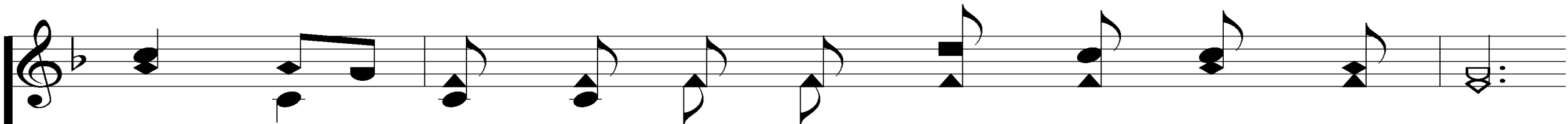


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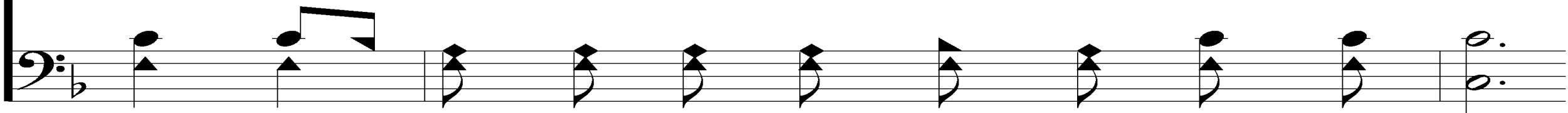
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Tho' all the world for - sake me, and Sa - tan tempt me

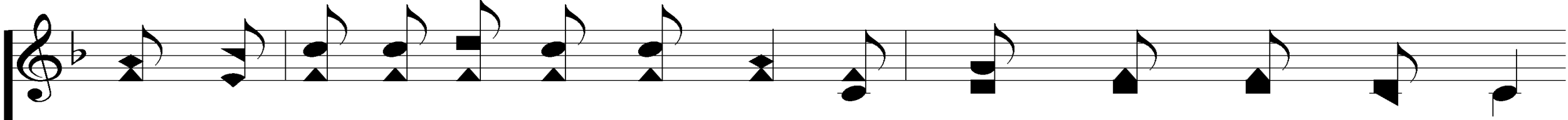


sore, Thru Je - sus I shall safe - ly reach the goal:

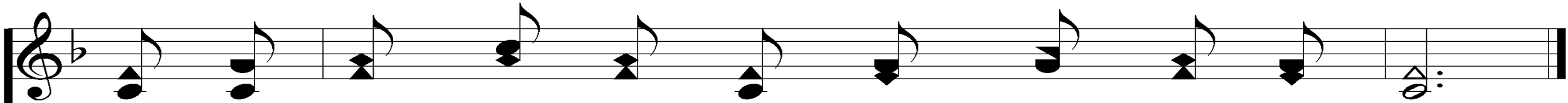
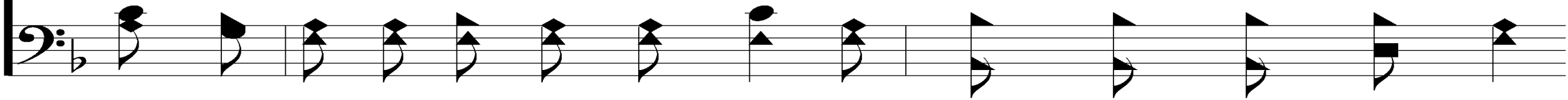


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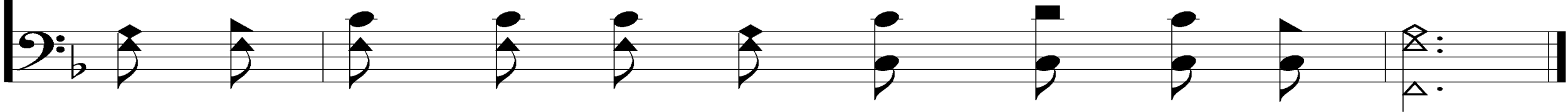
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He's the Lil - y of the Val - ley, the Bright and Morn - ing Star,

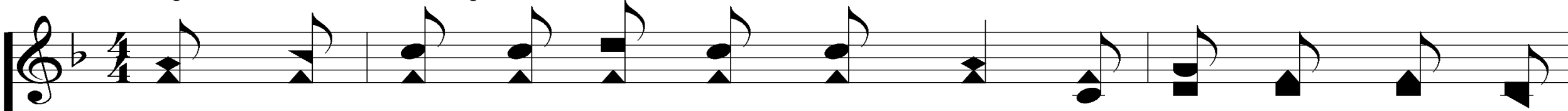


He's the fair - est of ten thou - sand to my soul.

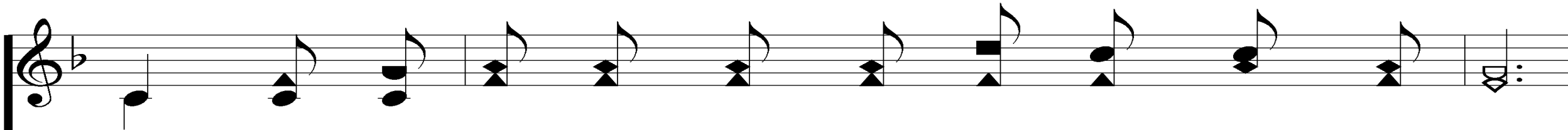
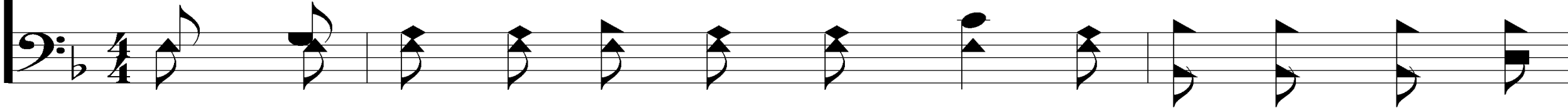


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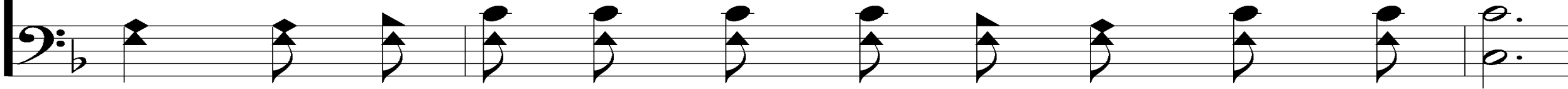
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3. He will nev-er, nev-er leave me, nor yet for-sakeme

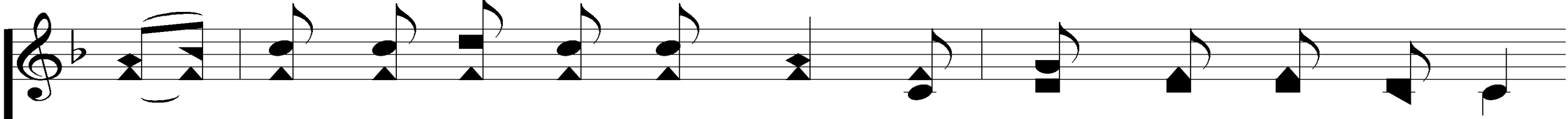


here, While I live by faith and do His bless-ed will;

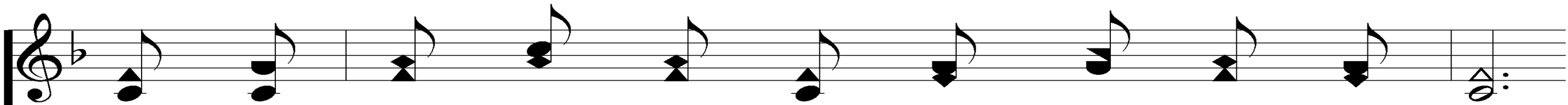
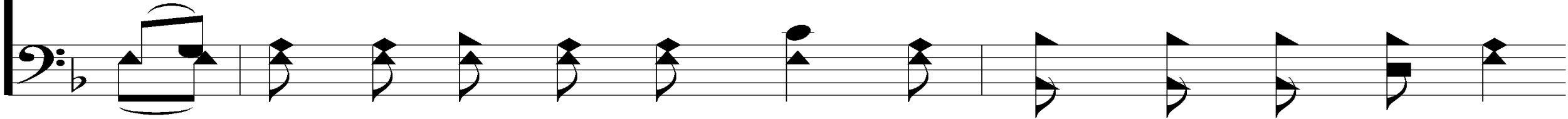


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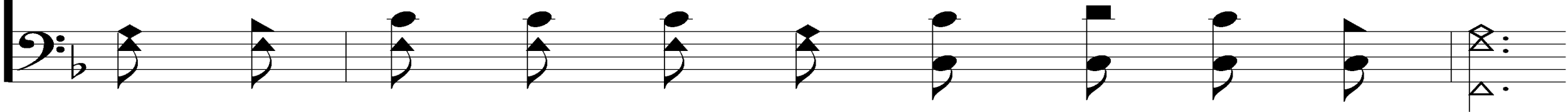
548



A wall of fire a-bout me, I've noth-ing now to fear,



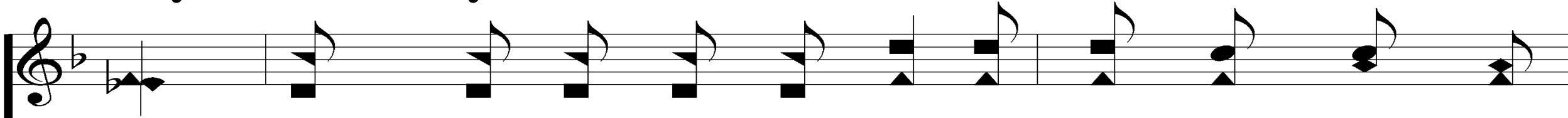
With His man-na He my hun-gry soul shall fill.



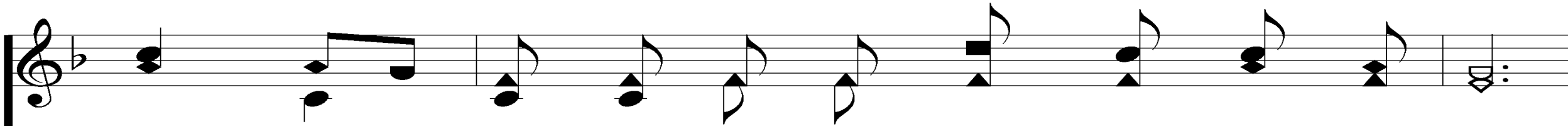


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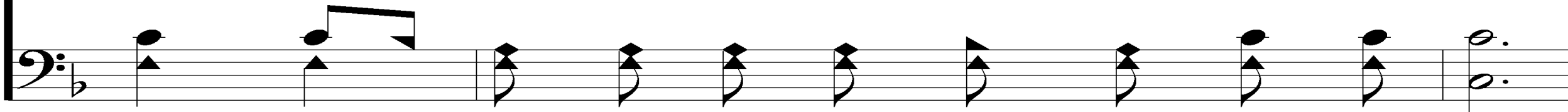
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Then sweep - ing up to glo - ry to see His bless - ed

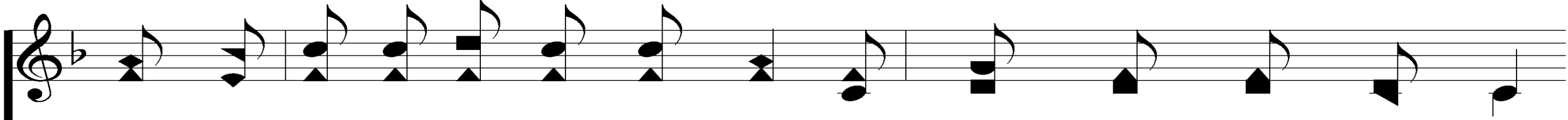


face, Where riv - ers of de - light shall ev - er roll;

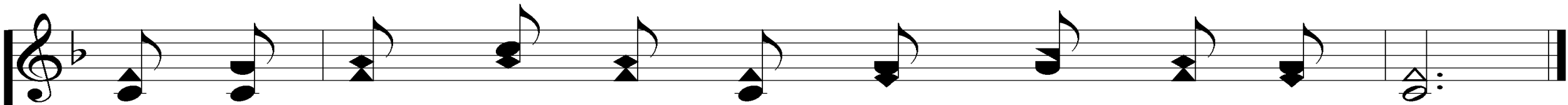
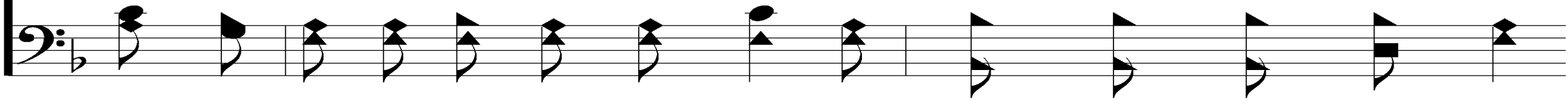


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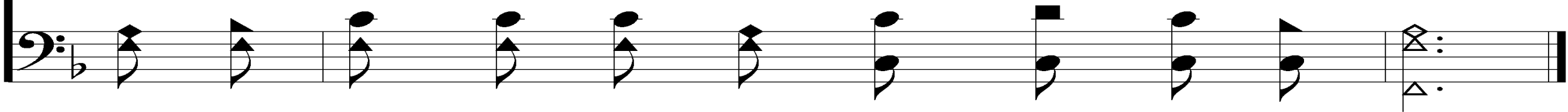
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He's the Lil-y of the Val-ley, the Bright and Morn-ing Star,



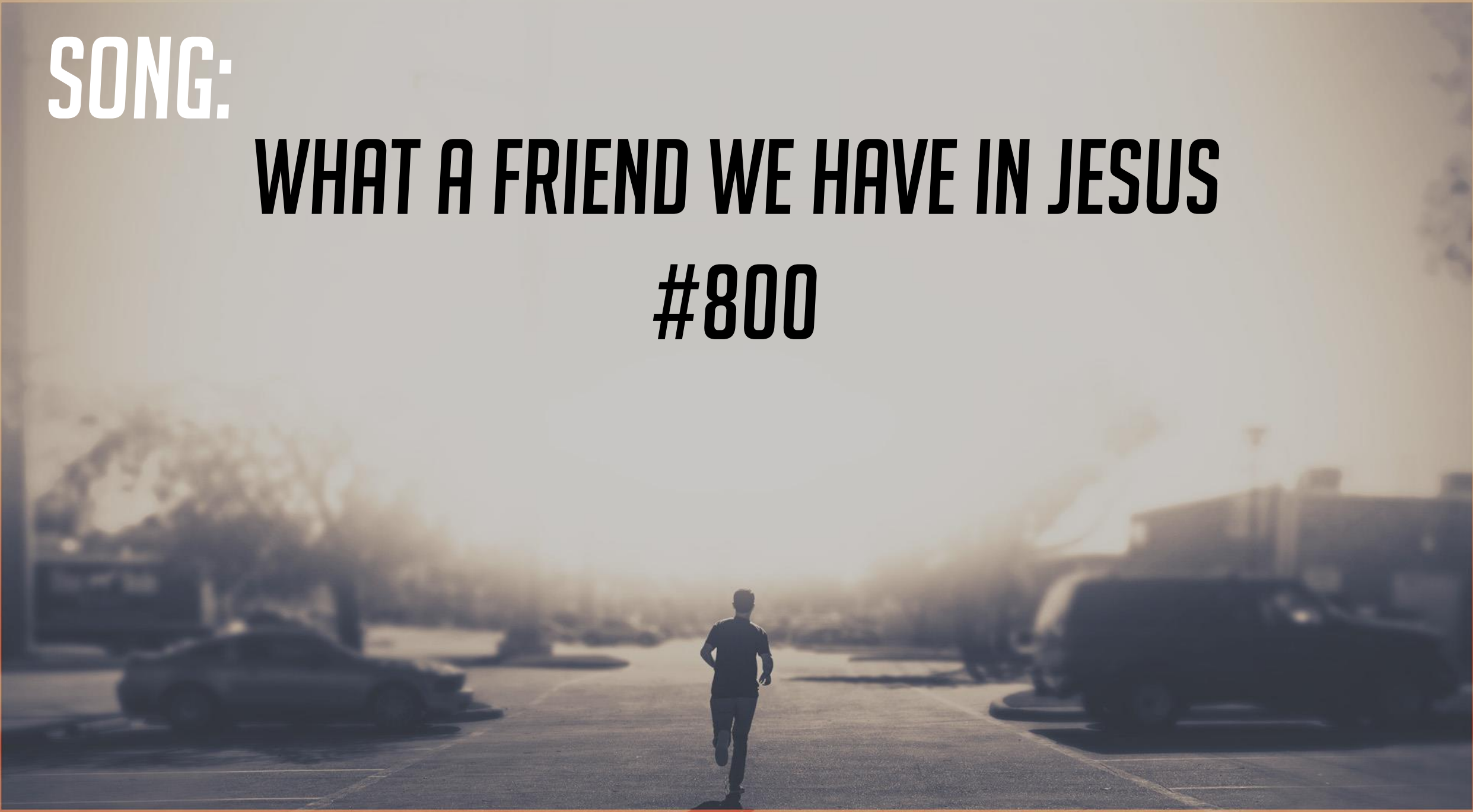
He's the fair - est of ten thou - sand to my soul.



**SONG:**

**WHAT A FRIEND WE HAVE IN JESUS**

**#800**



# What a Friend We Have in Jesus

800

1. What a Friend we have in Je - sus,

All our sins and griefs to bear;

*Prov. 18:24; Jn. 15:15*

Words: Joseph Scriven

Music: Charles C. Converse

# What a Friend We Have in Jesus

800

What a priv - i - lege to car - ry

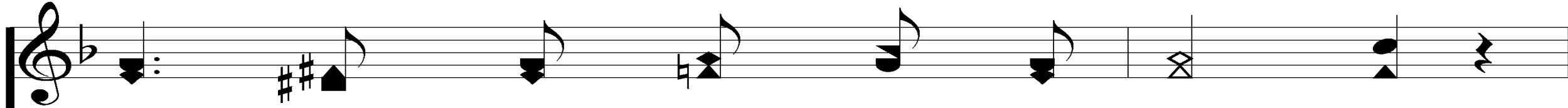
The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a double bar line and repeat dots. The melody starts on a whole note G4, followed by quarter notes A4, Bb4, C5, D5, E5, and F5. The lower staff is in bass clef with the same key signature and time signature. It begins with a double bar line and repeat dots. The bass line starts on a whole note G2, followed by quarter notes A2, Bb2, C3, D3, E3, and F3. The lyrics 'What a priv - i - lege to car - ry' are positioned between the two staves.

Ev - 'ry - thing to God in prayer.

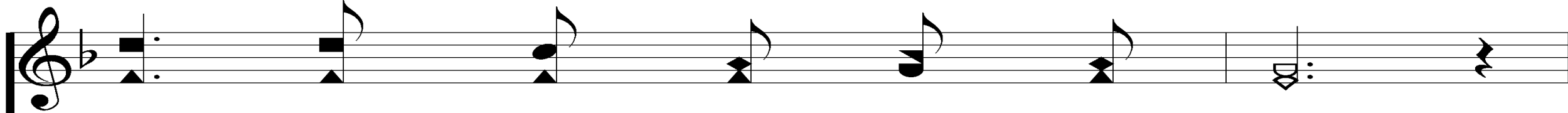
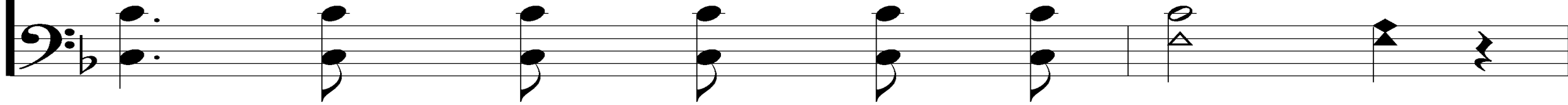
The second system of music also consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a double bar line and repeat dots. The melody starts on a whole note G4, followed by quarter notes A4, Bb4, C5, D5, E5, and F5. The lower staff is in bass clef with the same key signature and time signature. It begins with a double bar line and repeat dots. The bass line starts on a whole note G2, followed by quarter notes A2, Bb2, C3, D3, E3, and F3. The lyrics 'Ev - 'ry - thing to God in prayer.' are positioned between the two staves.

# What a Friend We Have in Jesus

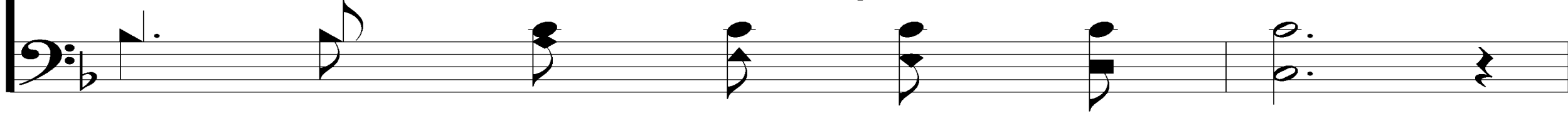
800



O, what peace we of - ten for - feit,



O, what need - less pain we bear,



# What a Friend We Have in Jesus

800

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melody of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of eighth and quarter notes. The lyrics 'All be - cause we do not car - ry' are positioned between the two staves.

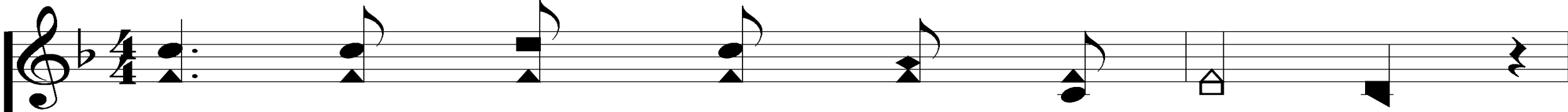
All be - cause we do not car - ry

The second system of music also consists of two staves. The upper staff continues the melody from the first system, ending with a double bar line. The lower staff continues the accompaniment, also ending with a double bar line. The lyrics 'Ev - 'ry - thing to God in prayer.' are positioned between the two staves.

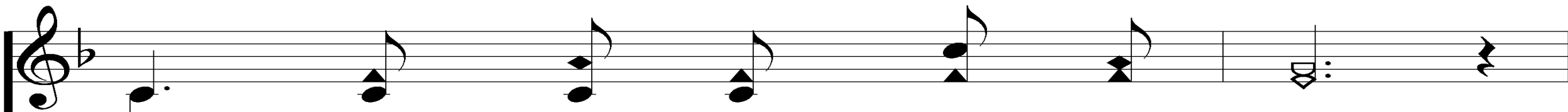
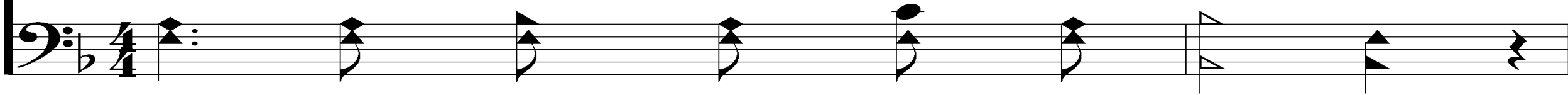
Ev - 'ry - thing to God in prayer.

# What a Friend We Have in Jesus

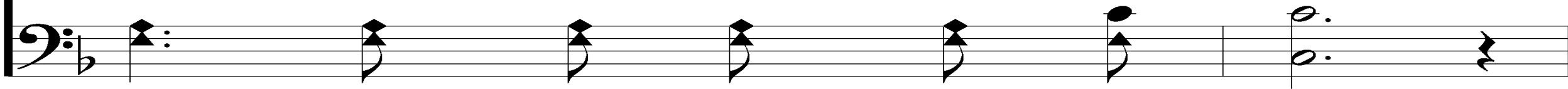
800



2. Have we tri - als and temp - ta - tions?



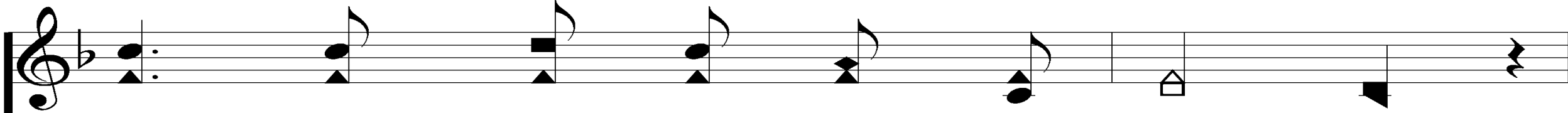
Is there trou - ble a - ny - where?



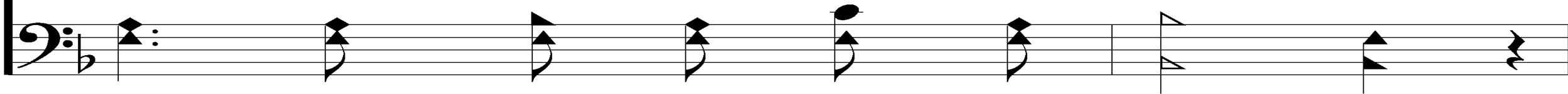


# What a Friend We Have in Jesus

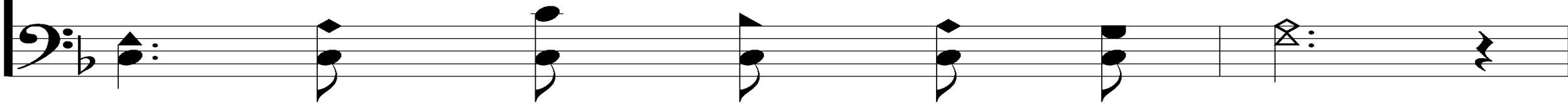
800



We should nev - er be dis - cour - aged,

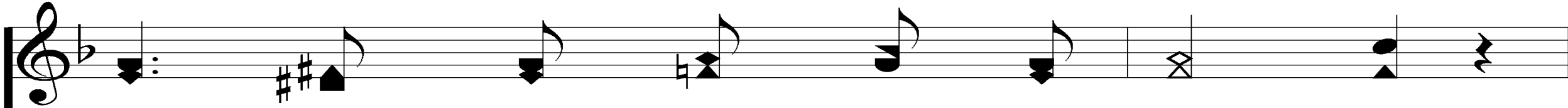


Take it to the Lord in prayer.

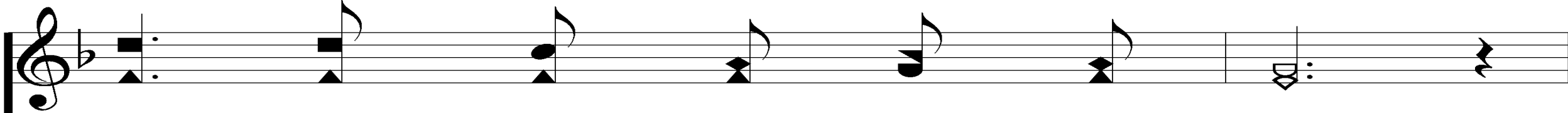
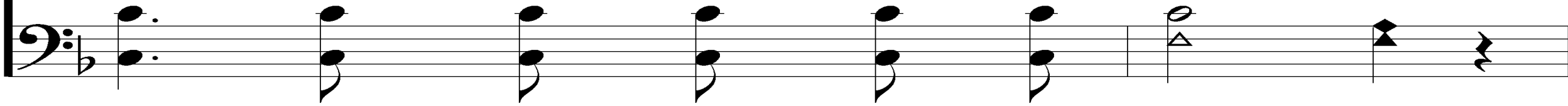


# What a Friend We Have in Jesus

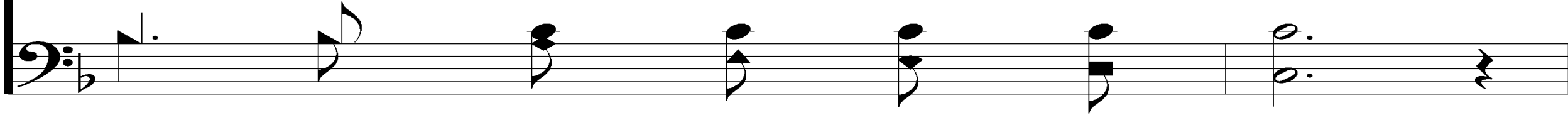
800



Can we find a friend so faith - ful,



Who will all our sor - rows share?



# What a Friend We Have in Jesus

800

Je - sus knows our ev - 'ry weak - ness:

Take it to the Lord in prayer.

# What a Friend We Have in Jesus

800

3. Are we weak and heav - y la - den,

Cum - bered with a load of care?

# What a Friend We Have in Jesus

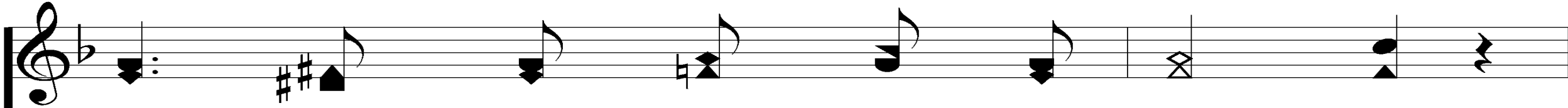
800

Pre - cious Sav - ior, still our ref - uge,

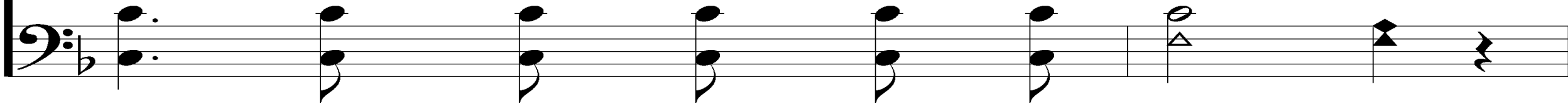
Take it to the Lord in prayer.

# What a Friend We Have in Jesus

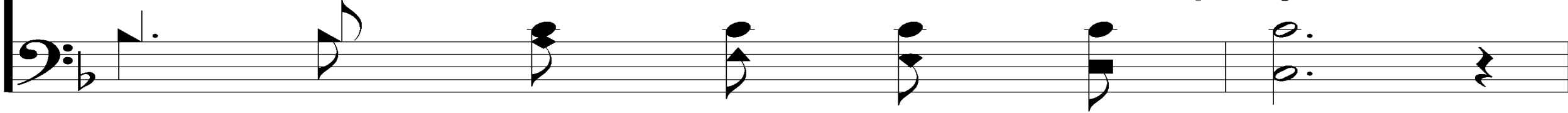
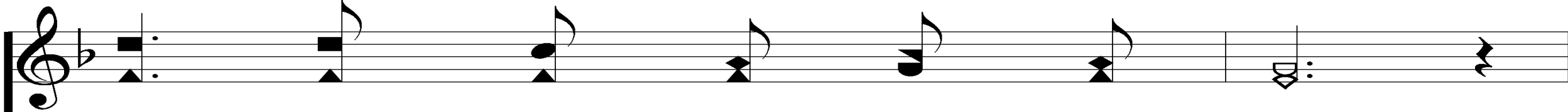
800



Do thy friends de - spise, for - sake thee?



Take it to the Lord in prayer;



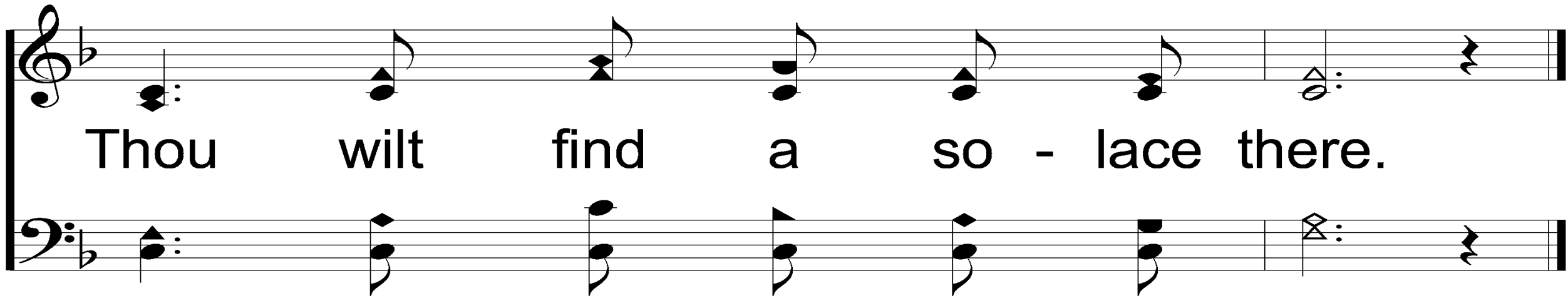
# What a Friend We Have in Jesus

800



In His arms he'll take and shield thee,

The first system of musical notation consists of a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts with a dotted quarter note on G4, followed by quarter notes on A4, B-flat4, and C5. The bass staff begins with a bass clef and the same key signature and time signature. The accompaniment starts with a dotted quarter note on G2, followed by quarter notes on A2, B-flat2, and C3.



Thou wilt find a so - lace there.

The second system of musical notation continues the melody and accompaniment. The treble staff continues with quarter notes on D5, E5, F5, and G5, followed by a dotted quarter note on G5. The bass staff continues with quarter notes on D2, E2, F2, and G2, followed by a dotted quarter note on G2. The system concludes with a double bar line.

# ***OPENING PRAYER***





**SONG:**

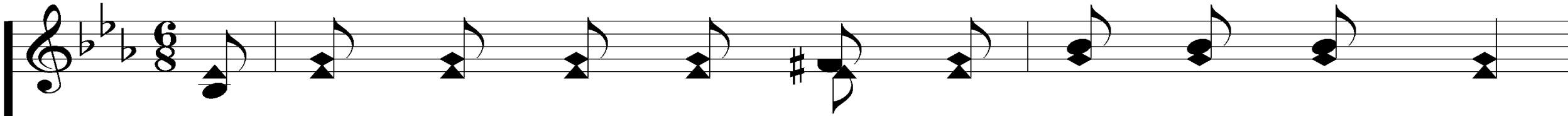
**LIVING BY FAITH**

**#560**

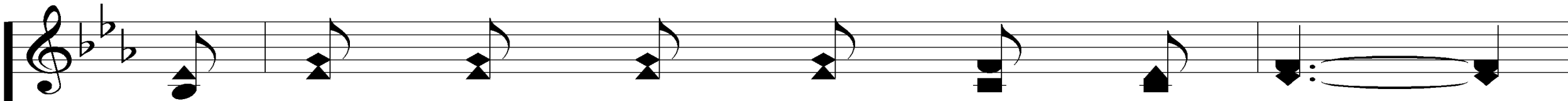
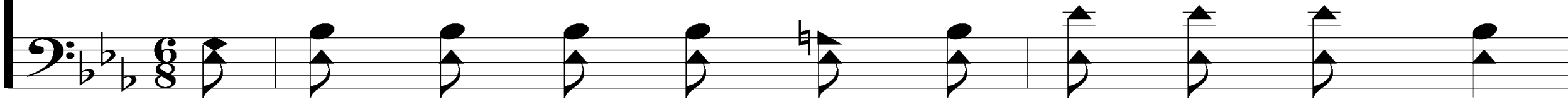


# Living by Faith

560



1. I care not to - day what the mor-row may bring,



If shad - ow or sun - shine or rain,




*Hebrews 11:6*

Words: James S. Wells

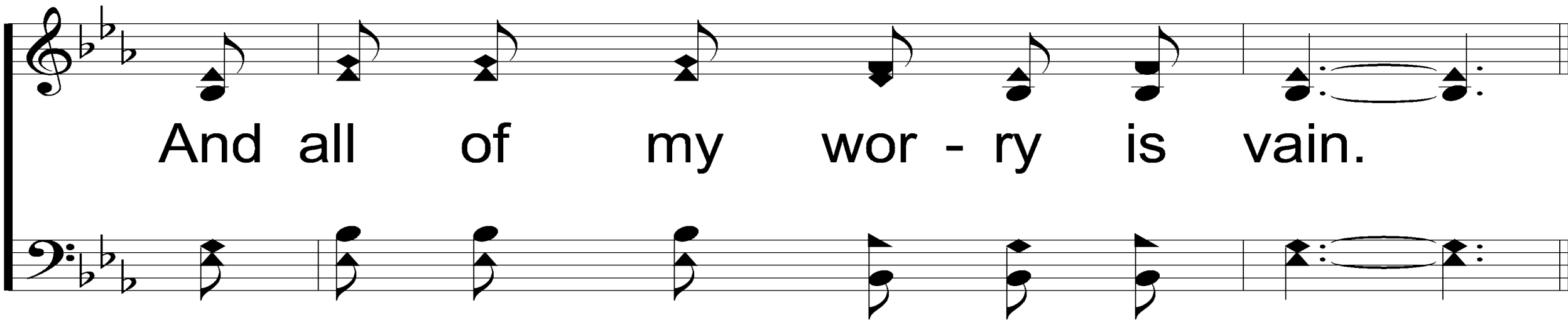
Music: J. L. Heath

# Living by Faith

560



The Lord I know rul - eth o'er ev - er - y - thing,



And all of my wor - ry is vain.

# Living by Faith

Refrain

Liv - ing by faith, Yes, *liv - ing by faith,*

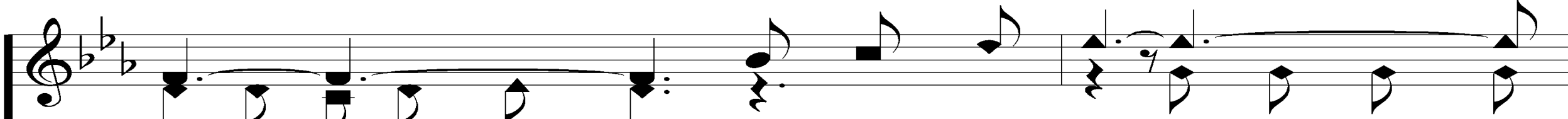
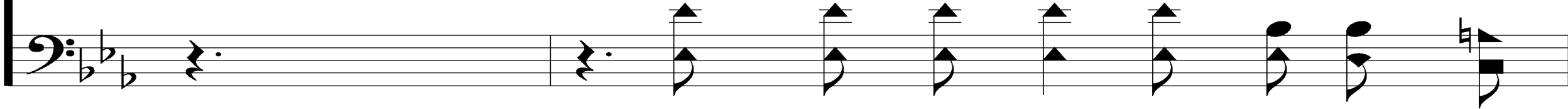
in Je - sus a - bove, *in Je - sus a - bove,*

# Living by Faith

560

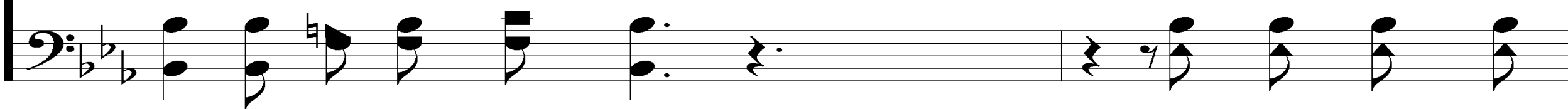


Trust-ing, con - fid - ing in His great  
*Trust - ing, con - fid - ing*



love;  
*yes, in His great love;*

From all harm safe  
*From all harm safe*



# Living by Faith

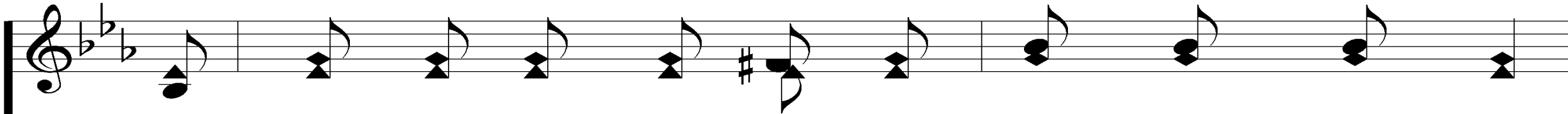
560



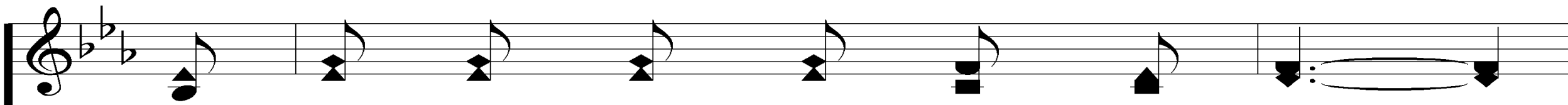
in His shel-ter-ing arm, I'm liv-ing by  
*His shel-ter-ing arm,*



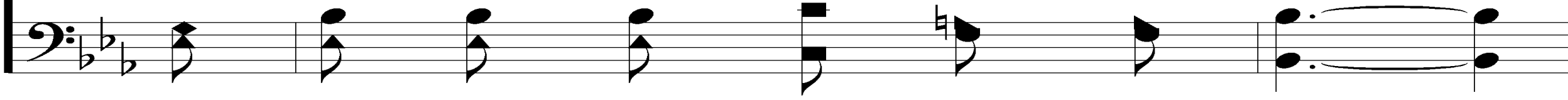
faith and feel no a-larm.  
*I'm liv-ing by faith feel no a-larm.*



3. Our Lord will re - turn to this earth some sweet day,

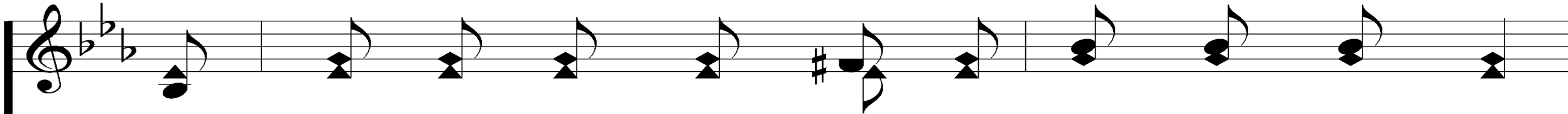


Our trou - bles will then all be o'er,

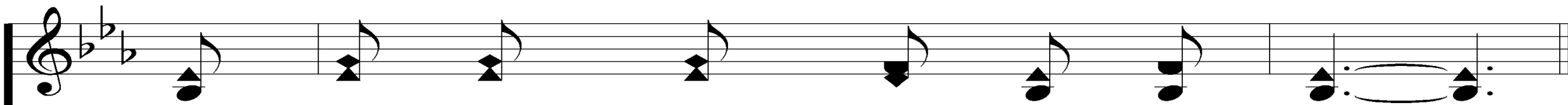
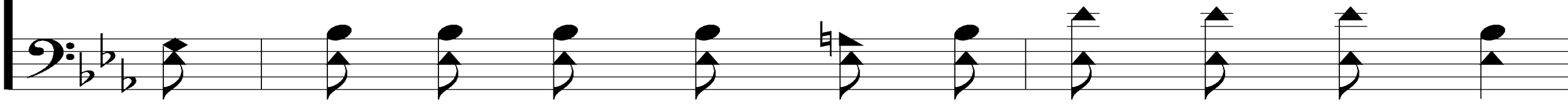


# Living by Faith

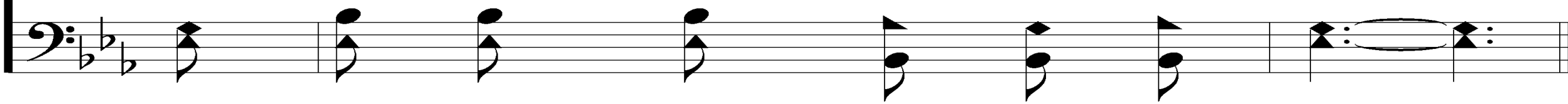
560



The Mas-ter so gent - ly will lead us a - way,



Be - yond that blest heav - en - ly shore.





# Living by Faith

Refrain

Liv - ing by faith, Yes, *liv - ing by faith,*

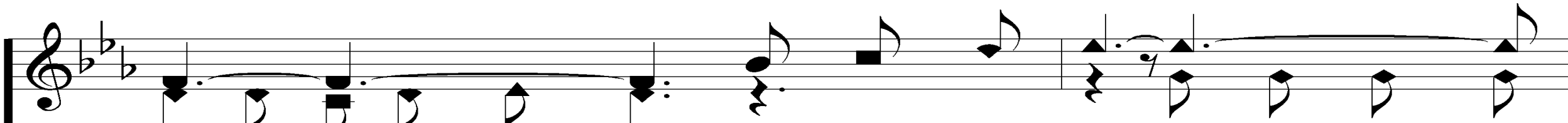
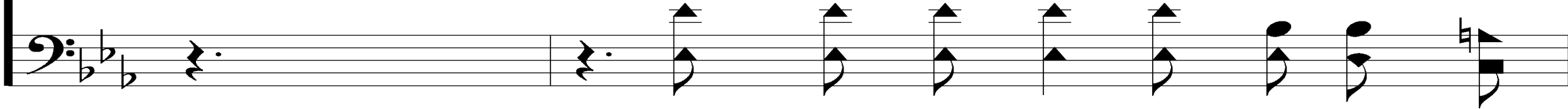
in Je - sus a - bove, *in Je - sus a - bove,*

# Living by Faith

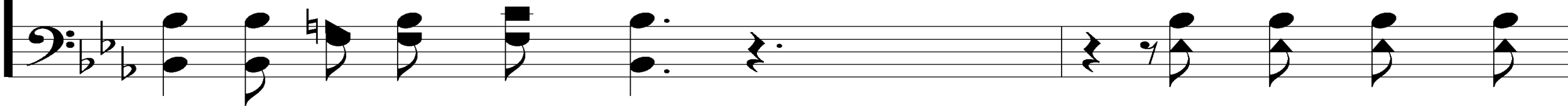
560



Trust-ing, con - fid - ing in His great  
*Trust - ing, con - fid - ing*



love;  
*yes, in His great love;* From all harm safe  
*From all harm safe*



# Living by Faith

560

in His shel-ter-ing arm, I'm liv-ing by  
*His shel-ter-ing arm,*

faith and feel no a-larm.  
*I'm liv-ing by faith feel no a-larm.*

**SONG:**

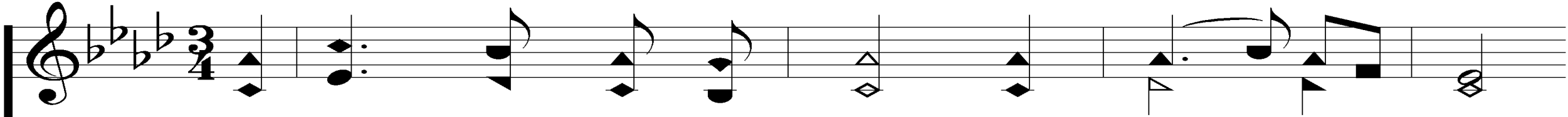
***I NEED THEE EVERY HOUR***

***#837***

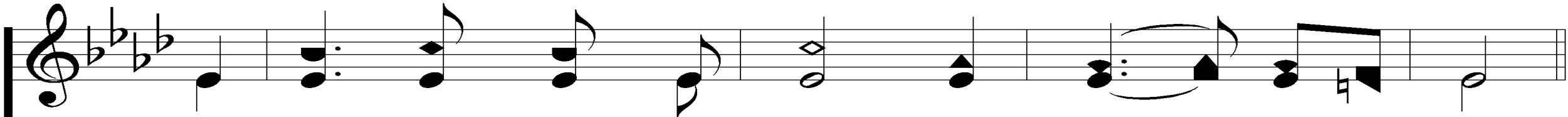
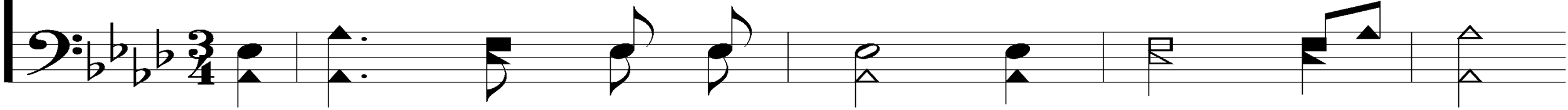


# I Need Thee Every Hour

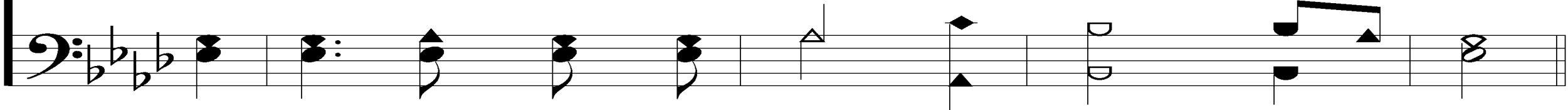
837



1. I need Thee ev-'ry hour, Most gra-cious Lord:



No ten-der voice like Thine Can peace af-ford.



*Ps. 86:1; Is. 26:3; Jn. 15:5*

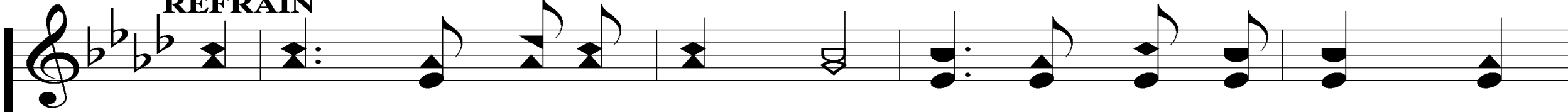
Words: Annie S. Hawks

Music: Robert Lowry

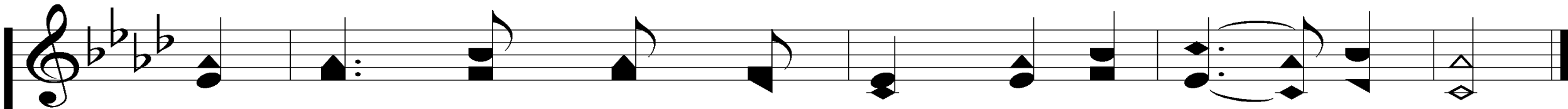
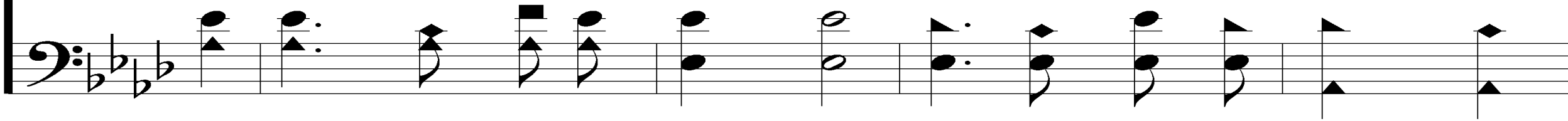
# I Need Thee Every Hour

837

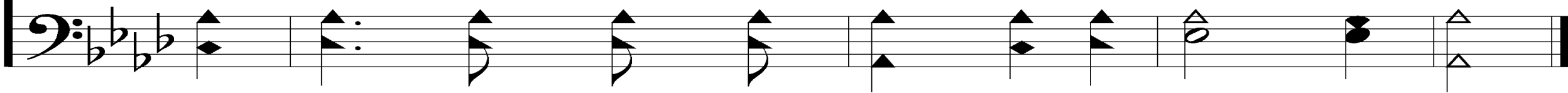
REFRAIN



I need Thee, O I need Thee; Ev - 'ry hour I need Thee!

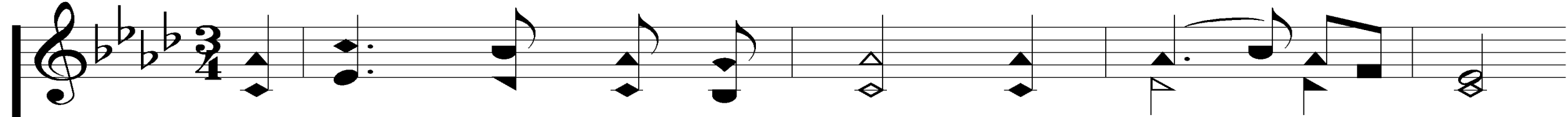


O bless me now, my Sav - ior, I come to Thee.

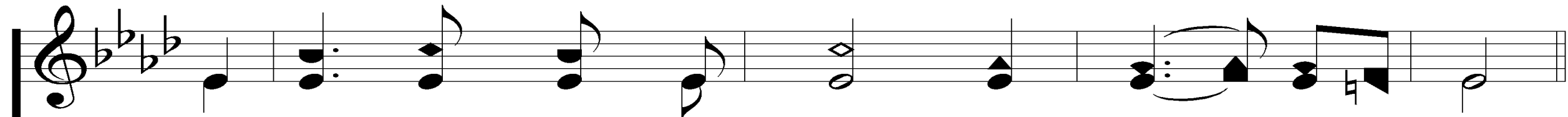


# Need Thee Every Hour

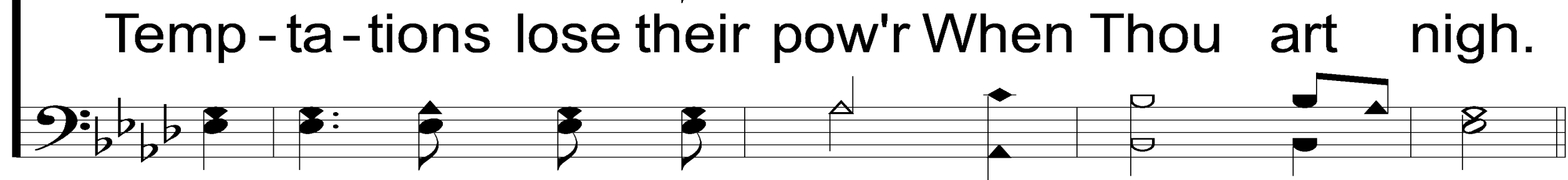
837



2. I need Thee ev-'ry hour, Stay Thou near by;



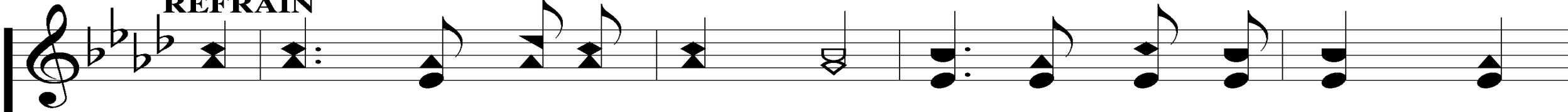
Temp-ta-tions lose their pow'r When Thou art nigh.



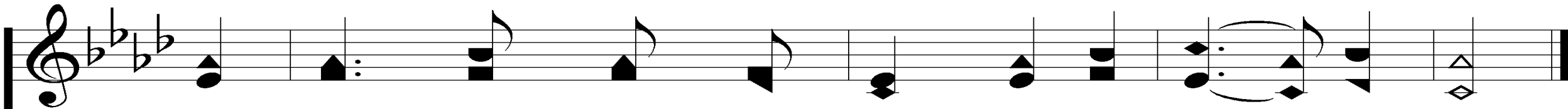
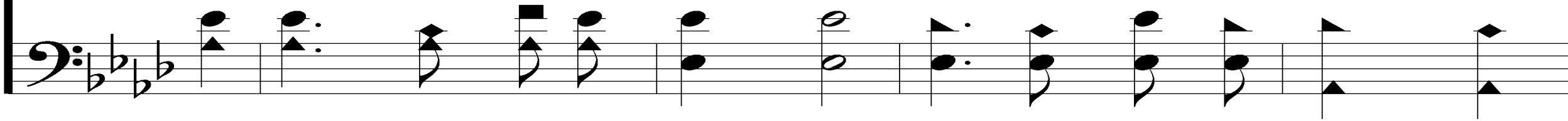
# I Need Thee Every Hour

837

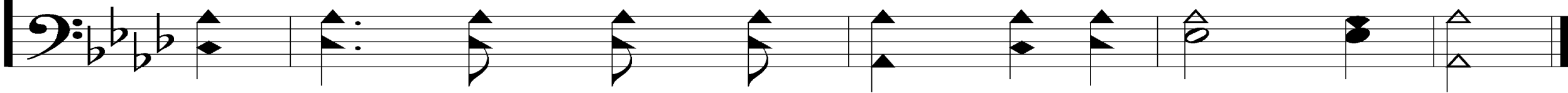
REFRAIN



I need Thee, O I need Thee; Ev - 'ry hour I need Thee!



O bless me now, my Sav - ior, I come to Thee.





# Need Thee Every Hour

837

4. I need Thee ev-'ry hour, Most Ho - ly One;

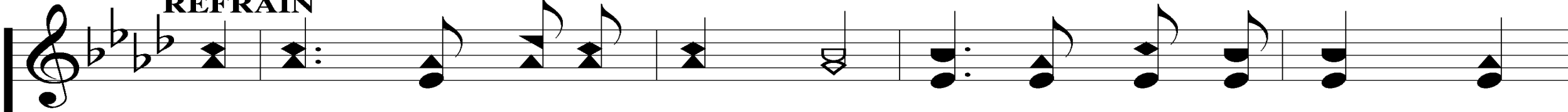
O make me Thine in-deed, Thou bless - ed Son.

The image shows a musical score for the hymn 'Need Thee Every Hour'. It consists of two systems of music. Each system has a vocal line (treble clef) and a bass line (bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The lyrics are: '4. I need Thee ev-'ry hour, Most Ho - ly One;' and 'O make me Thine in-deed, Thou bless - ed Son.' The music is written in a simple, hymn-like style with clear note values and rests.

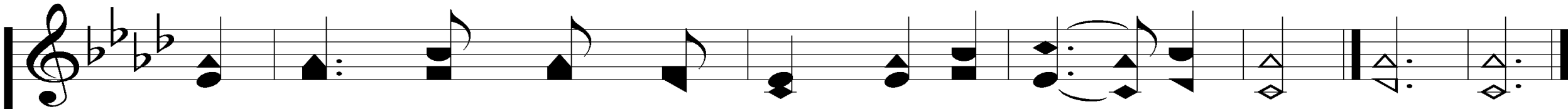
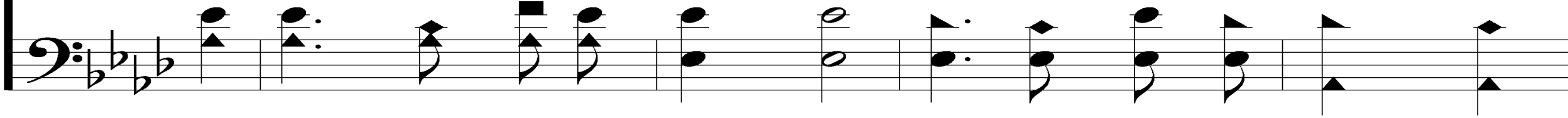
# I Need Thee Every Hour

837

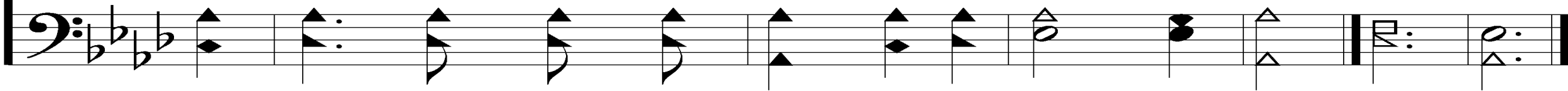
REFRAIN



I need Thee, O I need Thee; Ev-'ry hour I need Thee!



O bless me now, my Sav-ior, I come to Thee. A-men.



# SCRIPTURE READING:

JOHN 11:1-4







**6** **COMFORTS**  
FOR  
**SUFFERING SOULS**

JOHN CH. 11

# 2 Realities:

# **2 Realities:**

## **1. No One Escapes Suffering**

**Job 14:1 – Psa. 34:19**

**2 Thess. 3:12**

# **2 Realities:**

**1. No One Escapes Suffering**

**2. Our Response Is Crucial**

**2 Thess. 3:12**





**6** **COMFORTS**  
FOR  
**SUFFERING SOULS**

JOHN CH. 11

# #1: We Have An ACCESSIBLE Savior

JOHN 11:3

# #2: We Have An ANGRY Savior

JOHN 11:33, 38

**#3: We Have A  
WEEPING Savior**

JOHN 11:35

# #4: We Have A LOVING Savior

JOHN 11:36

# #5: We Have A DYING Savior

JOHN 11:49-53

**#6: We Have A  
RISEN Savior**

JOHN 11:25-26

**“Do you believe this?”**

JOHN 11:26



# Jesus Is Tenderly Calling

947

1. Je - sus is ten - der - ly call - ing thee home,  
Call - ing to - day, call - ing to - day;

The musical score is written in 8/8 time. The first system consists of a treble clef staff with a key signature of one flat (Bb) and a bass clef staff. The lyrics '1. Je - sus is ten - der - ly call - ing thee home,' are placed between the two staves. The second system also consists of a treble clef staff and a bass clef staff. The lyrics 'Call - ing to - day, call - ing to - day;' are placed between the two staves. The treble clef staff in the second system has a key signature change to two sharps (D major) for the final measure.

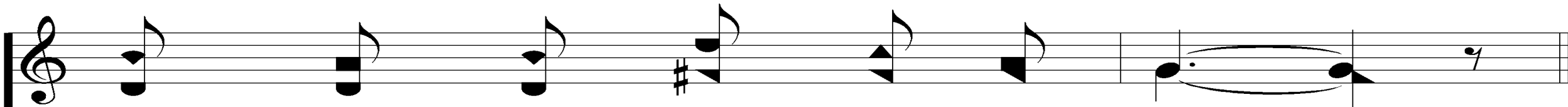
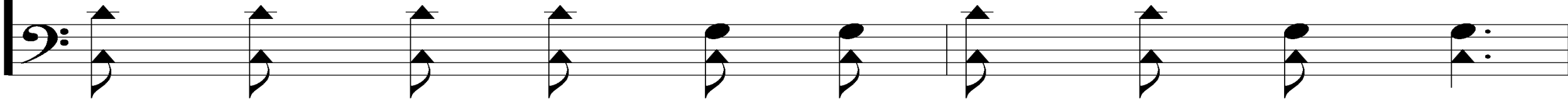
*Mt. 11:28-29; 2 Cor. 6:2*  
Words: Fanny Crosby  
Music: George C. Stebbins

# Jesus Is Tenderly Calling

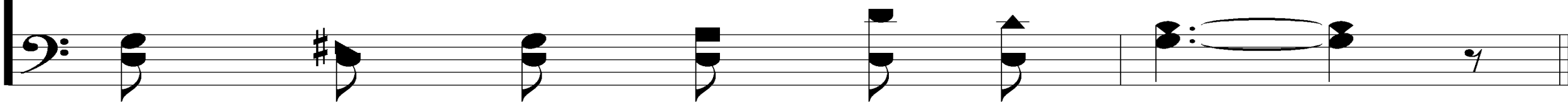
947



Why from the sun-shine of love wilt thou roam



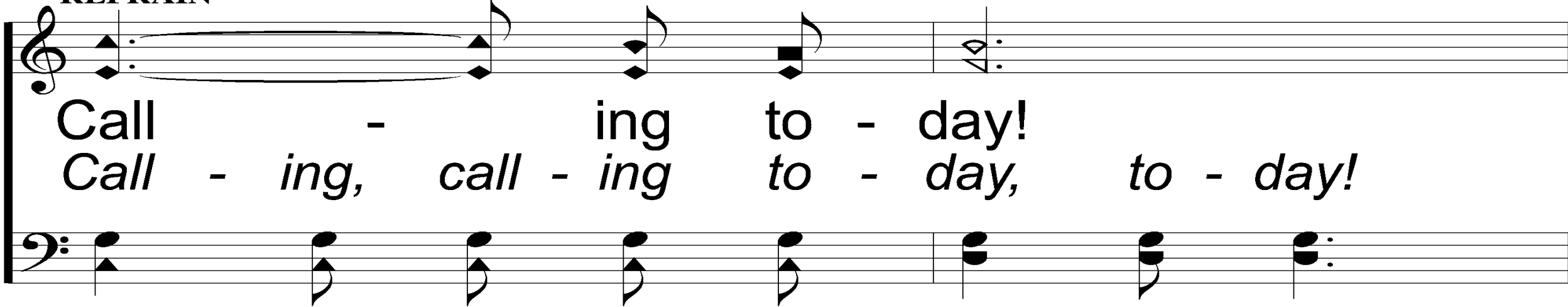
Far - ther and far - ther a - way?



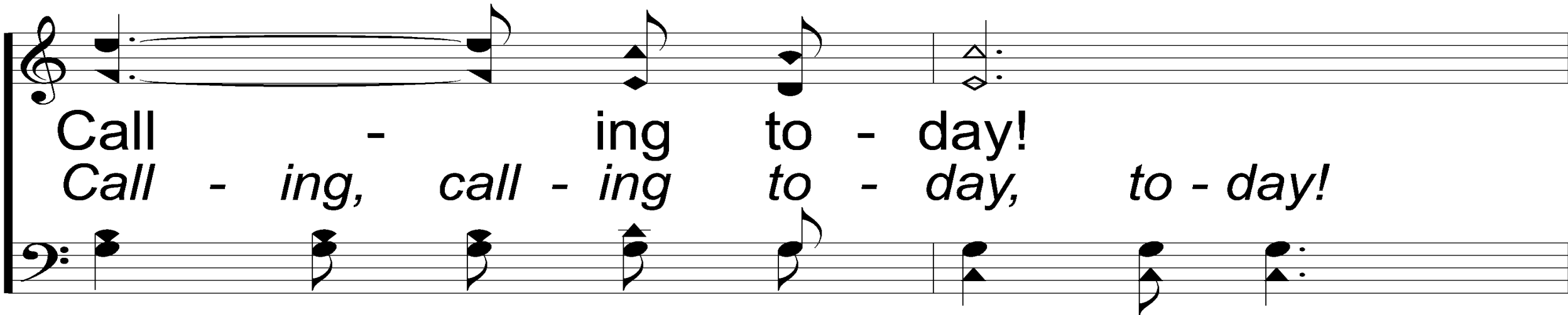
# Jesus Is Tenderly Calling

947

## REFRAIN



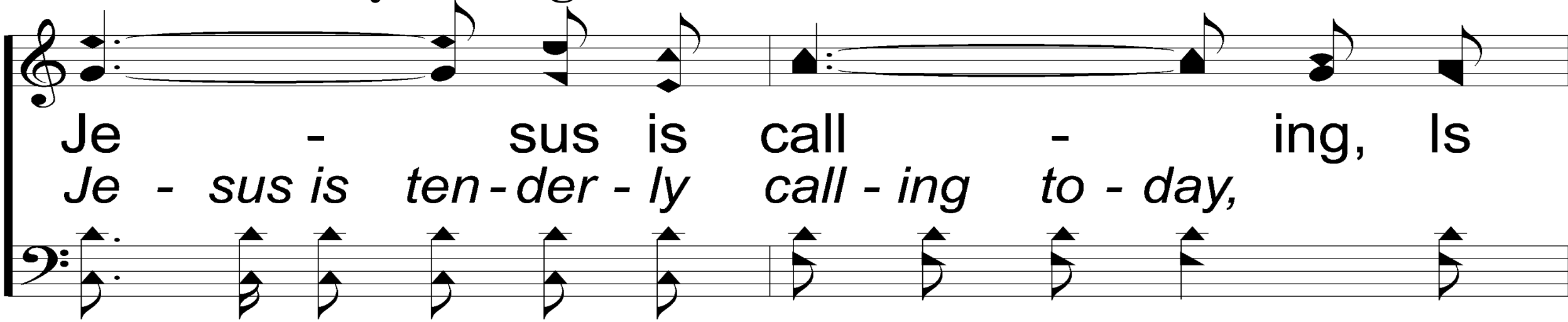
Call - ing to - day!  
*Call - ing, call - ing to - day, to - day!*



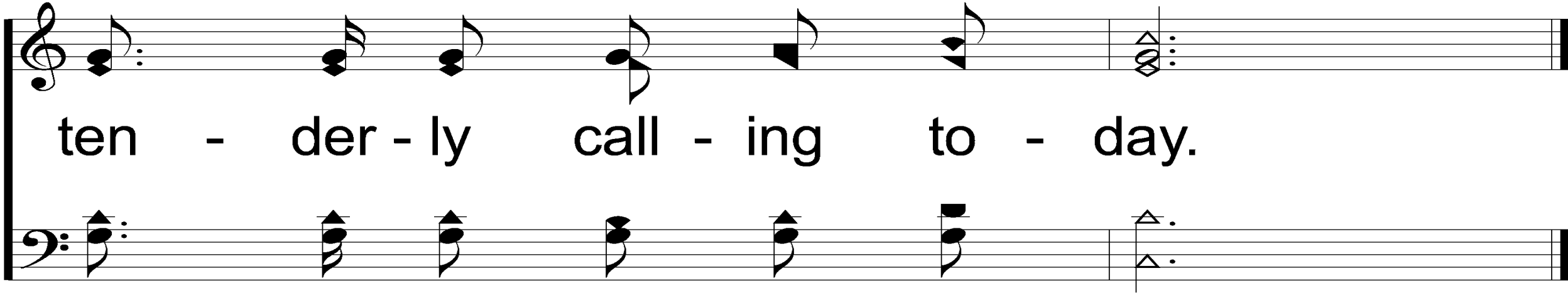
Call - ing to - day!  
*Call - ing, call - ing to - day, to - day!*

# Jesus Is Tenderly Calling

947



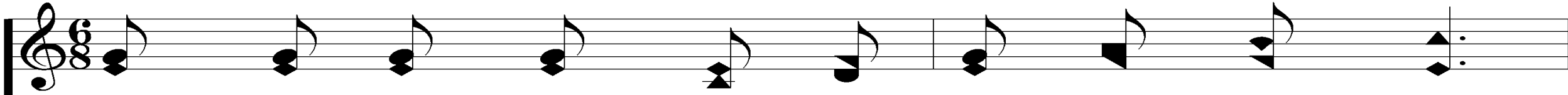
Je - sus is call - ing, Is  
*Je - sus is ten - der - ly call - ing to - day,*



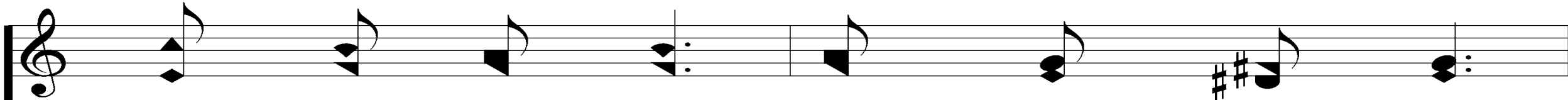
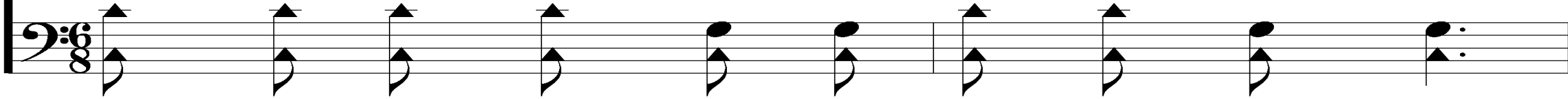
ten - der - ly call - ing to - day.

# Jesus Is Tenderly Calling

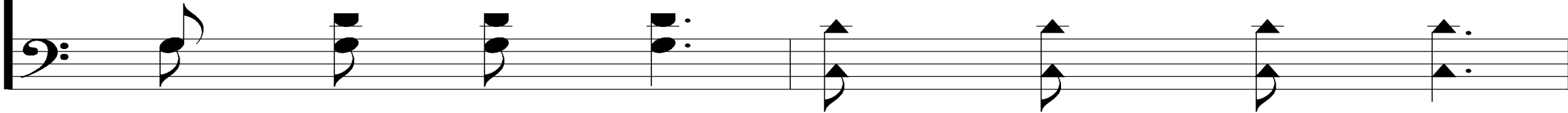
947



4. Je - sus is plead - ing, O list to His voice:

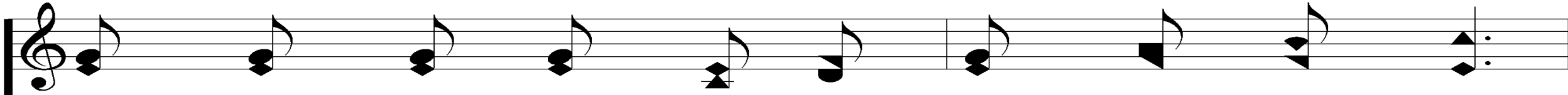


Hear Him to - day, hear Him to - day;

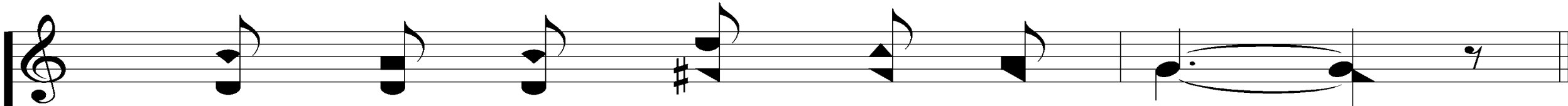


# Jesus Is Tenderly Calling

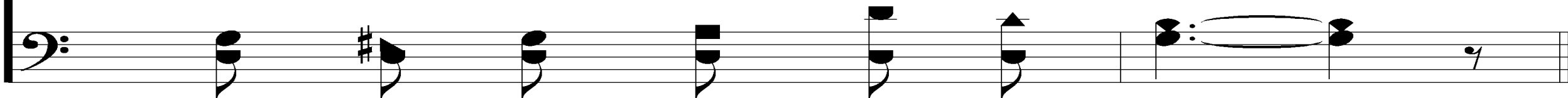
947



They who be - lieve in His name shall re - joice;



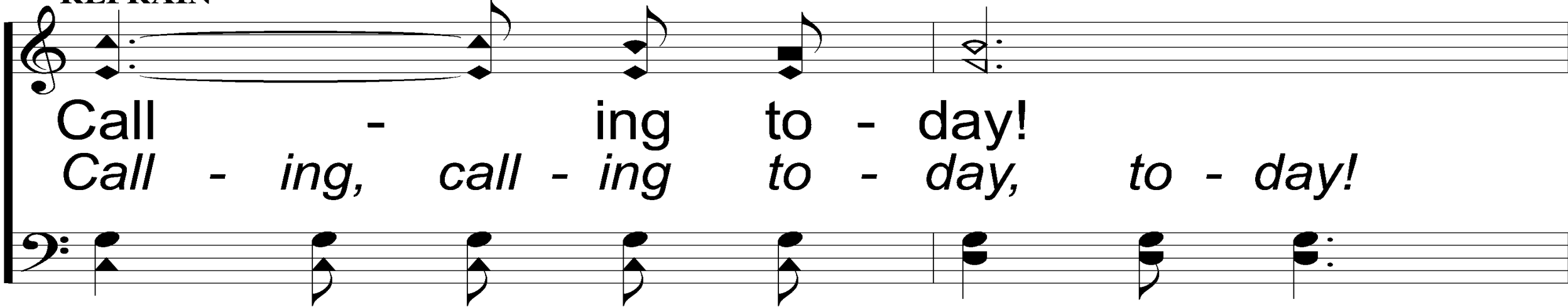
Quick - ly a - rise and a - way:



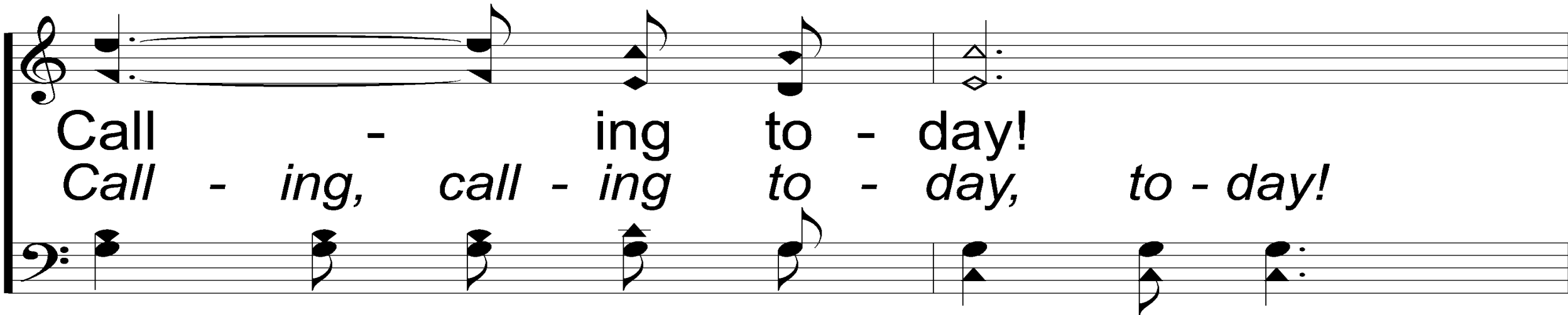
# Jesus Is Tenderly Calling

947

## REFRAIN



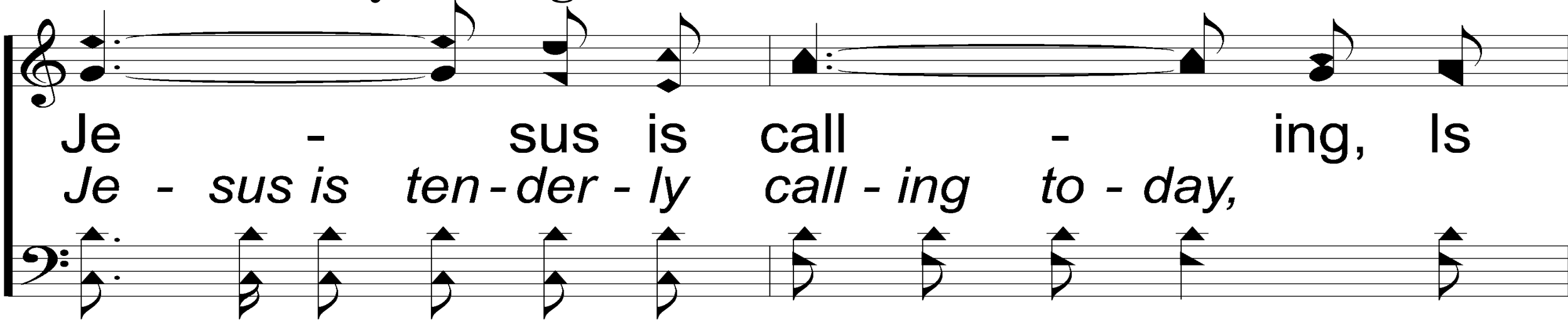
Call - ing to - day!  
*Call - ing, call - ing to - day, to - day!*



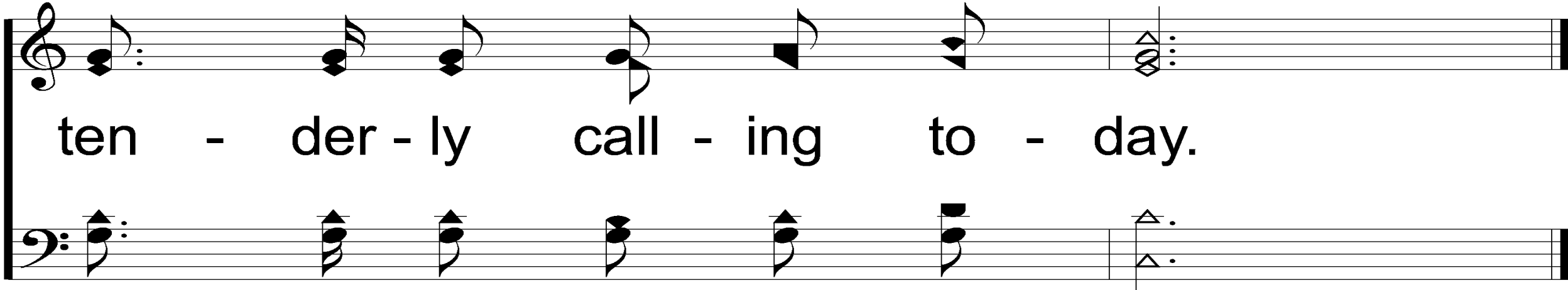
Call - ing to - day!  
*Call - ing, call - ing to - day, to - day!*

# Jesus Is Tenderly Calling

947



Je - sus is call - ing, Is  
*Je - sus is ten - der - ly call - ing to - day,*



ten - der - ly call - ing to - day.



# OUR CONTRIBUTION

**LUKE 9:23-24**

**THEN HE SAID TO THEM ALL, “IF ANYONE DESIRES TO COME AFTER ME, LET HIM DENY HIMSELF, AND TAKE UP HIS CROSS DAILY, AND FOLLOW ME. FOR WHOEVER DESIRES TO SAVE HIS LIFE WILL LOSE IT, BUT WHOEVER LOSES HIS LIFE FOR MY SAKE WILL SAVE IT.”**



**SONG:**

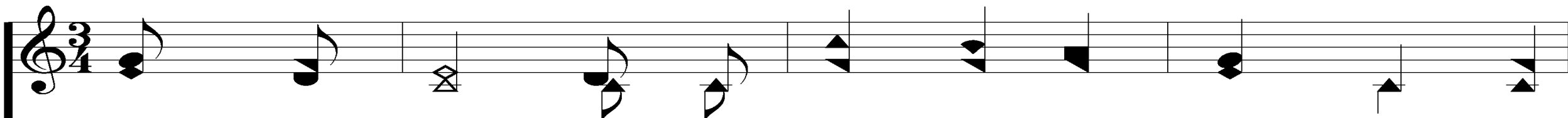
***A HILL CALLED MOUNT CALVARY***

**#373**

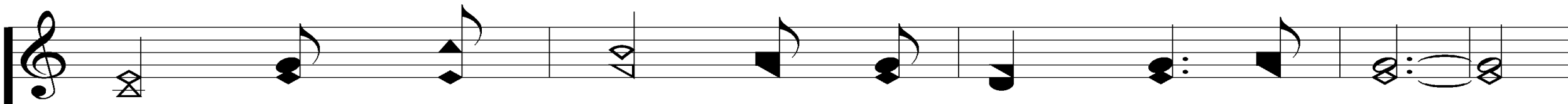
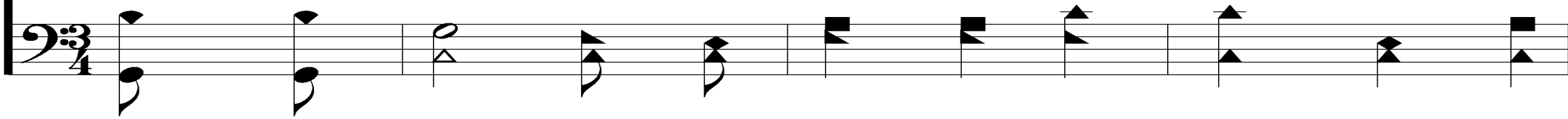


# A Hill Called Mount Calvary

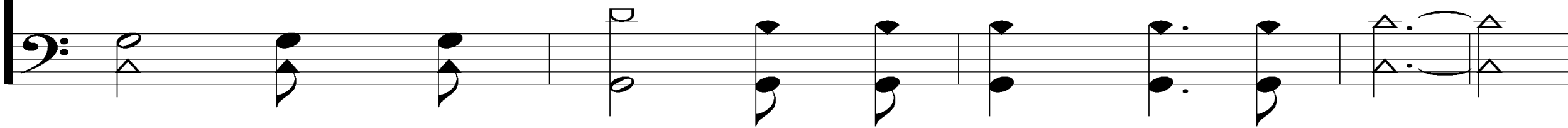
373



1. There are things as we trav - el this earth's shift - ing



sands, That tran - scend all the rea - son of man;



Lk. 23:33

Words: Dale Oldham & Gloria Gaither, 1942-

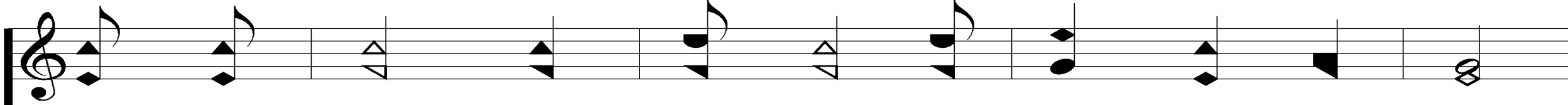
Music: William J. Gaither, 1936-

© 1968, William J. Gaither, Inc. All rights controlled by Gaither Copyright Management. Used by permission.

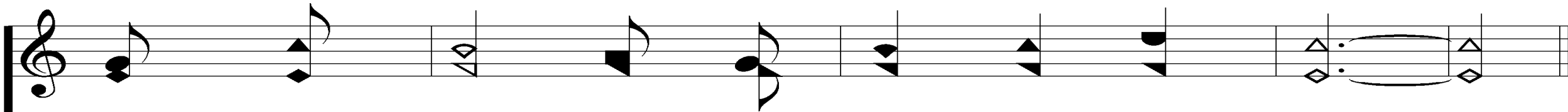
Presentation © 2006 by Taylor Publications

# A Hill Called Mount Calvary

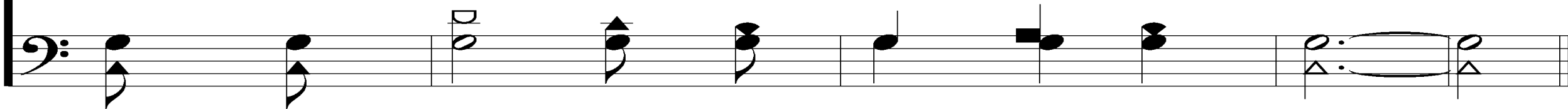
373



But the things that mat - ter the most in this world,



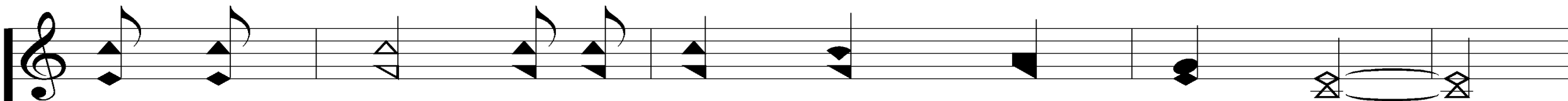
They can nev - er be held in our hand.



# A Hill Called Mount Calvary

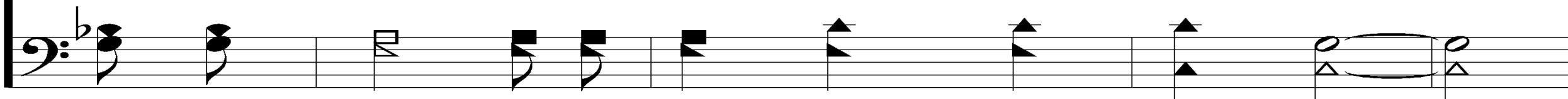
373

## REFRAIN

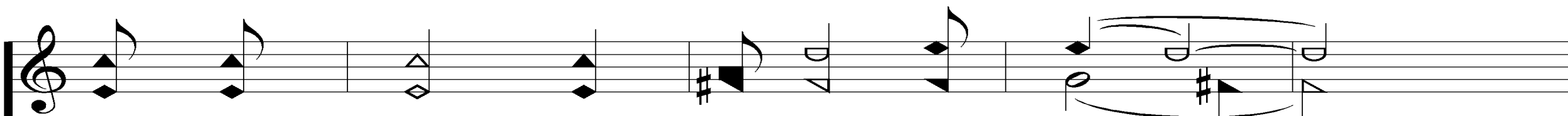


The first staff of music is in treble clef. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and quarter notes, with a final measure containing a half note and a whole note.

I be - lieve in a hill called Mount Cal - v'ry

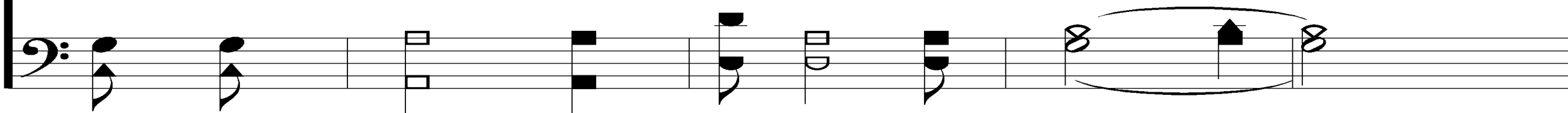


The first staff of music is in bass clef. It begins with a bass clef and a key signature of one flat (B-flat). The accompaniment consists of chords and single notes, with a final measure containing a half note and a whole note.



The second staff of music is in treble clef. It begins with a treble clef and a key signature of one flat (B-flat). The melody continues with eighth and quarter notes, including a sharp sign (F#) and a final measure with a half note and a whole note.

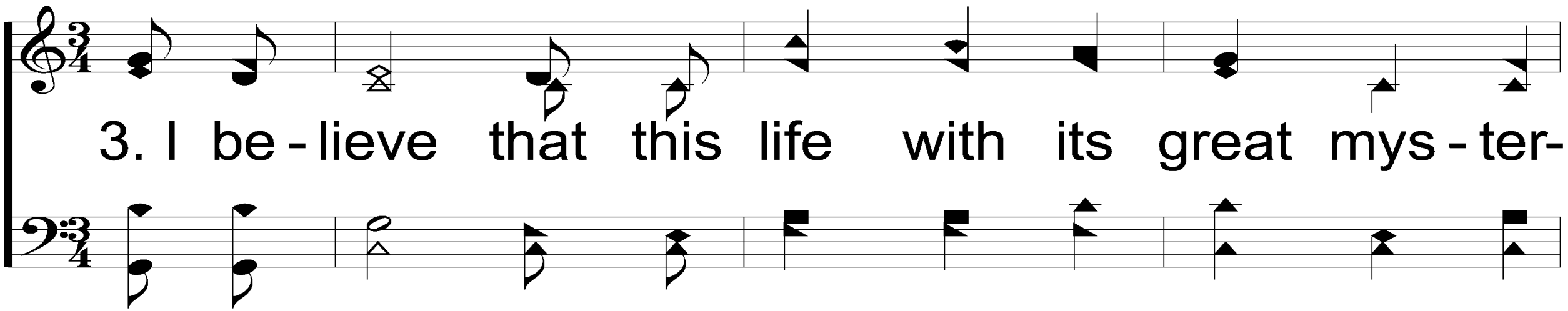
I'll be - lieve what - ev - er the cost;



The second staff of music is in bass clef. It begins with a bass clef and a key signature of one flat (B-flat). The accompaniment continues with chords and single notes, including a sharp sign (F#) and a final measure with a half note and a whole note.



# A Hill Called Mount Calvary



3. I be - lieve that this life with its great mys - ter -



ies, Sure - ly some day will come to an end;

# A Hill Called Mount Calvary

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But faith will con-quer the dark-ness and death

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains ten measures of music, including quarter, eighth, and sixteenth notes, as well as rests. The lower staff is in bass clef with the same key signature and contains ten measures of accompaniment, primarily using quarter and eighth notes.

And will lead me at last to my Friend.

The second system of music also consists of two staves. The upper staff continues the melody from the first system, ending with a long note held over two measures. The lower staff provides the accompaniment, also ending with a long note held over two measures.



# A Hill Called Mount Calvary

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## REFRAIN

The first staff of the refrain is written in treble clef. It begins with a G4 quarter note and an A4 quarter note beamed together. The second measure contains a B4 quarter note, a G4 quarter note, and an F4 quarter note. The third measure has an E4 quarter note, a D4 quarter note, and a C4 quarter note. The fourth measure features a B3 quarter note, an A3 quarter note, and a G3 quarter note. The fifth measure consists of a G3 quarter note, an F3 quarter note, and an E3 quarter note. The sixth measure has a D3 quarter note, a C3 quarter note, and a B2 quarter note. The seventh measure contains an A2 quarter note, a G2 quarter note, and a whole note F2. The eighth measure has a whole note E2, with a fermata over it.

I be - lieve in a hill called Mount Cal - v'ry

The first staff of the refrain is written in bass clef. It begins with a G2 quarter note and an A2 quarter note beamed together. The second measure contains a B2 quarter note, a G2 quarter note, and an F2 quarter note. The third measure has an E2 quarter note, a D2 quarter note, and a C2 quarter note. The fourth measure features a B1 quarter note, an A1 quarter note, and a G1 quarter note. The fifth measure consists of a G1 quarter note, an F1 quarter note, and an E1 quarter note. The sixth measure has a D1 quarter note, a C1 quarter note, and a B0 quarter note. The seventh measure contains an A0 quarter note, a G0 quarter note, and a whole note F0. The eighth measure has a whole note E0, with a fermata over it.

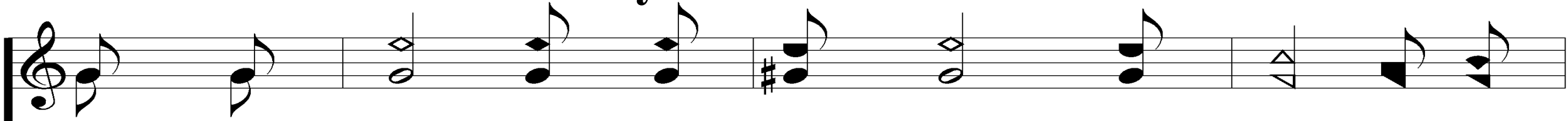
The second staff of the refrain is written in treble clef. It begins with a G4 quarter note and an A4 quarter note beamed together. The second measure contains a B4 quarter note, a G4 quarter note, and an F4 quarter note. The third measure has an E4 quarter note, a D4 quarter note, and a C4 quarter note. The fourth measure features a B4 quarter note, an A4 quarter note, and a G4 quarter note. The fifth measure consists of a G4 quarter note, an F4 quarter note, and an E4 quarter note. The sixth measure has a D4 quarter note, a C4 quarter note, and a B3 quarter note. The seventh measure contains an A3 quarter note, a G3 quarter note, and a whole note F3. The eighth measure has a whole note E3, with a fermata over it.

I'll be - lieve what - ev - er the cost;

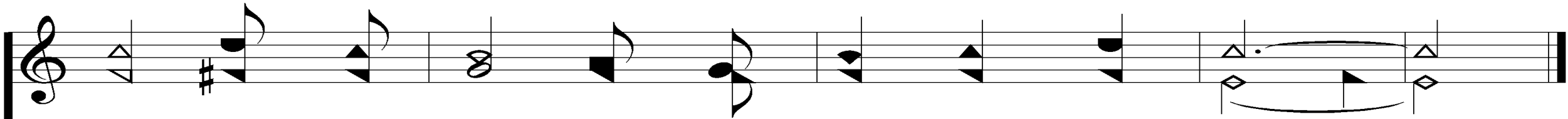
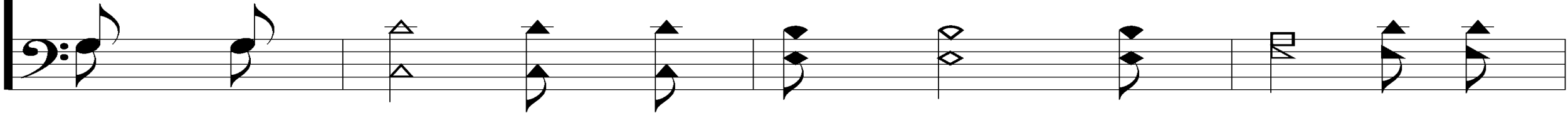
The second staff of the refrain is written in bass clef. It begins with a G2 quarter note and an A2 quarter note beamed together. The second measure contains a B2 quarter note, a G2 quarter note, and an F2 quarter note. The third measure has an E2 quarter note, a D2 quarter note, and a C2 quarter note. The fourth measure features a B1 quarter note, an A1 quarter note, and a G1 quarter note. The fifth measure consists of a G1 quarter note, an F1 quarter note, and an E1 quarter note. The sixth measure has a D1 quarter note, a C1 quarter note, and a B0 quarter note. The seventh measure contains an A0 quarter note, a G0 quarter note, and a whole note F0. The eighth measure has a whole note E0, with a fermata over it.

# A Hill Called Mount Calvary

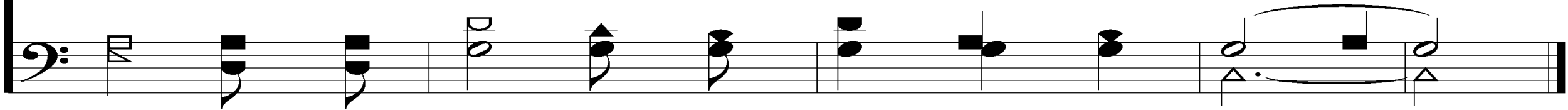
373



And when time has sur-ren-dered and earth is no



more, I'll still cling to that old rug-ged cross.



# ***THE LORD'S SUPPER***

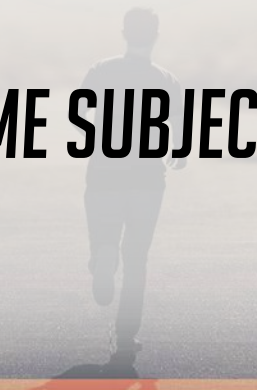
***ACTS 20:7***



# THE UNLEAVENED BREAD

## HEBREWS 2:14-15


**“INASMUCH THEN AS THE CHILDREN HAVE PARTAKEN OF FLESH AND BLOOD, HE HIMSELF LIKEWISE SHARED IN THE SAME, THAT THROUGH DEATH HE MIGHT DESTROY HIM WHO HAD THE POWER OF DEATH, THAT IS, THE DEVIL, AND RELEASE THOSE WHO THROUGH FEAR OF DEATH WERE ALL THEIR LIFETIME SUBJECT TO BONDAGE.”**



# THE FRUIT OF THE VINE

## HEBREWS 12:1-2

**“THEREFORE WE ALSO, SINCE WE ARE SURROUNDED BY SO GREAT A CLOUD OF WITNESSES, LET US LAY ASIDE EVERY WEIGHT, AND THE SIN WHICH SO EASILY ENSNARES US, AND LET US RUN WITH ENDURANCE THE RACE THAT IS SET BEFORE US, LOOKING UNTO JESUS, THE AUTHOR AND FINISHER OF OUR FAITH, WHO FOR THE JOY THAT WAS SET BEFORE HIM ENDURED THE CROSS, DESPISING THE SHAME, AND HAS SAT DOWN AT THE RIGHT HAND OF THE THRONE OF GOD.”**



# ***CLOSING PRAYER***



**SONG:**

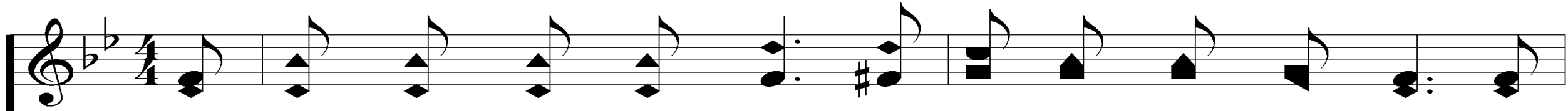
***JUST A LITTLE TALK WITH JESUS***

**#959**

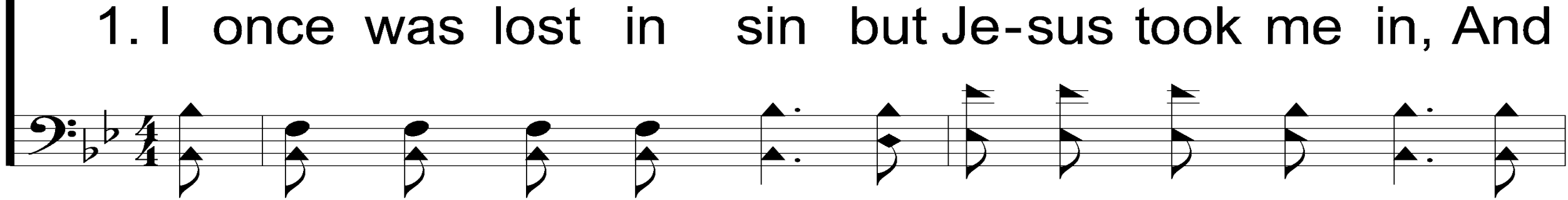


# Just A Little Talk With Jesus

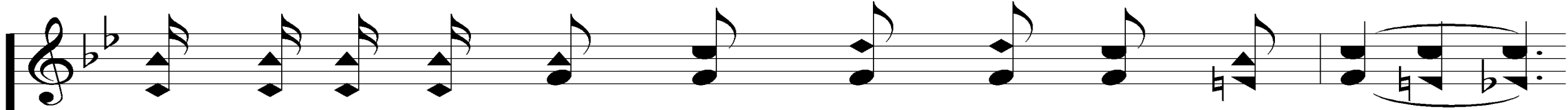
959



1. I once was lost in sin but Je-sus took me in, And



then a lit - tle light from heav - en filled my soul;



then a lit - tle light from heav - en filled my soul;



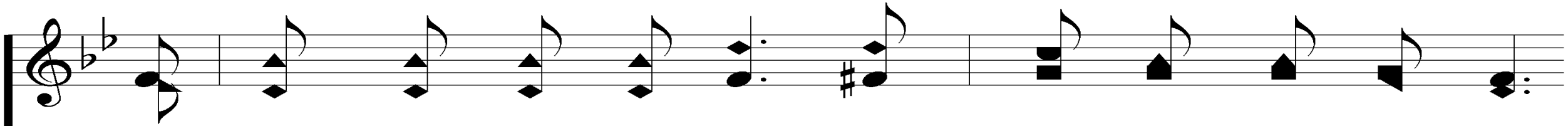
then a lit - tle light from heav - en filled my soul;

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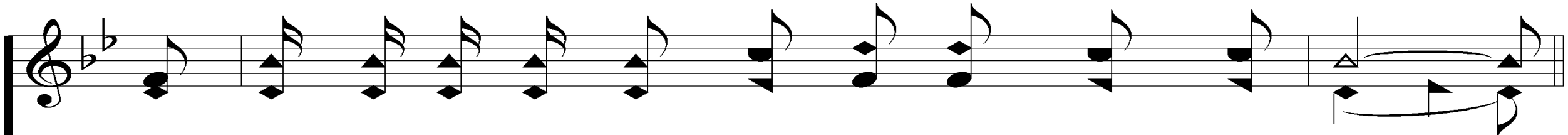
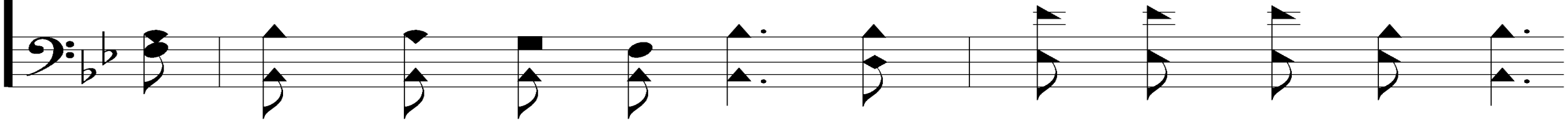


# Just A Little Talk With Jesus

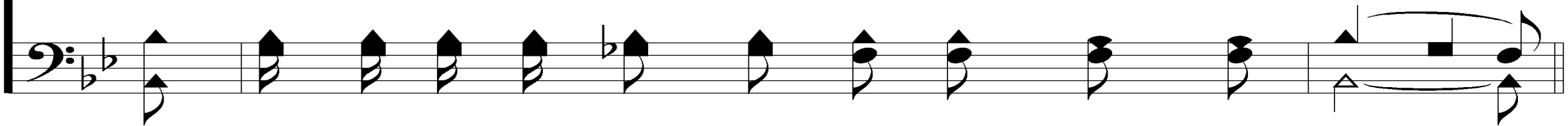
959



It bathed my heart in love and wrote my name a-bove,



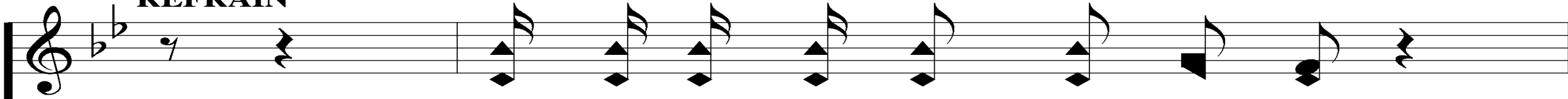
And just a lit-tle talk with Je-sus made me whole.



# Just A Little Talk With Jesus

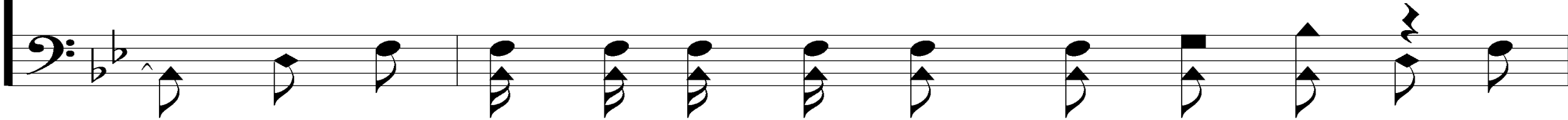
959

## REFRAIN



Musical notation for the first staff of the refrain, treble clef, key signature of two flats, 7/4 time signature.

*Now let us* Have a lit - tle talk with Je - sus, *let us*

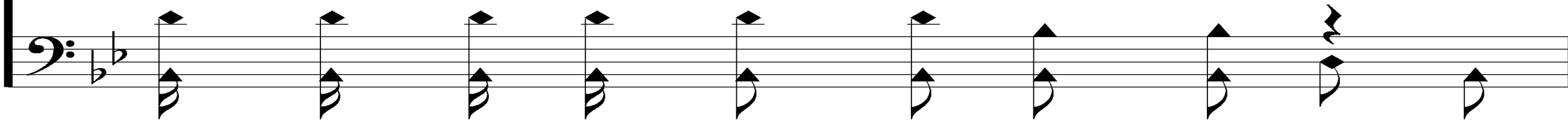


Musical notation for the second staff of the refrain, bass clef, key signature of two flats.



Musical notation for the third staff of the refrain, treble clef, key signature of two flats.

tell Him all a - bout our trou - bles, *He will*



Musical notation for the fourth staff of the refrain, bass clef, key signature of two flats.

# Just A Little Talk With Jesus

959



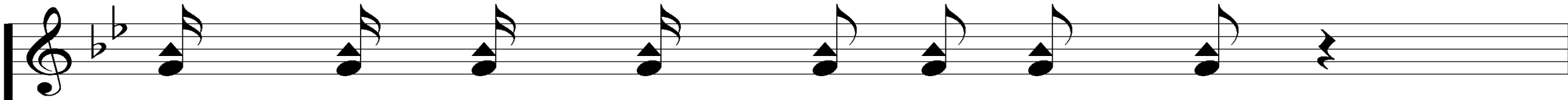
Hear our faint-est cry *and He will* an-swer by and by;



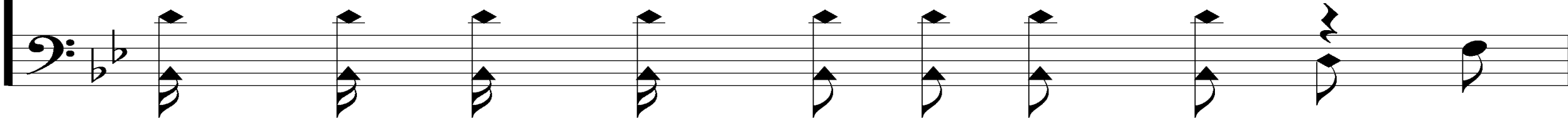
*Now when you* Feel a lit-tle pray'r-ful yearn-ing, *as your*

# Just A Little Talk With Jesus

959



heart un - to heav - en is turn - ing, *You will*

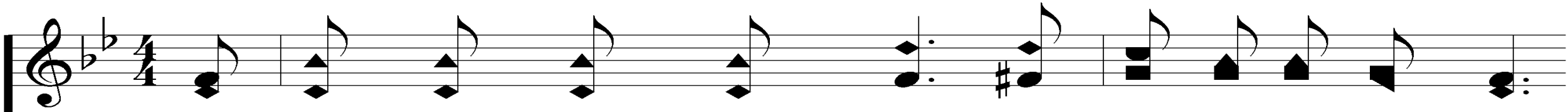


Find a lit - tle talk with Je - sus makes it right. *it makes it right.*

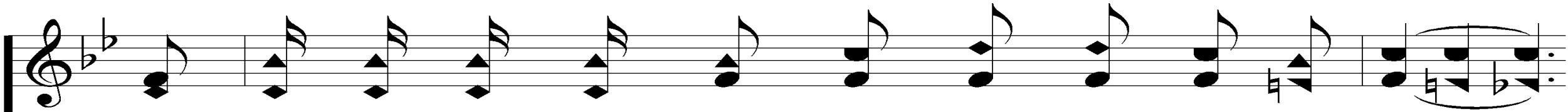
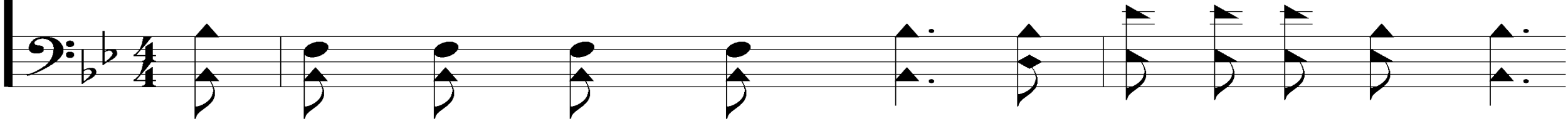


# Just A Little Talk With Jesus

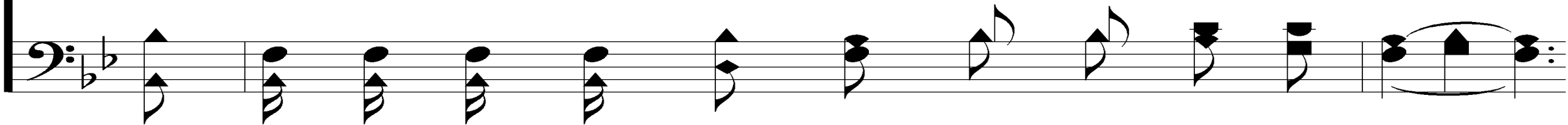
959



2. Some-times my path seems drear, with-out a ray of cheer,

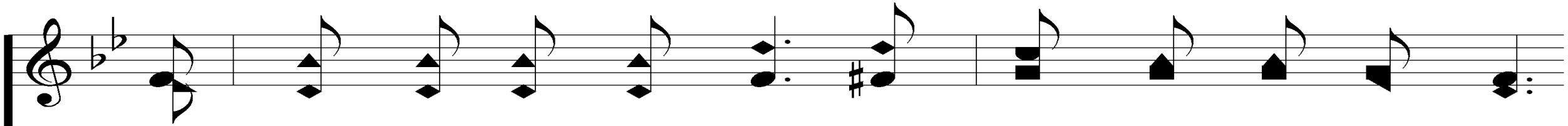


And then a cloud of doubt may hide the light of day;

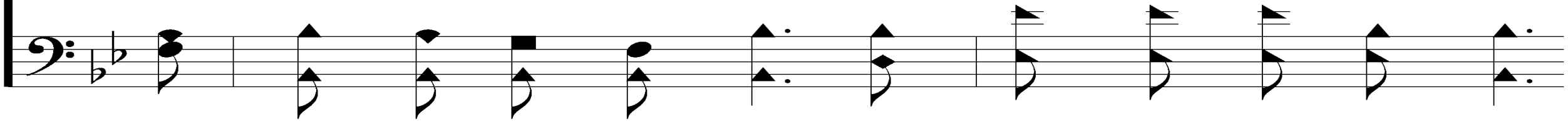


# Just A Little Talk With Jesus

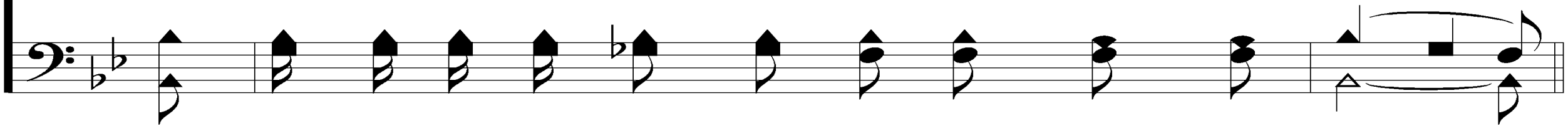
959



The mists of sin may rise and hide the star-ry skies,



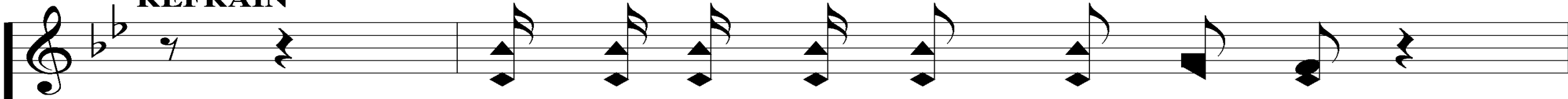
But just a lit-tle talk with Je-sus clears the way.



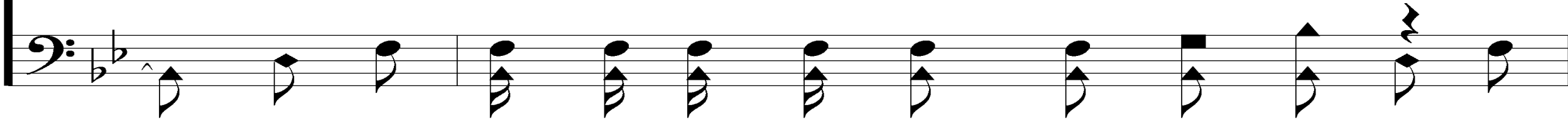
# Just A Little Talk With Jesus

959

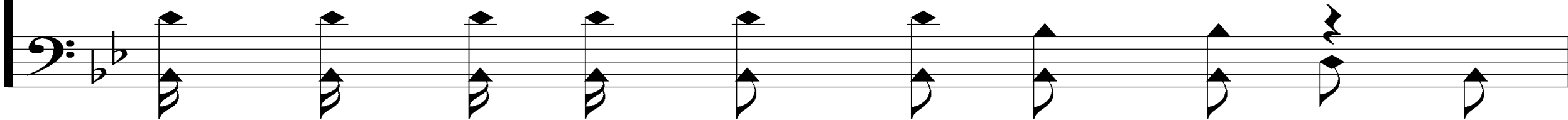
## REFRAIN



*Now let us* Have a lit - tle talk with Je - sus, *let us*



tell Him all a - bout our trou - bles, *He will*



# Just A Little Talk With Jesus

959



Hear our faint-est cry *and He will* an-swer by and by;

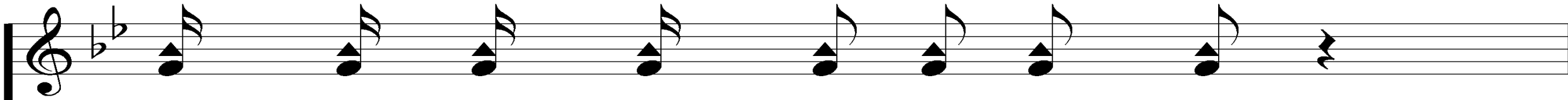


*Now when you* Feel a lit-tle pray'r-ful yearn-ing, *as your*

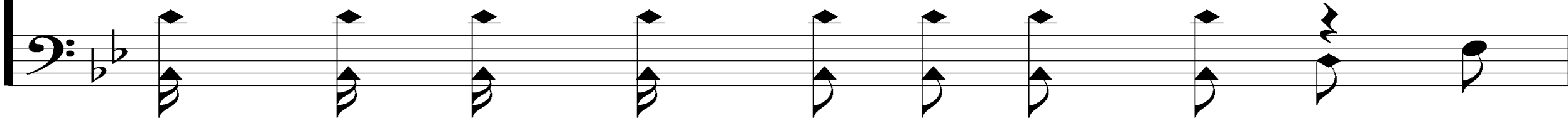


# Just A Little Talk With Jesus

959



heart un - to heav - en is turn - ing, *You will*

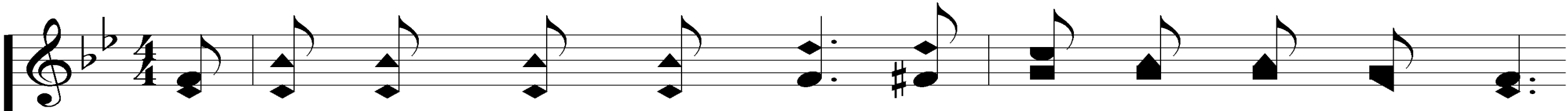


Find a lit - tle talk with Je - sus makes it right. *it makes it right.*

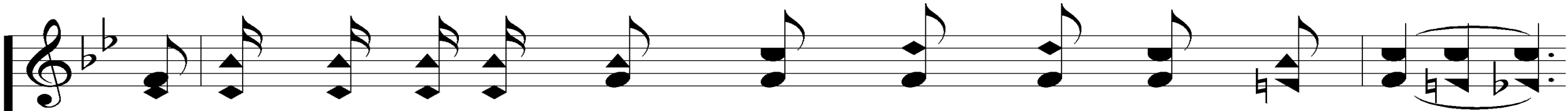
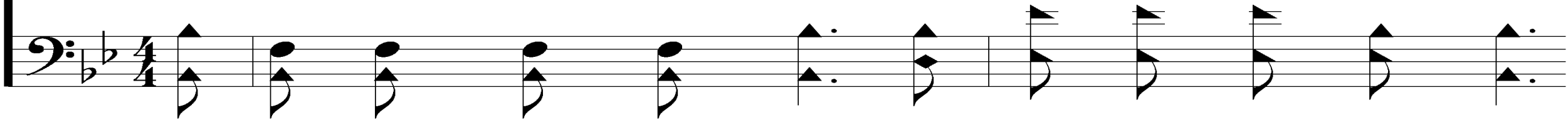


# Just A Little Talk With Jesus

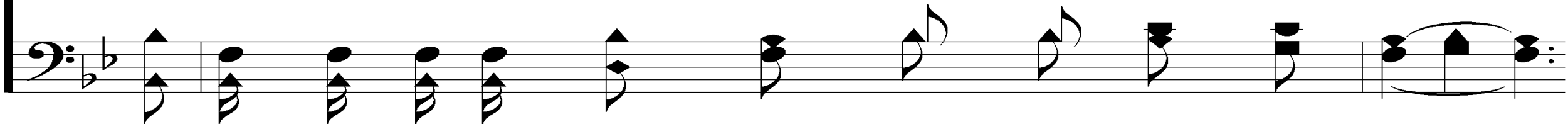
959



3. I may have doubts and fears, my eyes be filled with tears,

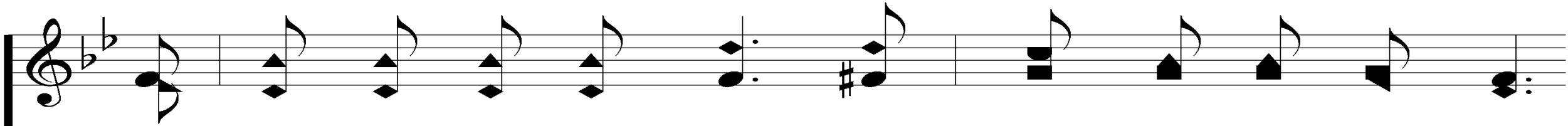


But Je - sus is a Friend who watch - es day and night;



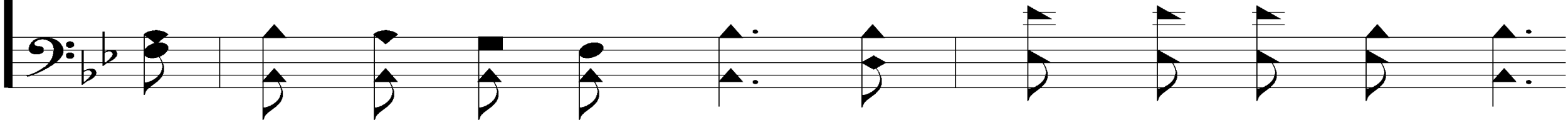
# Just A Little Talk With Jesus

959

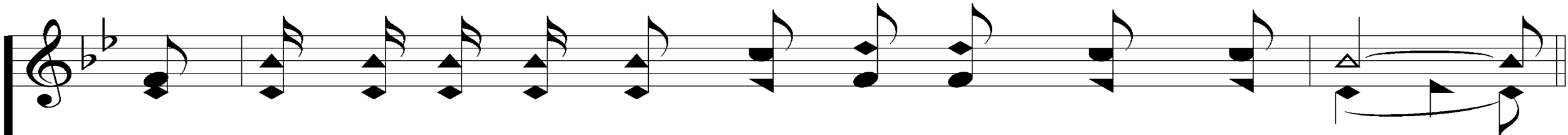


The first staff of music is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains the melody for the first line of the song, starting with a quarter note G4, followed by quarter notes A4, B4, C5, and D5, then a dotted quarter note E5, a quarter note F5 with a sharp sign, and a quarter note G5. The line ends with a double bar line and repeat dots.

I go to Him in prayer, He knows my ev - 'ry care,

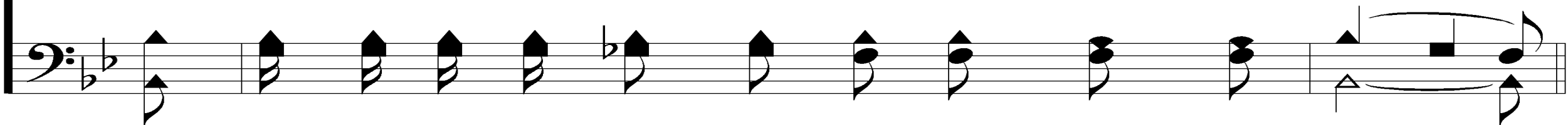


The second staff of music is written in bass clef with a key signature of two flats and a common time signature. It contains the bass line for the first line of the song, starting with a quarter note G2, followed by quarter notes A2, B2, C3, and D3, then a dotted quarter note E3, a quarter note F3, and a quarter note G3. The line ends with a double bar line and repeat dots.



The third staff of music is written in treble clef with a key signature of two flats and a common time signature. It contains the melody for the second line of the song, starting with a quarter note G4, followed by quarter notes A4, B4, C5, and D5, then a dotted quarter note E5, a quarter note F5, and a quarter note G5. The line ends with a double bar line and repeat dots.

And just a lit - tle talk with Je - sus makes it right.

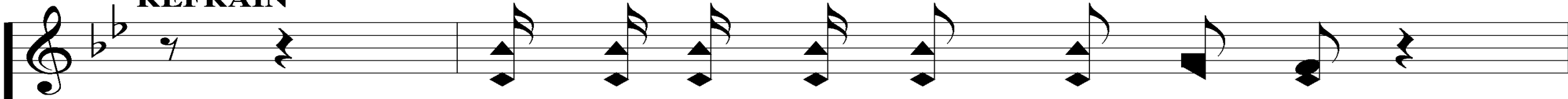


The fourth staff of music is written in bass clef with a key signature of two flats and a common time signature. It contains the bass line for the second line of the song, starting with a quarter note G2, followed by quarter notes A2, B2, C3, and D3, then a dotted quarter note E3, a quarter note F3, and a quarter note G3. The line ends with a double bar line and repeat dots.

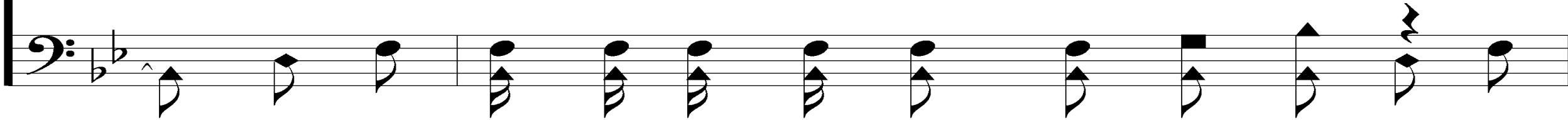
# Just A Little Talk With Jesus

959

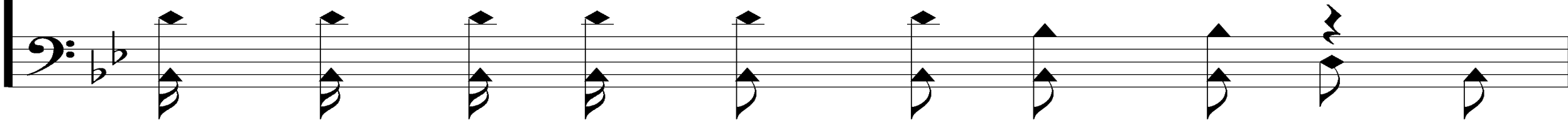
## REFRAIN



*Now let us* Have a lit - tle talk with Je - sus, *let us*



tell Him all a - bout our trou - bles, *He will*



# Just A Little Talk With Jesus

959



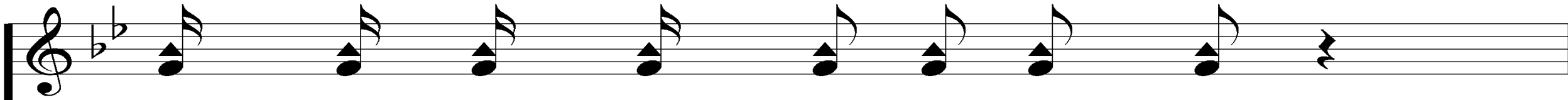
Hear our faint-est cry *and He will* an-swer by and by;



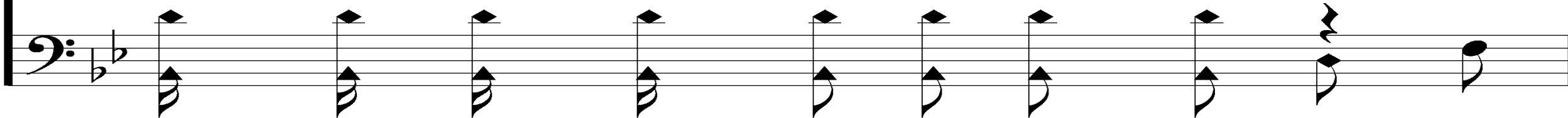
*Now when you* Feel a lit-tle pray'r-ful yearn-ing, *as your*

# Just A Little Talk With Jesus

959



heart un - to heav - en is turn - ing, *You will*



Find a lit - tle talk with Je - sus makes it right. *it makes it right.*





**TODAY**

**SINGING @ CARE CENTER @ 1 PM**

**EVENING WORSHIP @ 6 PM**

**WEDNESDAY**

**SINGING @ CARE CENTER @ 6 PM**

**WORSHIP & CLASSES**

**@ 6:30 PM**