

Hosanna

167

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

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

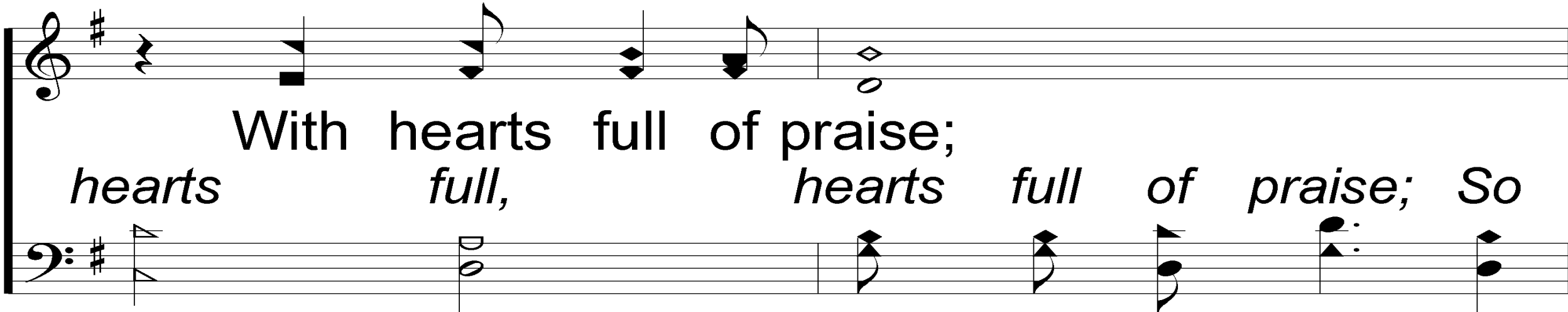
Hosanna

167

Refrain



Lord, we lift up Your name,
Lord, we lift up Your name, With



With hearts full of praise;
hearts full, hearts full of praise; So

Hosanna

167

Be ex - alt - ed, O Lord, my God,
be ex - alt - ed, O

Ho - san - na in the high - est.

Hosanna

167

2. Glo - ry, glo - ry, Glo-ry to the King of kings;

The first system of music features a treble and bass staff in 4/4 time with a key signature of one sharp (F#). The treble staff contains a vocal melody with lyrics: "2. Glo - ry, glo - ry, Glo-ry to the King of kings;". The bass staff provides a harmonic accompaniment with lyrics: "Glo - ry, glo - ry, Glo-ry to the King of kings;".

Glo - ry, glo - ry, Glo-ry to the King of kings.

The second system of music continues the melody and accompaniment from the first system. The treble staff contains the vocal melody with lyrics: "Glo - ry, glo - ry, Glo-ry to the King of kings.". The bass staff provides the harmonic accompaniment with lyrics: "Glo - ry, glo - ry, Glo-ry to the King of kings;".

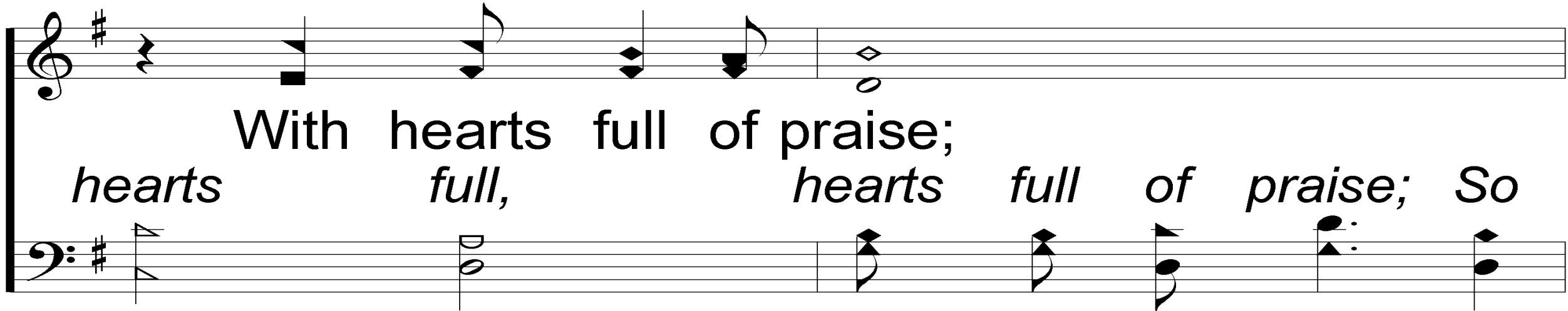
Hosanna

167

Refrain



Lord, we lift up Your name,
Lord, we lift up Your name, With



With hearts full of praise;
hearts full, hearts full of praise; So

Hosanna

167

Be ex - alt - ed, O Lord, my God,
be ex - alt - ed, O

The first system of music features a treble and bass staff in G major. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a double bar line. The second measure contains a half note G4 and a quarter note A4 with a sharp sign (#). The system concludes with a quarter note B4 and a double bar line. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The accompaniment consists of quarter notes: G3, F#3, E3, D3, C3, B2, A2, followed by a double bar line. The second measure contains a half note G2 and a quarter note A2. The system concludes with a quarter note B2 and a double bar line.

Ho - san - na in the high - est.

The second system of music continues the melody and accompaniment. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, followed by a half note G4 with a fermata. The system concludes with a quarter note G4 and a double bar line. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The accompaniment consists of quarter notes: G3, F#3, E3, D3, C3, B2, A2, followed by a half note G2 with a fermata. The system concludes with a quarter note G2 and a double bar line.

A person is running away from the camera on a paved path that leads towards a bright, glowing light at the end of the road. The scene is bathed in a warm, golden light, suggesting a sunrise or sunset. 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:

REDEEMED

#458



Redeemed

458

1. Sweet is the song I'm sing - ing to -
Sweet is the song

day;
I'm sing-ing to-day; I'm re-deemed!
I'm re-deemed!

Rom. 8:3; Is. 51:11
Words: James Rowe
Music: Stancel A. Ganus

I'm re-deemed! Trou - ble and sor-row
I'm re - deemed! Trou - ble and sor-row

have van-ished a - way;
have van - ished a - way;

Redeemed

458

The image shows a musical score for the hymn 'Redeemed'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The melody is written in a simple, hymn-like style with dotted rhythms and some slurs. The lyrics are placed between the two staves, with the first line of lyrics starting under the second measure of the treble staff. The lyrics are: 'I have been re-deemed. (re-deemed!)' on the top line, and 'I have been re-deemed.' on the bottom line.

I have been re-deemed. (*re-deemed!*)
I have been re-deemed.

Redeemed

458

REFRAIN

I'm re-deemed by love di-vine, Glo-ry,
I'm re-deemed by love di-vine,

glo-ry, Christ is mine, Christ is mine,
Christ is mine, Christ is mine,

All to Him I now re - sign,
All to Him I now re-sign,

I have been I have been re - deemed!
re - deemed! (*re-deemed!*)

2. Great is my joy *Great is my joy* as on - ward I

The first system of music features a treble staff with a 12/8 time signature and a key signature of two flats. The melody consists of quarter notes and half notes, with a long phrase of six notes tied across the first two measures. The bass staff provides accompaniment with quarter notes and rests.

go; *as on-ward I go;* I'm re - deemed! *I'm re - deemed!*

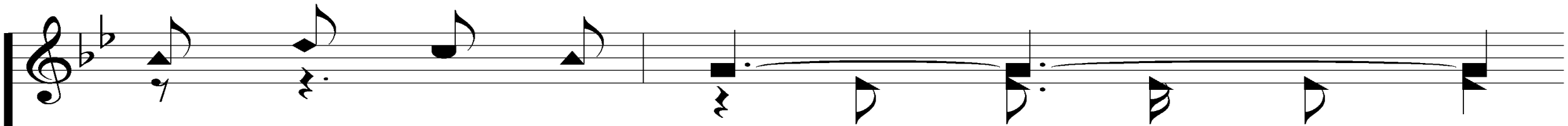
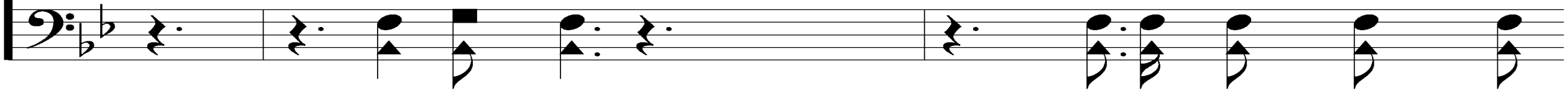
The second system continues the melody in the treble staff, featuring a phrase of six notes tied across the first two measures. The bass staff continues with accompaniment, including some chords and rests.



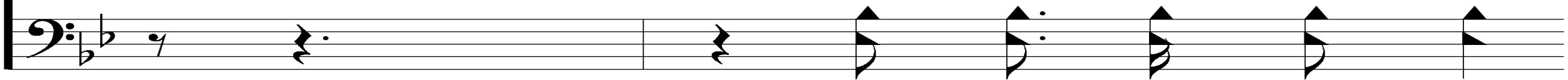
I'm re-deemed! All the way home-ward

I'm re-deemed!

All the way home-ward



my prais-es shall flow; *my prais-es shall flow;*



Redeemed

458

The image shows a musical score for the hymn 'Redeemed'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat) and the time signature is 7/8. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are written between the two staves. The lyrics are: 'I have been re-deemed. (re-deemed!) re-deemed. re-deemed.' The first two staves of the score are shown, with the lyrics starting in the second measure.

I have been I have been re-deemed. (*re-deemed!*)
re-deemed. *re-deemed.*

Redeemed

458

REFRAIN

I'm re-deemed by love di-vine, Glo-ry,
I'm re-deemed by love di-vine,

glo-ry, Christ is mine, Christ is mine,
Christ is mine, Christ is mine,

All to Him I now re - sign,
All to Him I now re-sign,

I have been I have been re - deemed!
re - deemed! (*re-deemed!*)

3. Pre-cious in-deed my Sav-ior to
Pre-cious in-deed

me; I'm re - deemed!
my Sav-ior to me; I'm re - deemed!

I'm re - deemed! Hap - py in glory
I'm re - deemed! Hap - py in glo - ry

some - day I shall be;
some - day I shall be;

Redeemed

458

The image shows a musical score for the hymn 'Redeemed'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat) and the time signature is 7/8. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are: 'I have been re-deemed. (re-deemed!) re-deemed. re-deemed.' The first line of the lyrics is aligned with the treble staff, and the second line is aligned with the bass staff. The music features a mix of eighth and quarter notes, with some notes beamed together and others held as half notes. There are also some rests and accidentals (flats) present.

I have been I have been re-deemed. (*re-deemed!*)
re-deemed. *re-deemed.*

Redeemed

458

REFRAIN

I'm re-deemed by love di-vine, Glo-ry,
I'm re - deemed by love di - vine,

glo-ry, Christ is mine, Christ is mine,
Christ is mine, Christ is mine,

All to Him I now re - sign,
All to Him I now re-sign,

I have been I have been re - deemed! *(re-deemed!)*
I have been re - deemed! *(re-deemed!)*

SONG:

MY EYES ARE DRY

#792



My Eyes Are Dry

792



My eyes are dry, My faith is old, My heart is hard,

The first system of music features a treble clef on the top staff and a bass clef on the bottom staff, both in 3/4 time. The treble staff contains a melody with various note values and rests, including a final phrase with a fermata. The bass staff provides a harmonic accompaniment with chords and single notes.



My pray'rs are cold. And I know how I ought to be,

The second system continues the melody and accompaniment. The treble staff shows a melodic line with a fermata over a phrase, and the bass staff continues with a steady accompaniment.

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Psalm 25:5
Words & Music: Keith Green

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My Eyes Are Dry

792

A - live to You and dead to me. What can be

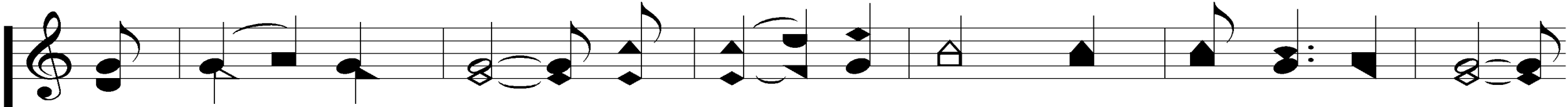
The first system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with notes and rests, including a colon symbol. The bass staff contains a bass line with notes and rests, including a colon symbol. The lyrics are positioned between the two staves.

done to an old heart like mine? Soft - en it up

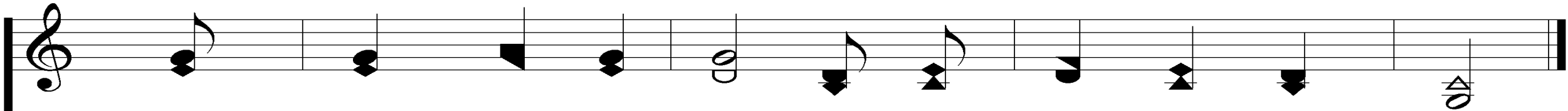
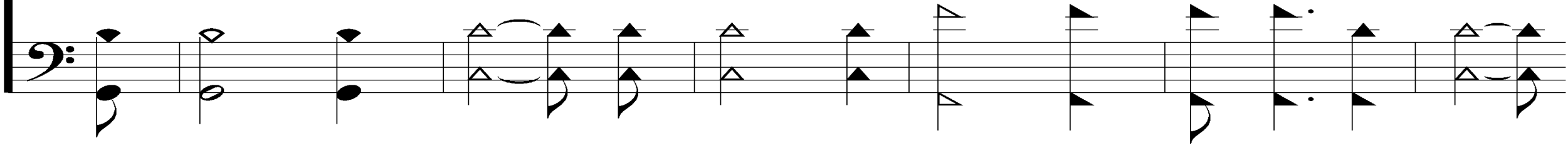
The second system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with notes and rests, including a colon symbol. The bass staff contains a bass line with notes and rests, including a colon symbol. The lyrics are positioned between the two staves.

My Eyes Are Dry

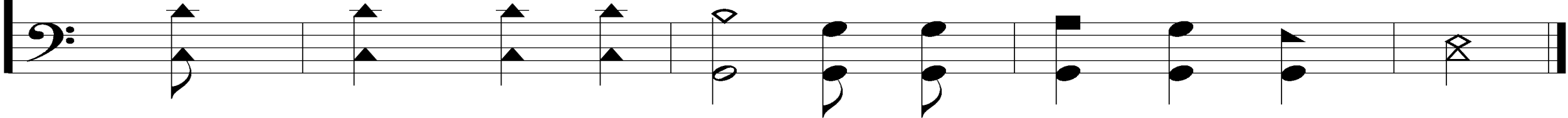
792



with oil and wine. The oil is You, Your spir-it of love.



Please wash me a-new in the wine of Your blood.



My Eyes Are Dry

792



My eyes are dry, My faith is old, My heart is hard,

The first system of music features a treble clef on the top staff and a bass clef on the bottom staff, both in 3/4 time. The treble staff contains a melody with various note values and rests. The bass staff provides a harmonic accompaniment with chords and single notes.



My pray'rs are cold. And I know how I ought to be,

The second system of music continues the melody and accompaniment from the first system. It includes a fermata over a note in the treble staff and a similar fermata over a note in the bass staff.

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Psalm 25:5
Words & Music: Keith Green

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My Eyes Are Dry

792

A - live to You and dead to me. What can be

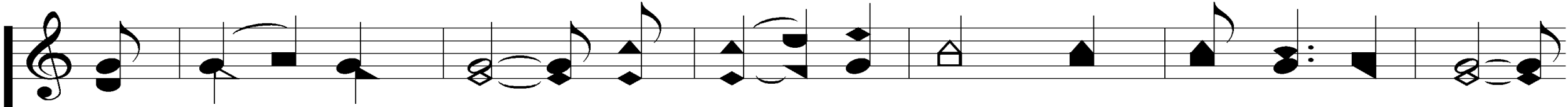
The first system of musical notation consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with notes and rests, including a dotted half note. The bass staff contains a bass line with chords and single notes. The lyrics are positioned between the two staves.

done to an old heart like mine? Soft - en it up

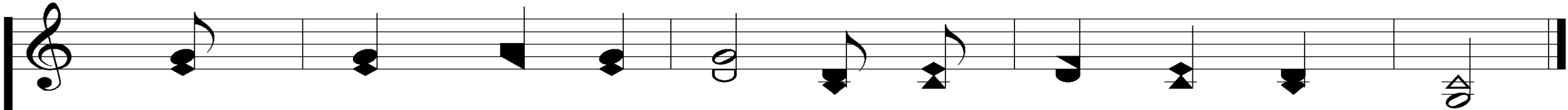
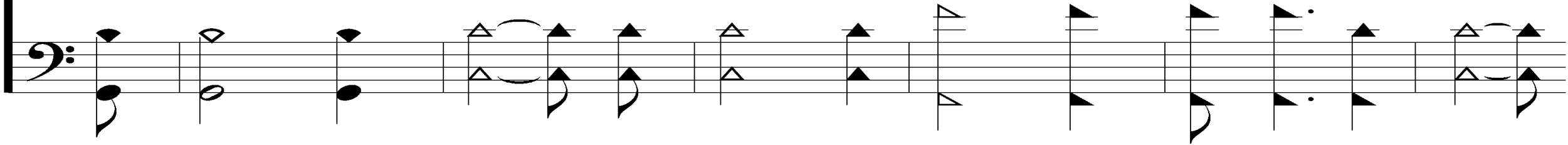
The second system of musical notation continues the melody and bass line from the first system. It features similar notation with treble and bass clefs, notes, rests, and lyrics. The lyrics are positioned between the two staves.

My Eyes Are Dry

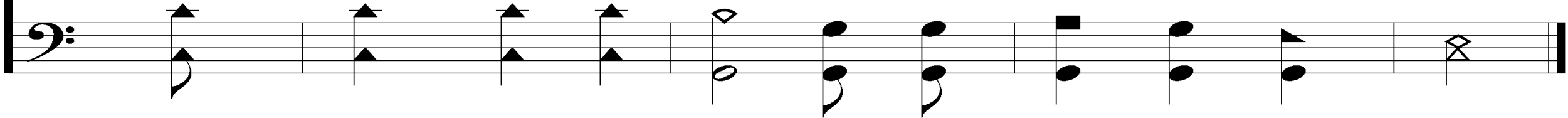
792



with oil and wine. The oil is You, Your spir-it of love.



Please wash me a - new in the wine of Your blood.



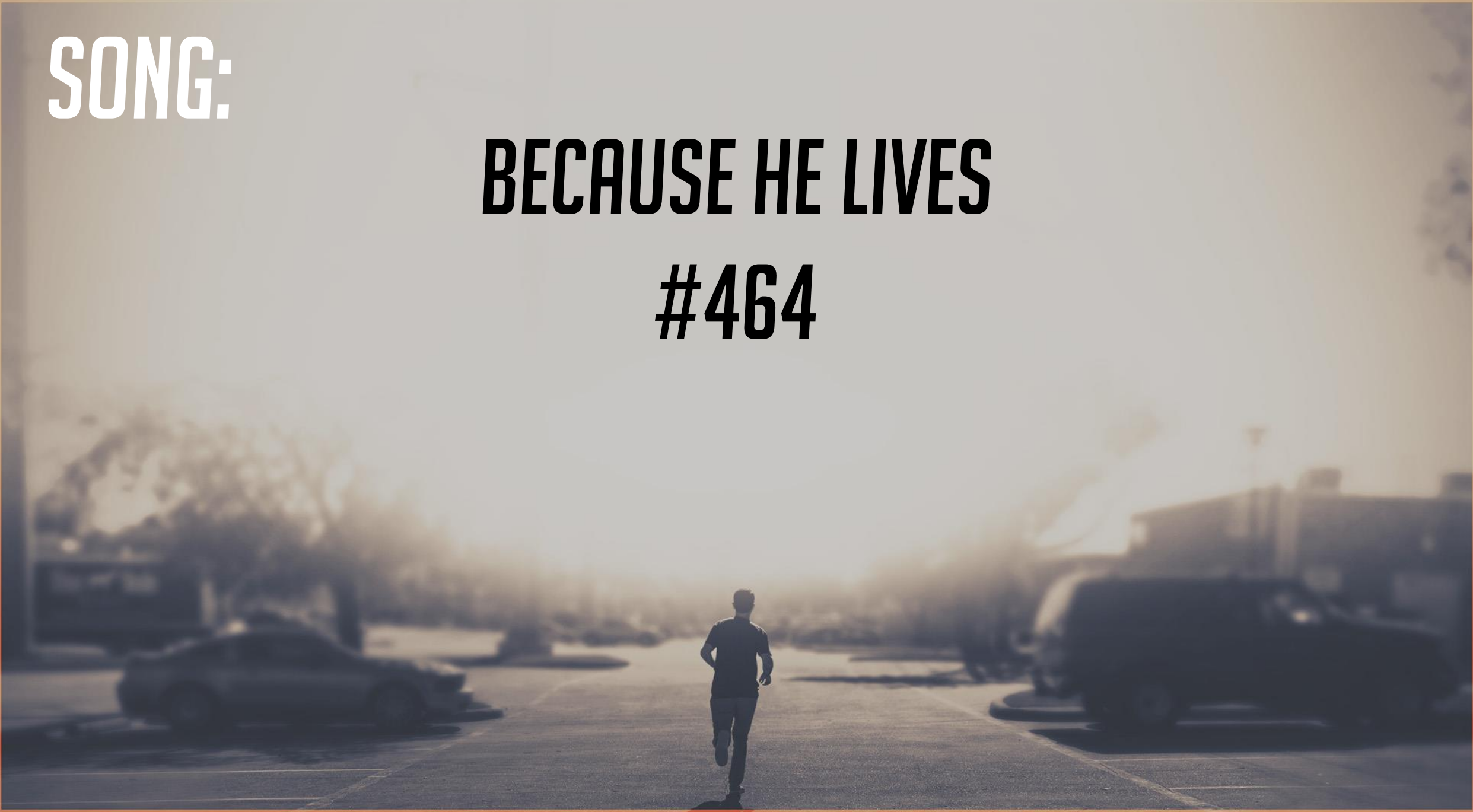
OPENING PRAYER



SONG:

BECAUSE HE LIVES

#464



Because He Lives

464

1. God sent His Son, they called Him Je - sus,

He came to love, heal, and for - give;

John 14:18-19

Words: Gloria Gaither

Music: William J. Gaither

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Because He Lives

464

Musical notation for the first system, treble clef. The key signature has two flats (B-flat and E-flat). The melody consists of quarter and eighth notes, with some notes beamed together. There are some rests and a fermata over a note in the fourth measure.

He lived and died to buy my par-don, An emp-ty

Musical notation for the first system, bass clef. The accompaniment consists of chords and single notes, with some notes beamed together. There are some rests and a fermata over a note in the fourth measure.

Musical notation for the second system, treble clef. The melody continues with quarter and eighth notes, including a sharp sign (F-sharp) in the second measure. There are some rests and a fermata over a note in the eighth measure.

grave is there to prove my Sav - ior lives.

Musical notation for the second system, bass clef. The accompaniment continues with chords and single notes, including a sharp sign (F-sharp) in the second measure. There are some rests and a fermata over a note in the eighth measure.

Because He Lives

Chorus

The first staff of music is in treble clef, G major (one flat), and 4/4 time. It contains the first eight measures of the chorus melody. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half).

Be - cause He lives I can face to - mor - row,

The first staff of music is in bass clef, G major, and 4/4 time. It contains the first eight measures of the chorus accompaniment. The notes are: G3 (quarter), B2 (quarter), D3 (quarter), E3 (half), D3 (quarter), B2 (quarter), G2 (quarter), F#2 (quarter), E2 (half), D2 (half).

The second staff of music is in treble clef, G major, and 4/4 time. It contains the second eight measures of the chorus melody. The notes are: E4 (quarter), D4 (quarter), C4 (quarter), B3 (half), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (quarter), D3 (half), C3 (half).

Be - cause He lives all fear is gone;

The second staff of music is in bass clef, G major, and 4/4 time. It contains the second eight measures of the chorus accompaniment. The notes are: G2 (quarter), B2 (quarter), D3 (quarter), E3 (half), D3 (quarter), B2 (quarter), G2 (quarter), F#2 (quarter), E2 (half), D2 (half).

Because He Lives

464

Be-cause I know He holds the fu-ture, And life is

worth the liv-ing just be-cause He lives.

The image shows a musical score for the hymn 'Because He Lives'. It is presented in two systems. The first system contains the vocal melody and a piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat). The lyrics are: 'Be-cause I know He holds the fu-ture, And life is'. The second system continues the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: 'worth the liv-ing just be-cause He lives.'. The score includes various musical notations such as notes, rests, stems, beams, and accidentals.

Because He Lives

464

3. And then one day I'll cross that riv - er,

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 melody with a half note, a quarter note, a quarter note, a half note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The bottom staff is in bass clef with the same key signature and time signature. It contains a bass line with a half note, a quarter note, a quarter note, a half note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

I'll fight life's fi - nal war with pain;

The second 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 melody with a half note, a quarter note, a quarter note, a half note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The bottom staff is in bass clef with the same key signature and time signature. It contains a bass line with a half note, a quarter note, a quarter note, a half note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.

Because He Lives

464

Musical notation for the first system, treble clef. The key signature has two flats (Bb and Eb). The melody consists of quarter notes, half notes, and a half note with a fermata. The lyrics are positioned below the staff.

And then as death gives way to vic-t'ry, I'll see the

Musical notation for the first system, bass clef. The accompaniment features chords and moving lines in the bass. The lyrics are positioned above the staff.

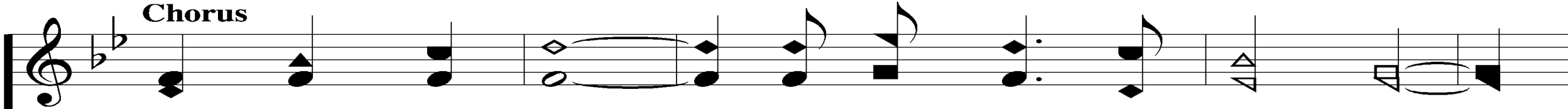
Musical notation for the second system, treble clef. The melody continues with quarter notes, half notes, and a half note with a fermata. The lyrics are positioned below the staff.

lights of glo - ry and I'll know He lives.

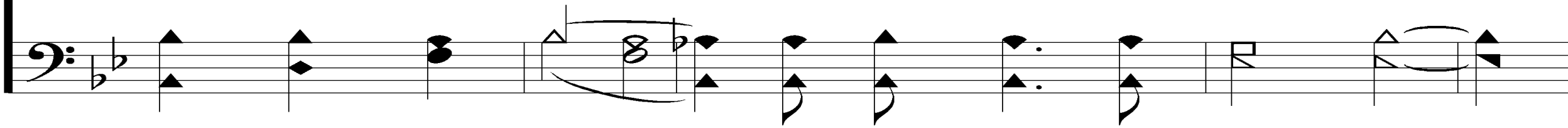
Musical notation for the second system, bass clef. The accompaniment continues with chords and moving lines in the bass. The lyrics are positioned above the staff.

Because He Lives

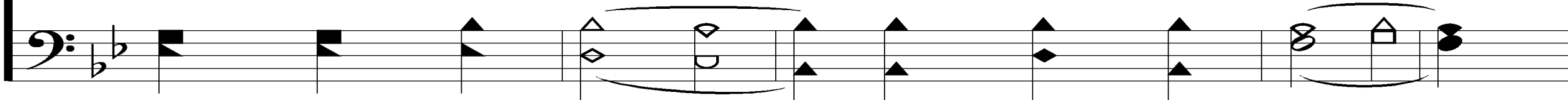
Chorus



Be - cause He lives I can face to - mor - row,

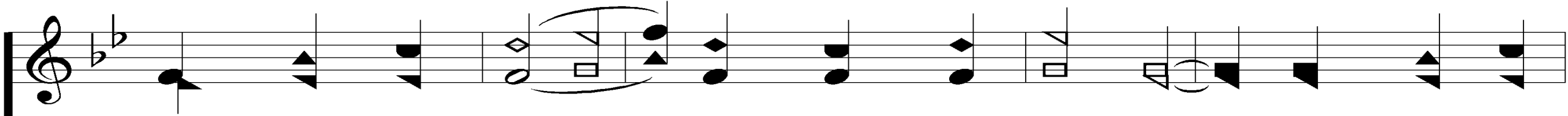


Be - cause He lives all fear is gone;



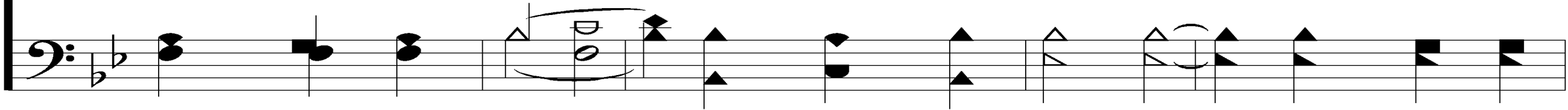
Because He Lives

464

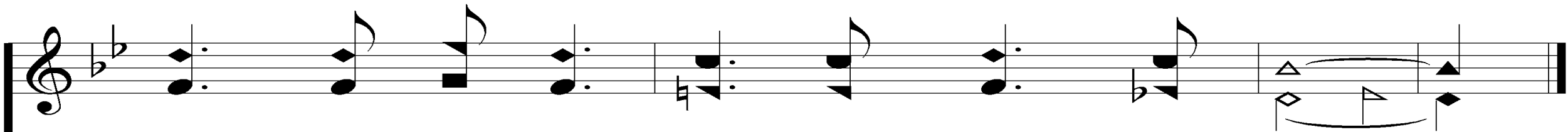


The first staff of music is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. It contains the first line of the melody, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and ending with a quarter note C5.

Be-cause I know He holds the fu-ture, And life is

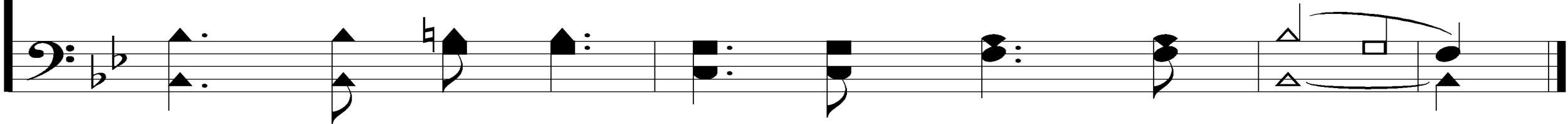


The second staff of music is written in bass clef with a key signature of two flats and a common time signature. It contains the first line of the bass line, starting with a quarter note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and ending with a quarter note C4.



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 second line of the melody, starting with a quarter note D5, followed by quarter notes E5, F5, and G5, then a half note A5, and ending with a quarter note G5.

worth the liv-ing just be-cause He lives.



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 second line of the bass line, starting with a quarter note D3, followed by quarter notes E3, F3, and G3, then a half note A3, and ending with a quarter note G3.

SONG:

GIVE ME THE BIBLE

#450

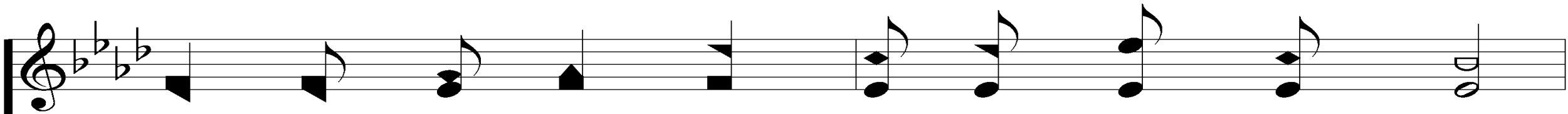
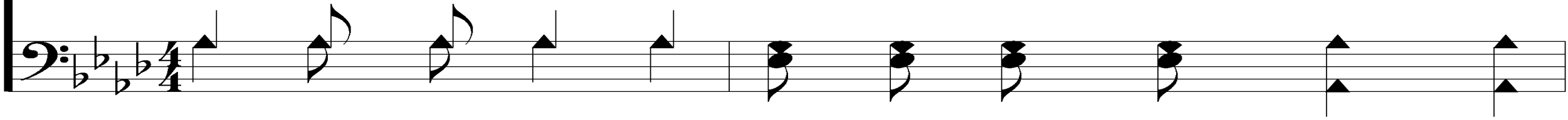


Give Me The Bible

450



1. Give me the Bi - ble, star of glad - ness gleam - ing,



To cheer the wan - d'rer lone and tem - pest - tossed;



Ps. 119:105; 2 Tim 3:14-15

Words: Priscilla J. Owens, 1829-1907

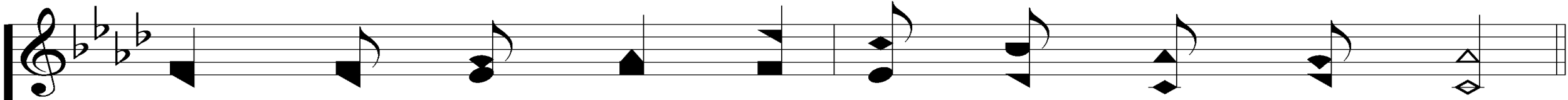
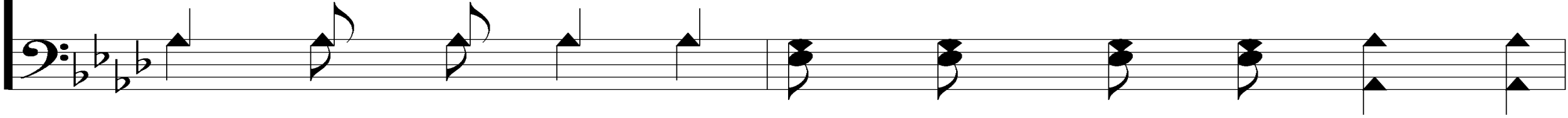
Music: Edmund S. Lorenz, 1854-1942

Give Me The Bible

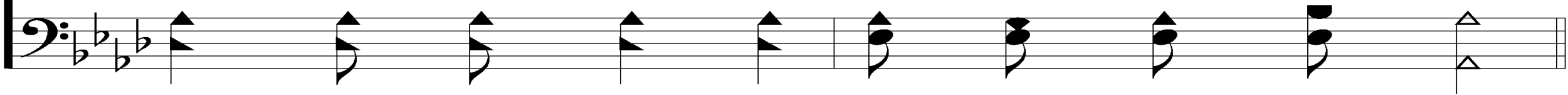
450



No storm can hide that ra-diance peace-ful beam-ing,



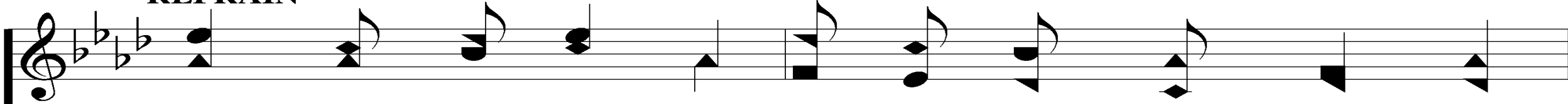
Since Je - sus came to seek and save the lost.



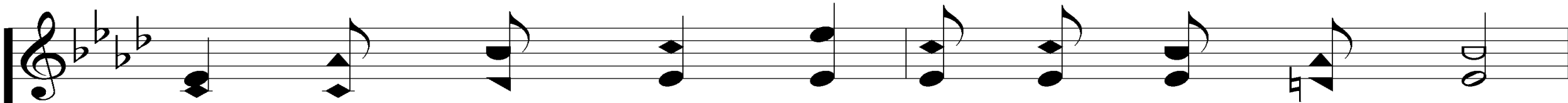
Give Me The Bible

450

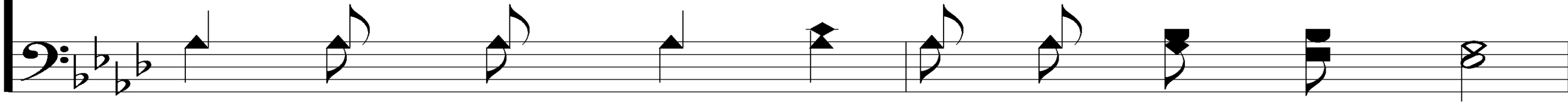
REFRAIN



Give me the Bi - ble, Ho - ly mes - sage shin - ing;

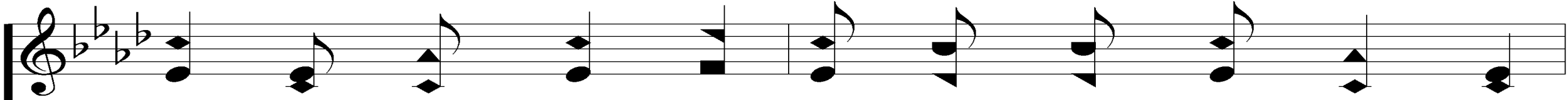


Thy light shall guide me in the nar - row way;

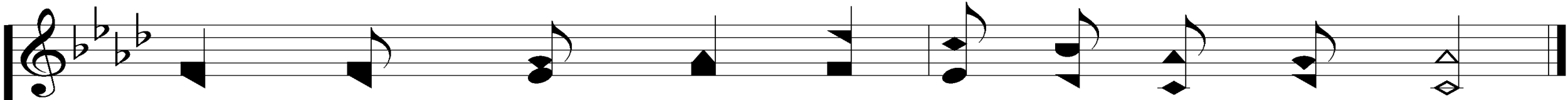
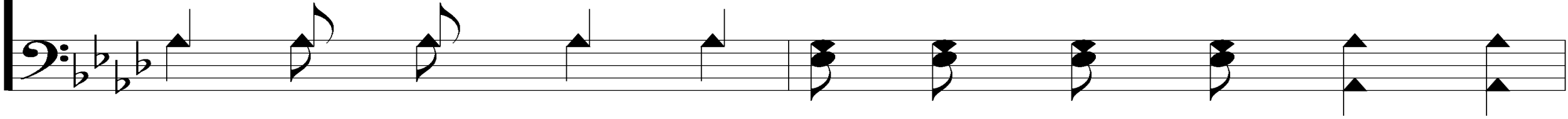


Give Me The Bible

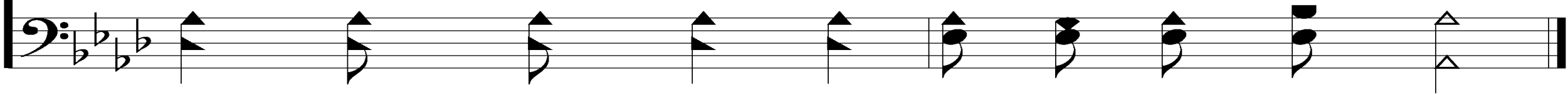
450



Pre-cept and prom - ise, law and love com - bin - ing,

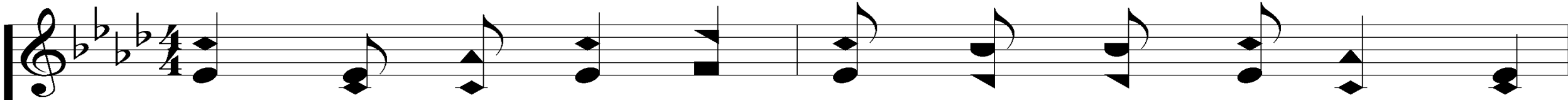


Till night shall van - ish in e - ter - nal day.

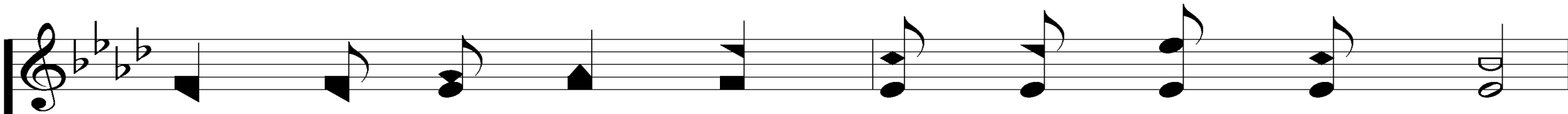
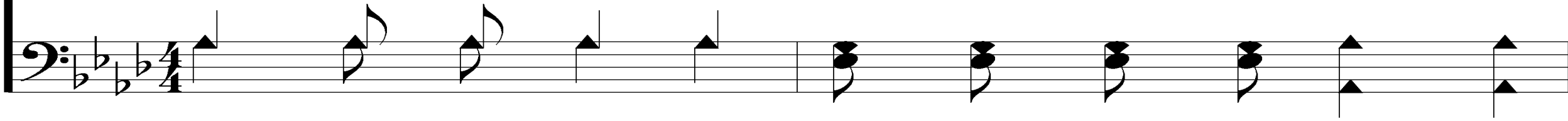


Give Me The Bible

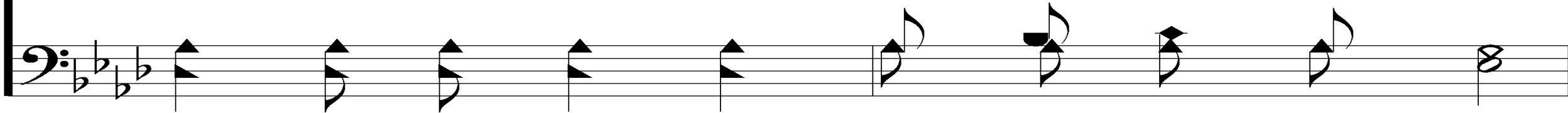
450



2. Give me the Bi - ble when my heart is bro - ken,

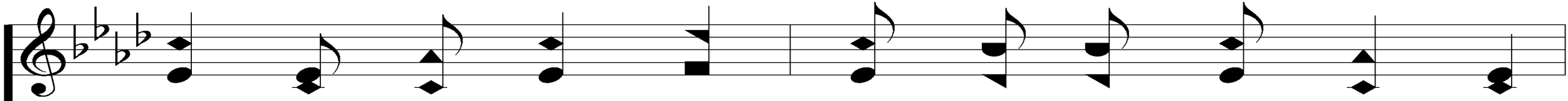


When sin and grief have filled my soul with fear;

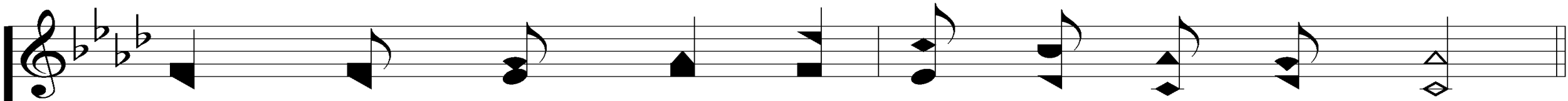
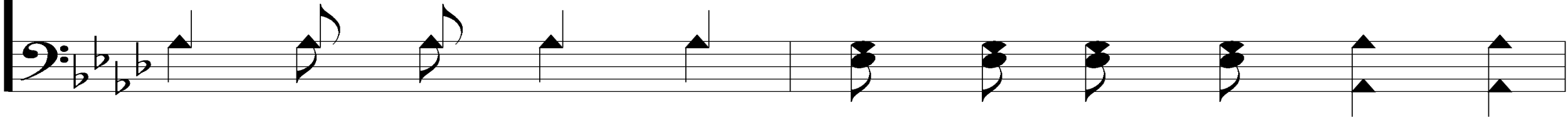


Give Me The Bible

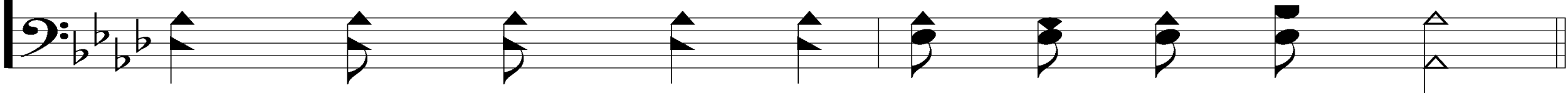
450



Give me the pre-cious words by Je - sus spo-ken,



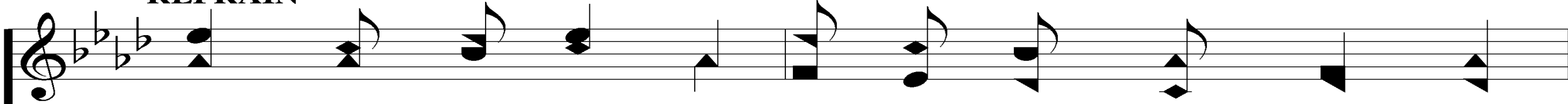
Hold up faith's lamp to show my Sav-ior near.



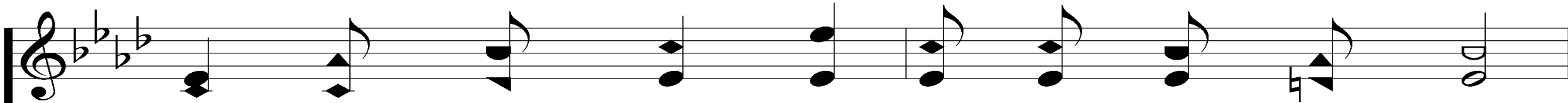
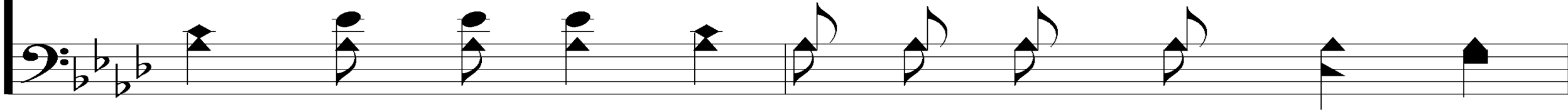
Give Me The Bible

450

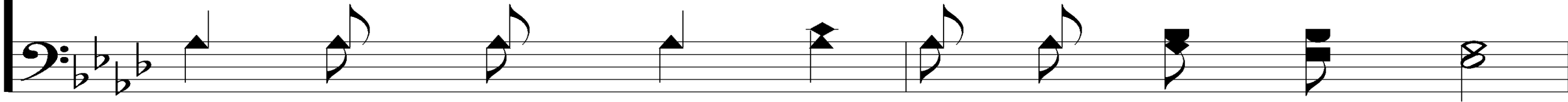
REFRAIN



Give me the Bi - ble, Ho - ly mes - sage shin - ing;

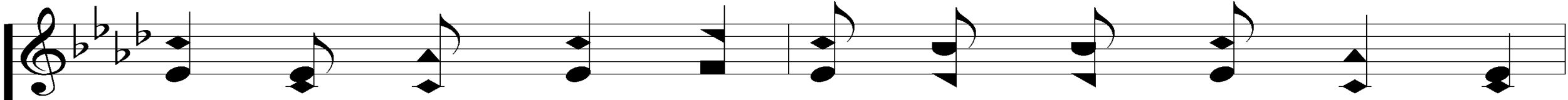


Thy light shall guide me in the nar - row way;

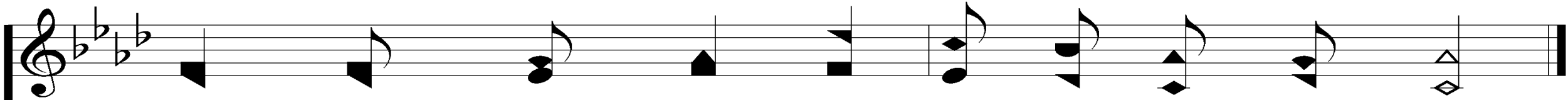
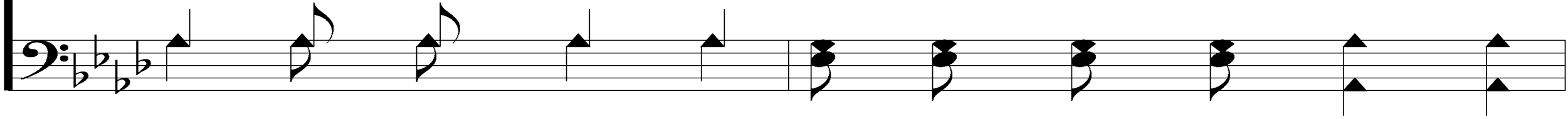


Give Me The Bible

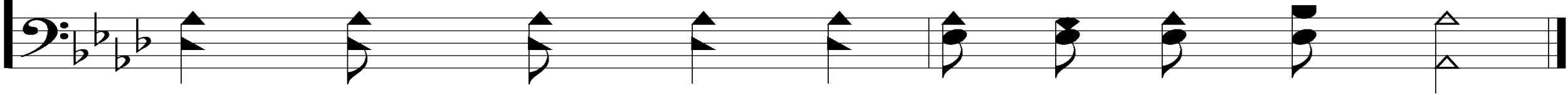
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Pre-cept and prom-ise, law and love com-bin-ing,

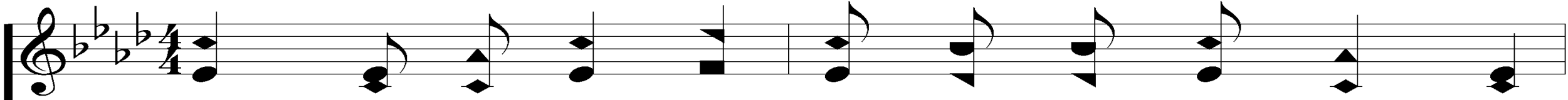


Till night shall van-ish in e-ter-nal day.

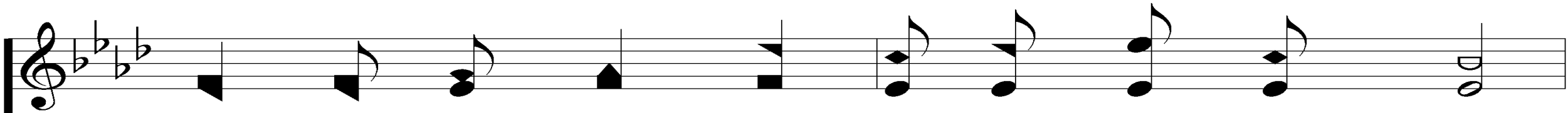
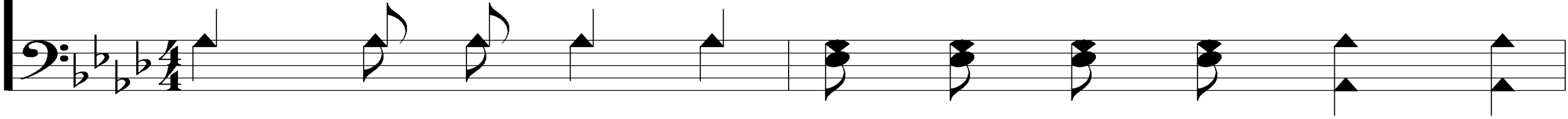


Give Me The Bible

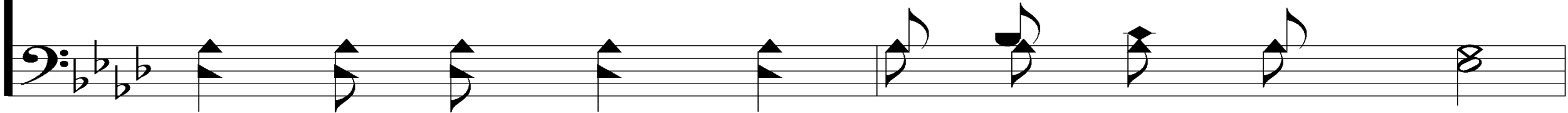
450



3. Give me the Bi - ble, lamp of life im - mor - tal,

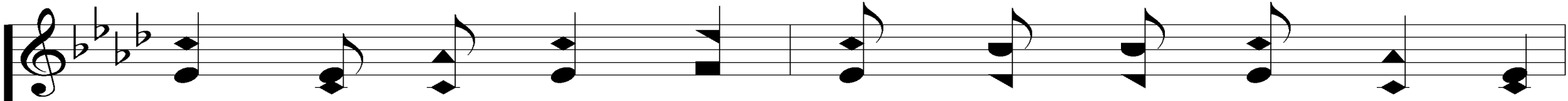


Hold up that splen - dor by the o - pen grave;

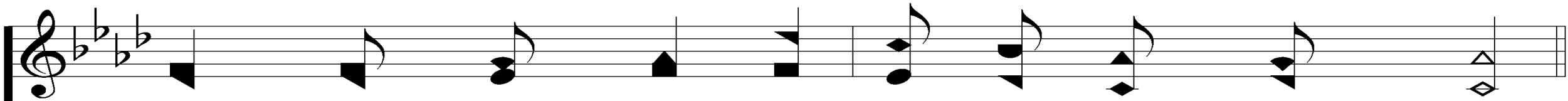
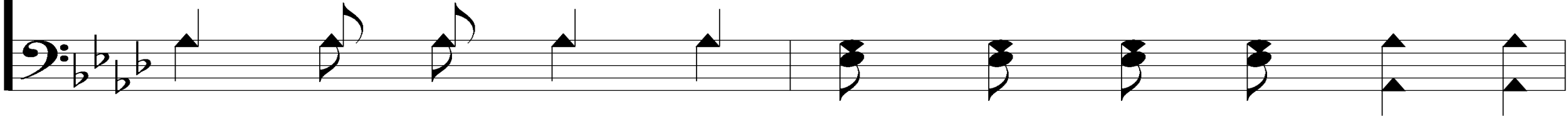


Give Me The Bible

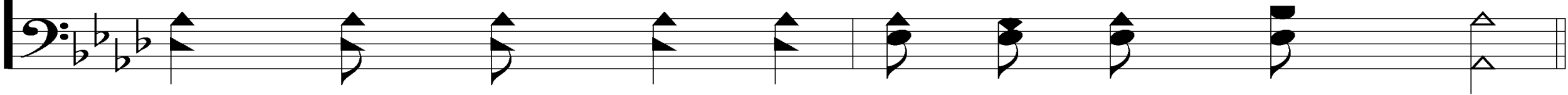
450



Show me the light from heav-en's shin-ing por-tal,



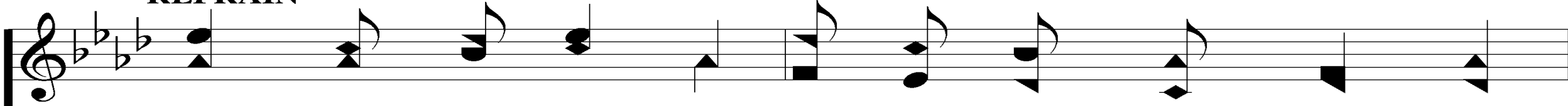
Show me the glo-ry gild-ing Jor-dan's wave.



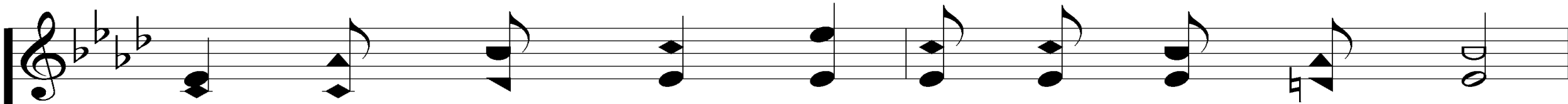
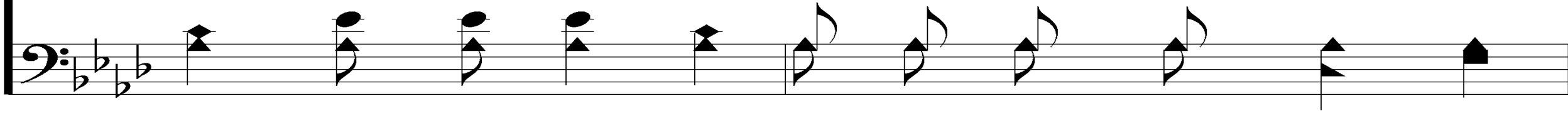
Give Me The Bible

450

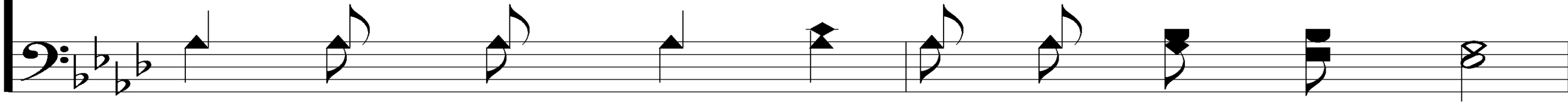
REFRAIN



Give me the Bi - ble, Ho - ly mes - sage shin - ing;

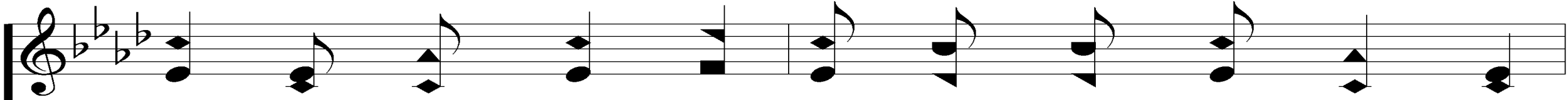


Thy light shall guide me in the nar - row way;

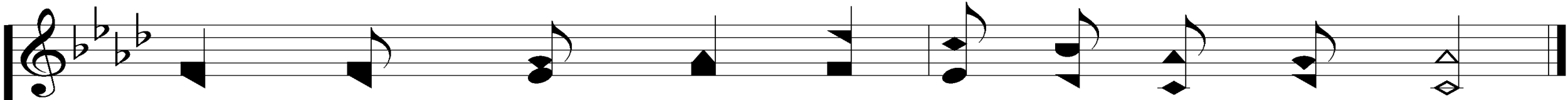
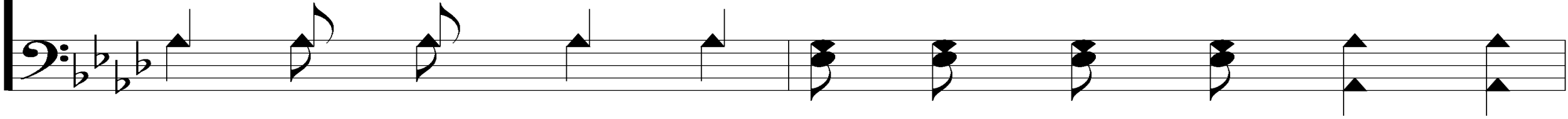


Give Me The Bible

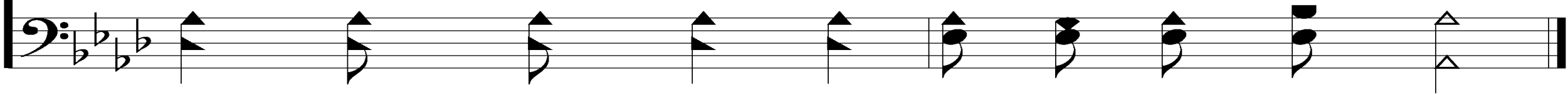
450



Pre-cept and prom - ise, law and love com - bin - ing,



Till night shall van - ish in e - ter - nal day.



SCRIPTURE READING:

LEVITICUS 17:11



An overhead view of a group of people sitting around a light-colored wooden dining table. The table is set with white plates, silverware, and various dishes including salads, bread, and small appetizers. The people are dressed in casual to semi-formal attire, and the atmosphere appears warm and communal. The text 'Feasts & Fellowship' is overlaid in the center of the image.

Feasts
&
Fellowship

Jewish Feasts:

1. Passover & The Feast of Unleavened Bread
2. Feast of FirstFruits
3. Feast of Weeks (Pentecost)
4. Feast of Trumpets (Rosh Hashanah)
5. Day of Atonement (Yom Kippur)
6. Feast of Tabernacles



the **DAY** of
ATONEMENT

Leviticus 17:11

“For the life of the flesh is in the blood, and I have given it to you upon the altar to make atonement for your souls; for it is the blood that makes atonement for the soul.”

WHO WAS IT FOR?

Physical Israel

Lev. 23:31

Heb. 8:1ff

WHEN WAS IT OBSERVED?

Lev. 23:27

WHEN WAS IT OBSERVED?

Lev. 23:27

7th Month (Tishrei)

10th Day

HOW LONG WAS IT OBSERVED?

Lev. 23:32

HOW LONG WAS IT OBSERVED?

Lev. 23:32

One Day Per Year

Ex. 30:10

WHAT WAS REQUIRED?



WHAT WAS REQUIRED?

“AFFLICT YOUR SOULS”

Lev. 23:27, 29, 32

Ex. 10:3

WHAT WAS REQUIRED?

OFFER YOUR SACRIFICES

Lev. 23:28, 30

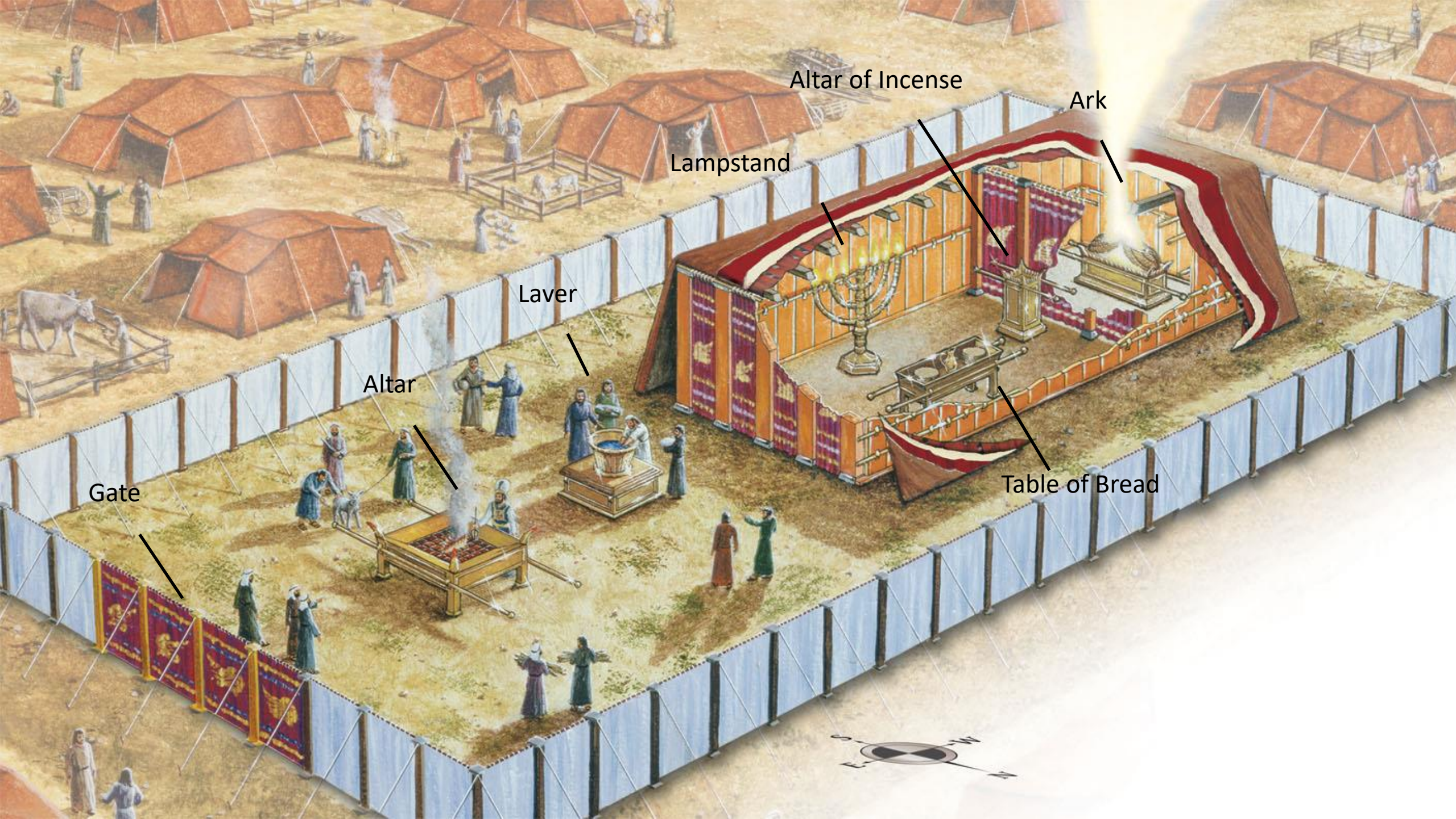
Num. 29:7-11

WHAT WAS REQUIRED?

OFFER YOUR SACRIFICES

Lev. 16:3-10, 15-22

2 Goat Kids



Altar of Incense

Ark

Lampstand

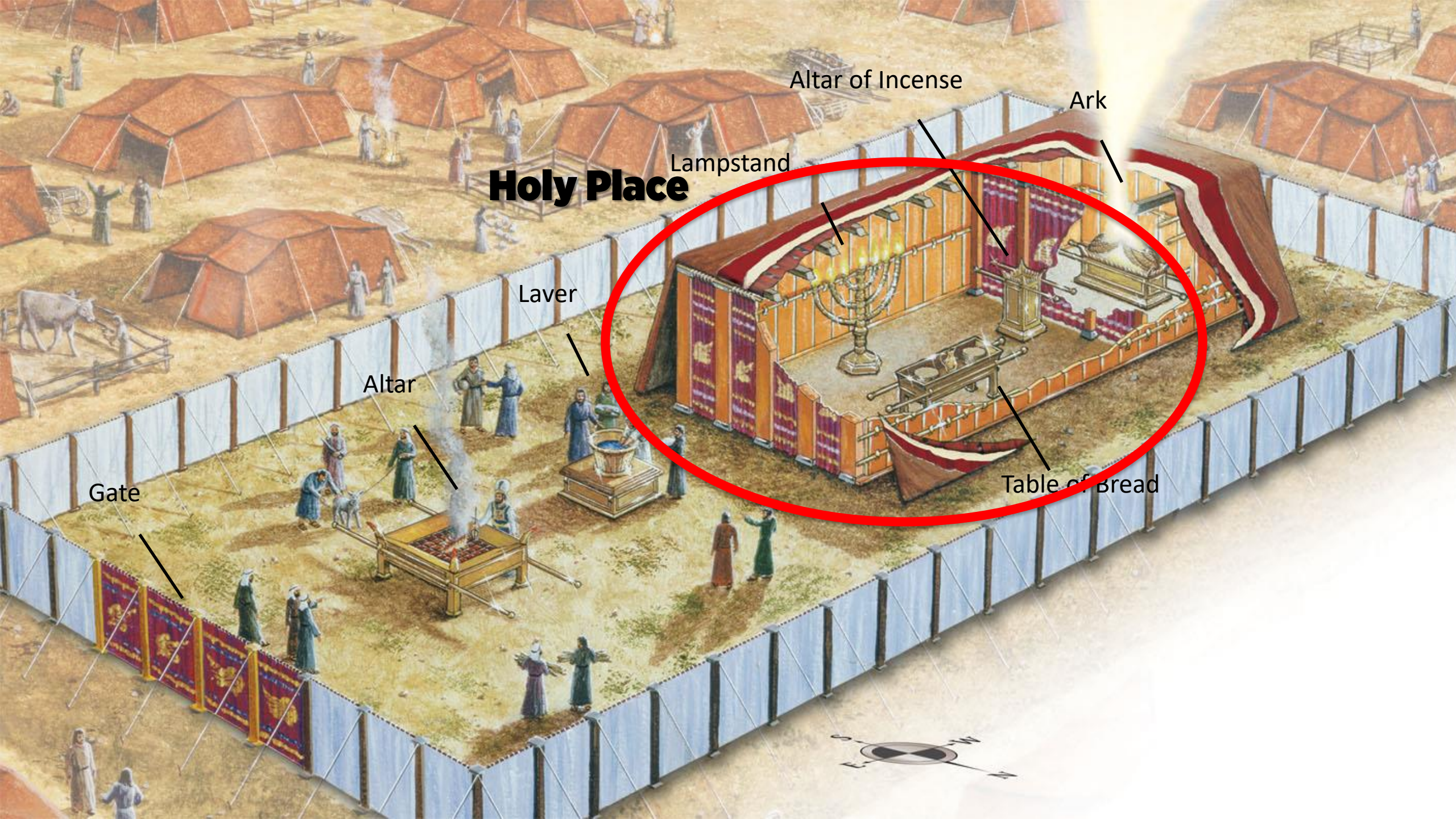
Laver

Altar

Table of Bread

Gate





Holy Place

Altar of Incense

Ark

Lampstand

Laver

Altar

Table of Bread

Gate



Most Holy Place

Altar of Incense

Ark

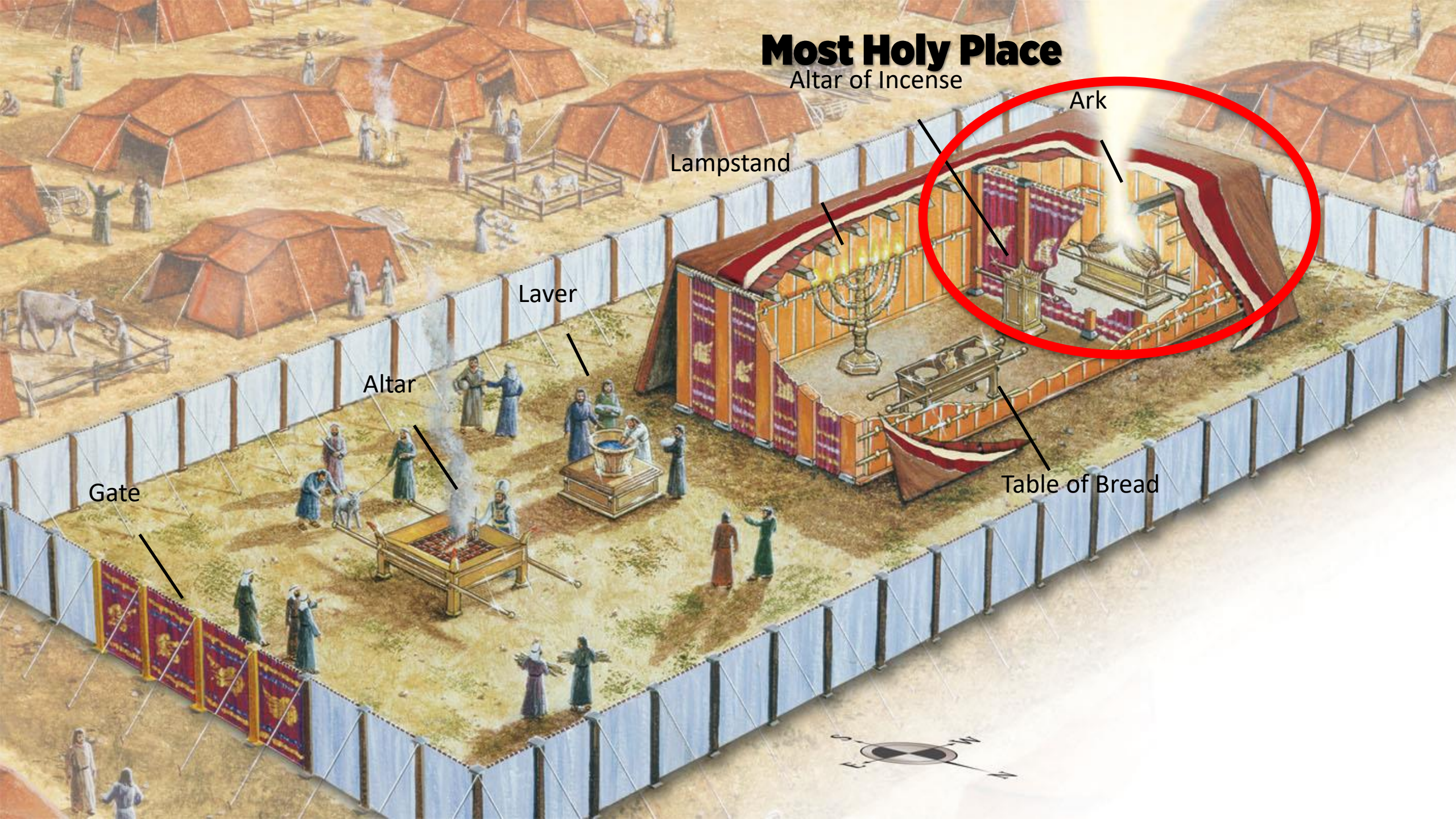
Lampstand

Laver

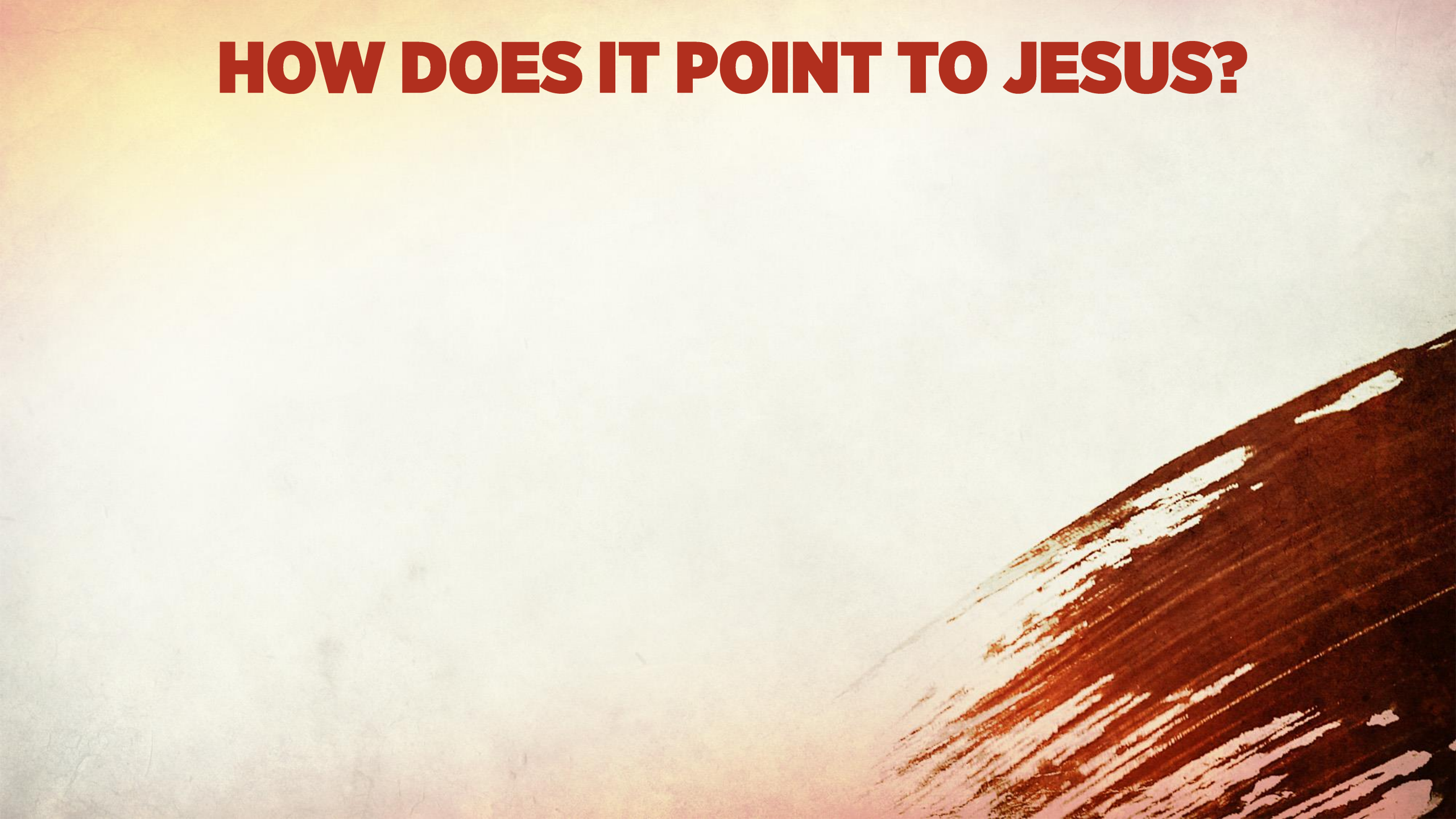
Altar

Table of Bread

Gate



HOW DOES IT POINT TO JESUS?



HOW DOES IT POINT TO JESUS?

Our Sin Offering & Our Scapegoat

2 Cor. 5:21

HOW DOES IT POINT TO JESUS?

His Blood Covers Us!

Heb. 9:11-14, 22-28

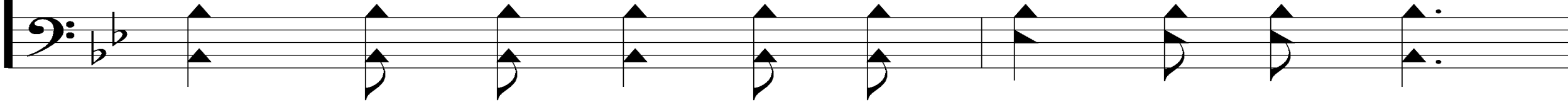
ARE YOU
AT ONE
WITH GOD?

There Is Power In the Blood

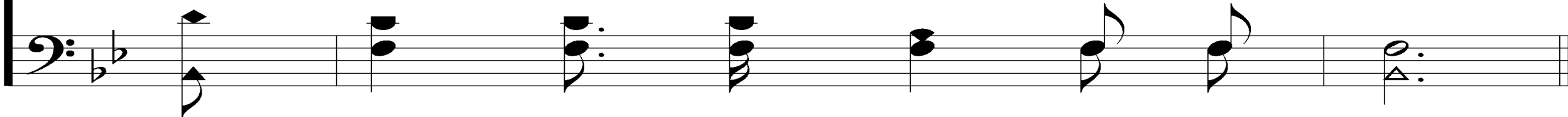
903



Would you o'er e - vil a vic - to - ry win?



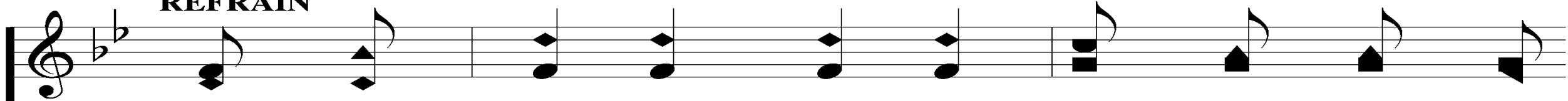
There's won - der - ful pow'r in the blood.



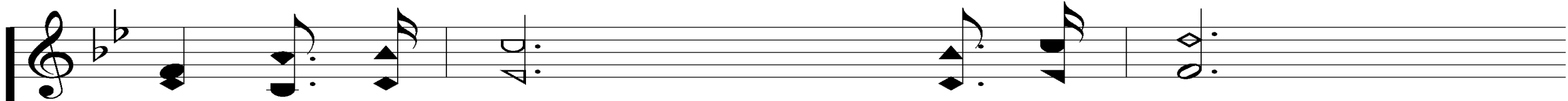
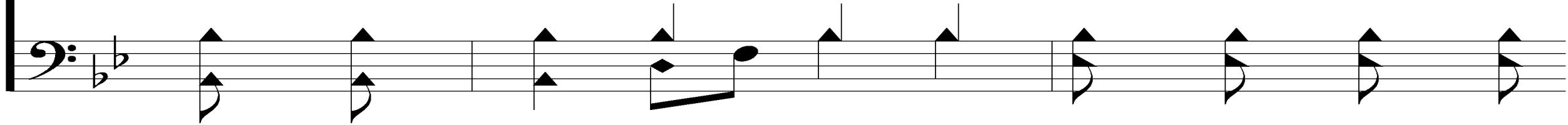
There Is Power In the Blood

903

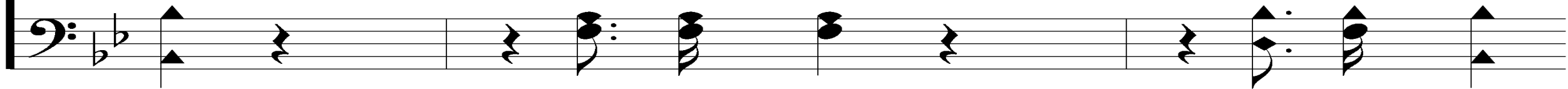
REFRAIN



There is pow-er, pow-er, Won - der - work - ing

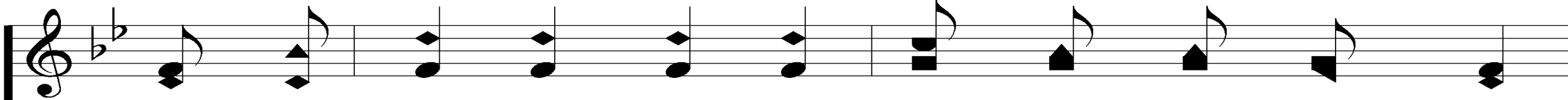


pow'r in the blood of the Lamb;
in the blood of the Lamb;

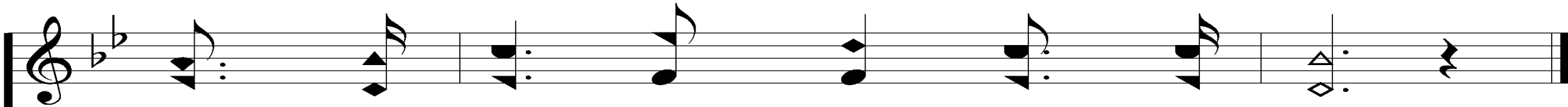
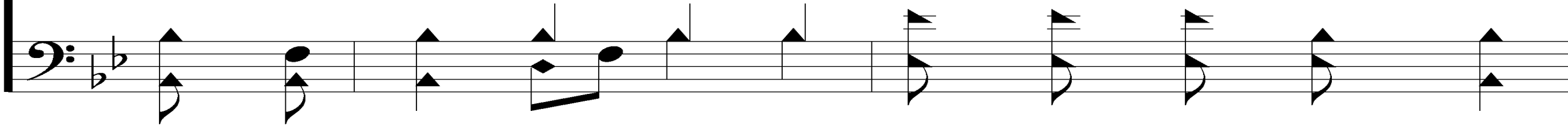


There Is Power In the Blood

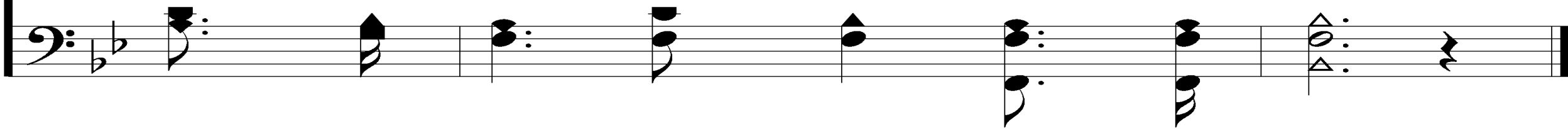
903



There is pow-er, pow-er, Won-der-work-ing pow'r



in the pre - cious blood of the Lamb.



There Is Power In the Blood

903

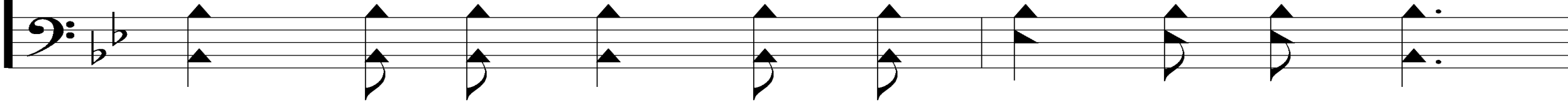


There Is Power In the Blood

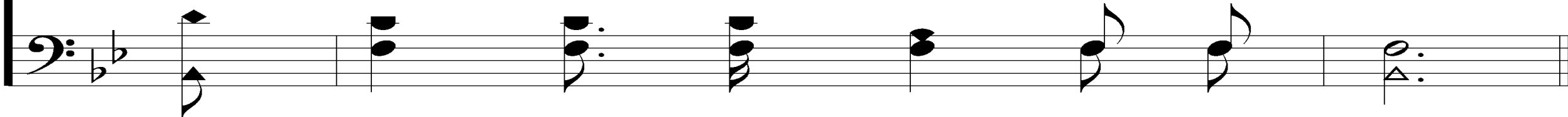
903



Come for a cleans-ing to Cal - va-ry's tide;



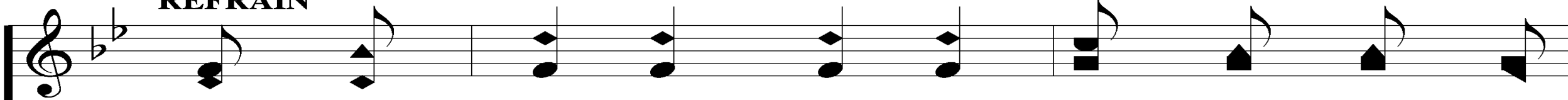
There's won - der - ful pow'r in the blood.



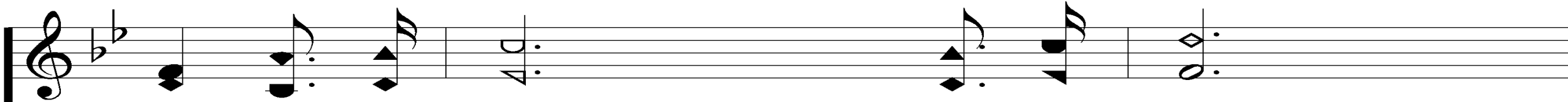
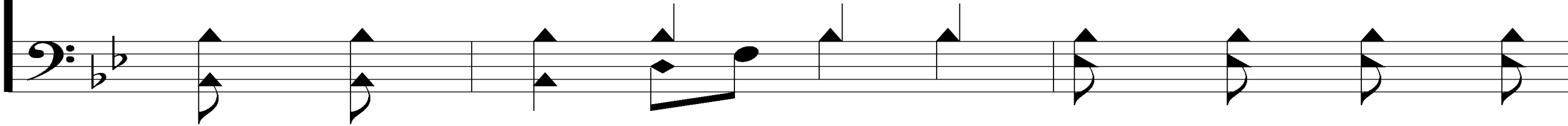
There Is Power In the Blood

903

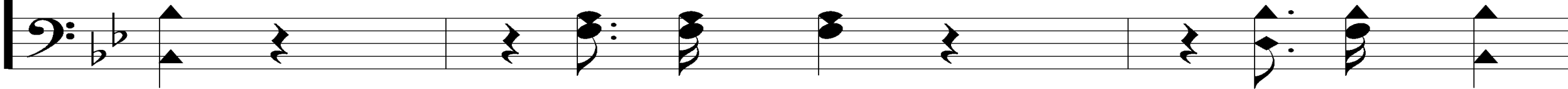
REFRAIN



There is pow-er, pow-er, Won - der - work - ing

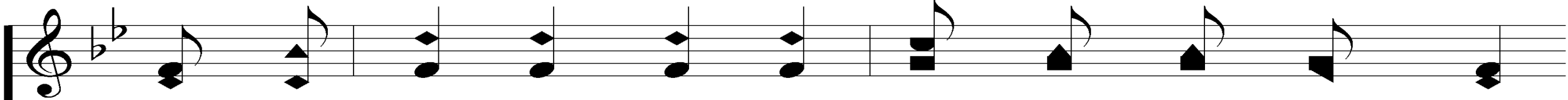


pow'r in the blood of the Lamb;
in the blood of the Lamb;

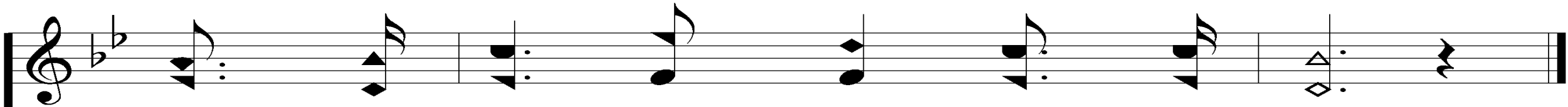
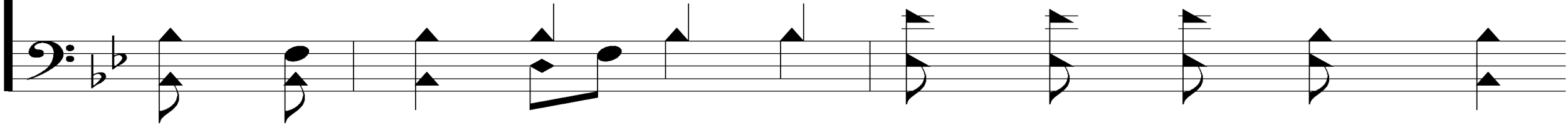


There Is Power In the Blood

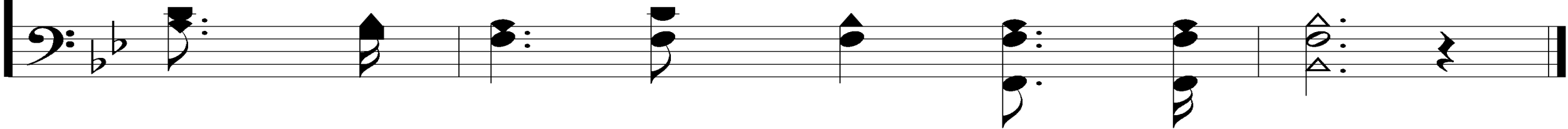
903



There is pow-er, pow-er, Won-der-work-ing pow'r



in the pre - cious blood of the Lamb.



There Is Power In the Blood

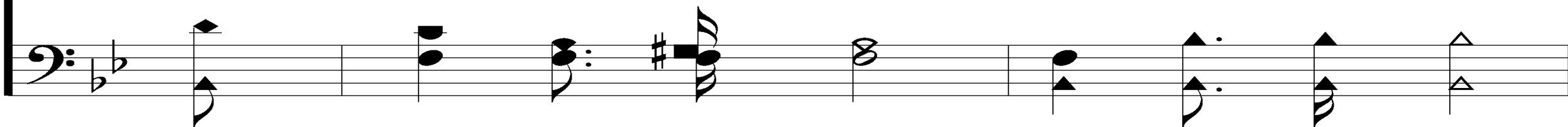
903



3. Would you be whit - er, much whit - er than snow?



There's pow'r in the blood, pow'r in the blood;

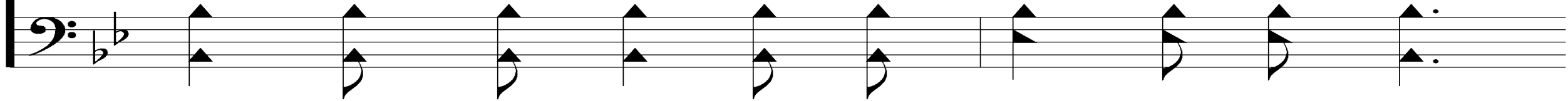


There Is Power In the Blood

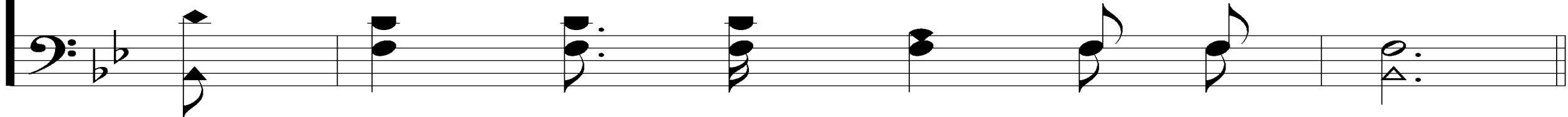
903



sin - stains are lost in its life - giv - ing flow;



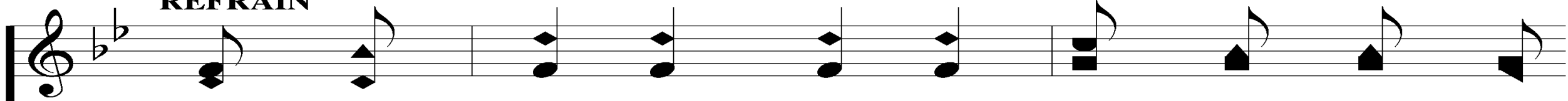
There's won - der - ful pow'r in the blood.



There Is Power In the Blood

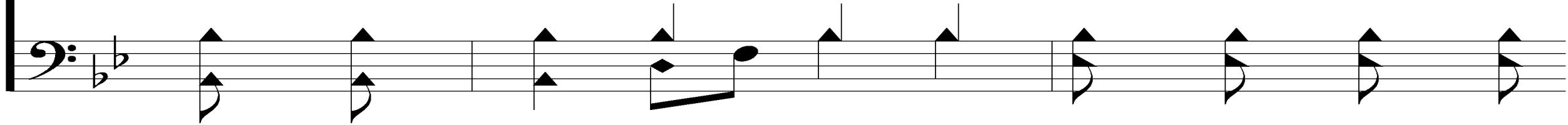
903

REFRAIN

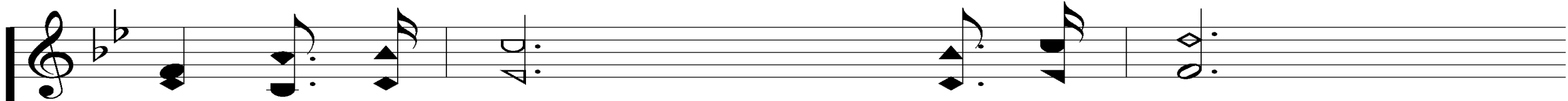


Musical notation for the first staff of the refrain, treble clef, B-flat major key signature, 4/4 time signature.

There is pow-er, pow-er, Won - der - work - ing

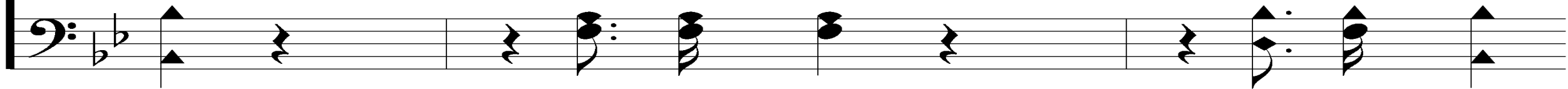


Musical notation for the second staff of the refrain, bass clef, B-flat major key signature, 4/4 time signature.



Musical notation for the third staff of the refrain, treble clef, B-flat major key signature, 4/4 time signature.

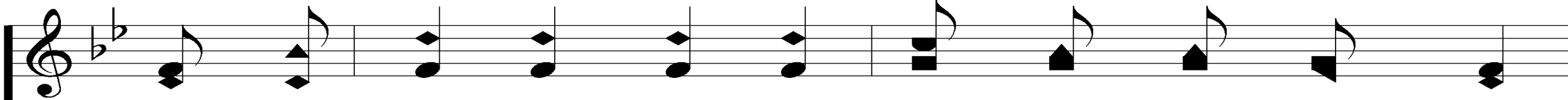
pow'r in the blood of the Lamb;
in the blood of the Lamb;



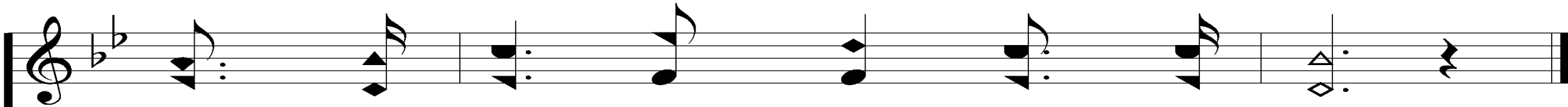
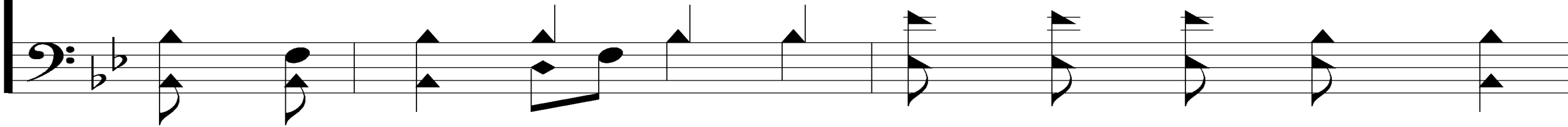
Musical notation for the fourth staff of the refrain, bass clef, B-flat major key signature, 4/4 time signature.

There Is Power In the Blood

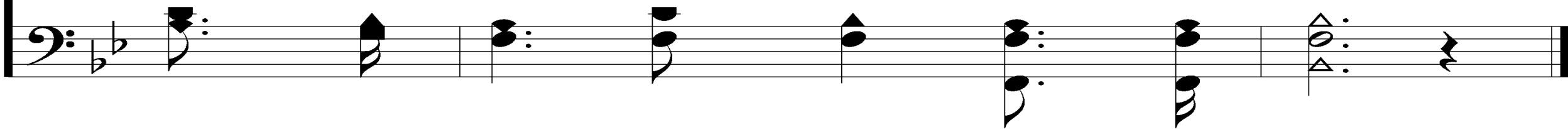
903



There is pow-er, pow-er, Won-der-work-ing pow'r



in the pre - cious blood of the Lamb.



OUR CONTRIBUTION

HEBREWS 13:15-16

“THEREFORE BY HIM LET US CONTINUALLY OFFER THE SACRIFICE OF PRAISE TO GOD, THAT IS, THE FRUIT OF OUR LIPS, GIVING THANKS TO HIS NAME. BUT DO NOT FORGET TO DO GOOD AND TO SHARE, FOR WITH SUCH SACRIFICES GOD IS WELL PLEASED.”



SONG:

THOMAS' SONG

#269



Thomas' Song

269

1. Je - sus, you were all to me, why

did You die on Cal - va - ry?

Thomas' Song

269

O Lamb of God I fail to see

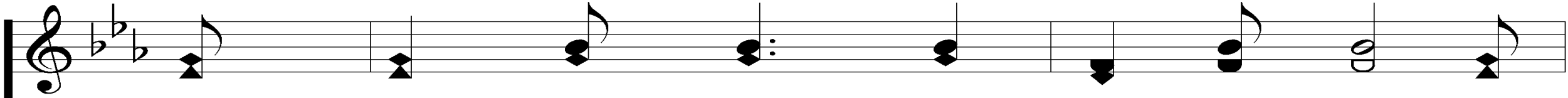
The first system of musical notation consists of a treble clef staff and a bass clef staff, both in a key signature of three flats (B-flat, E-flat, A-flat). The treble staff contains the melody for the vocal line, and the bass staff contains the accompaniment. The lyrics 'O Lamb of God I fail to see' are written below the treble staff.

How this could be part of the plan.

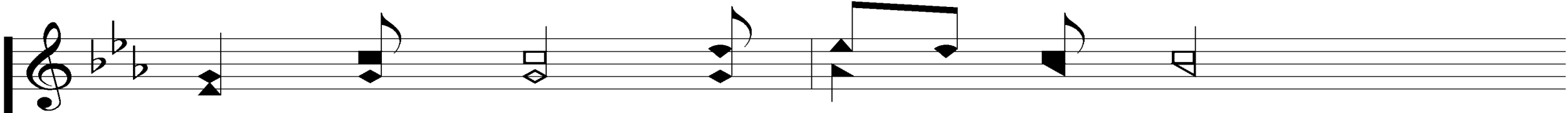
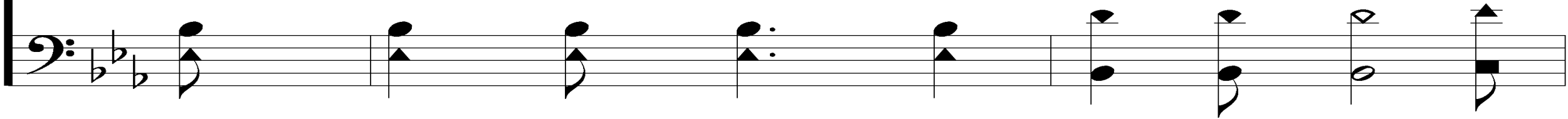
The second system of musical notation continues the piece with the same key signature and clefs. The treble staff contains the melody for the vocal line, and the bass staff contains the accompaniment. The lyrics 'How this could be part of the plan.' are written below the treble staff.

Thomas' Song

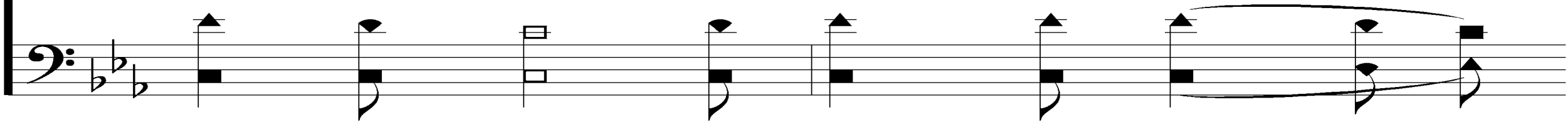
269



They say that You're a - live a - gain, but

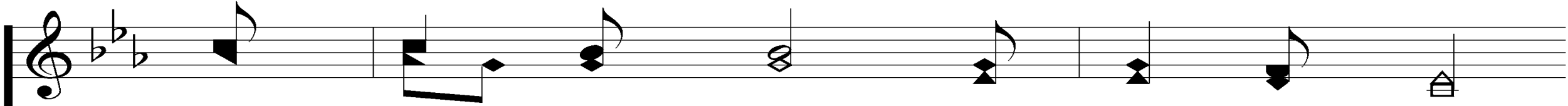


I saw death and ev - 'ry sin

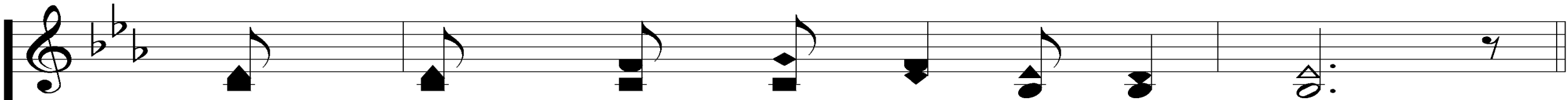
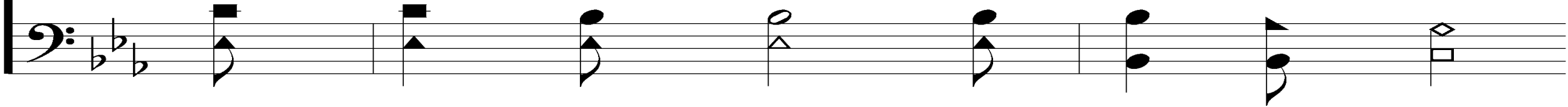


Thomas' Song

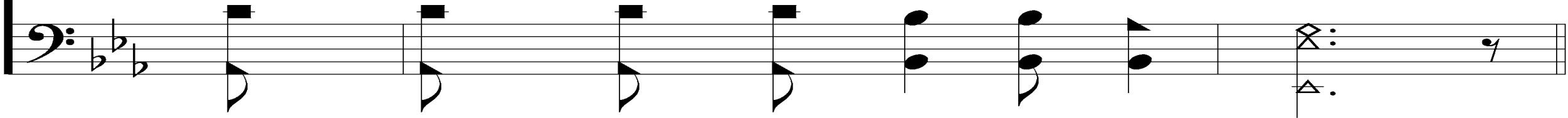
269



Reach out to claim their dark - est win.

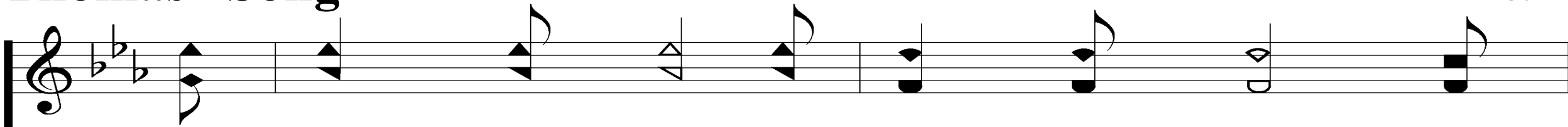


How could this be part of the plan?

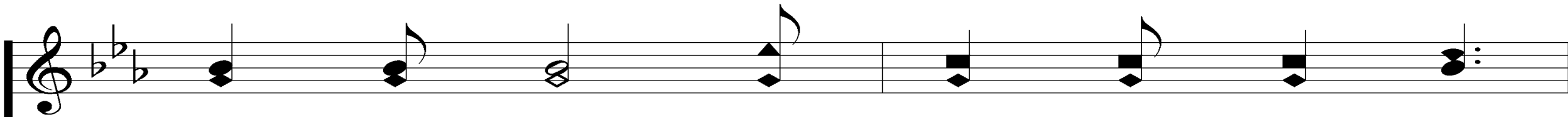
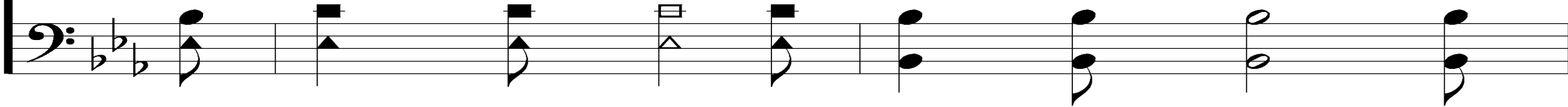


Thomas' Song

269



If I could on - ly hold Your hand, and

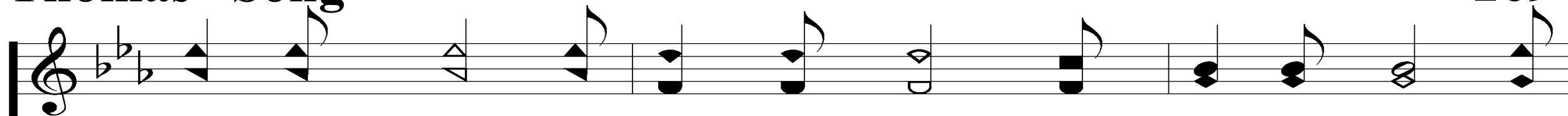


touch the scars where nails were driv - en;

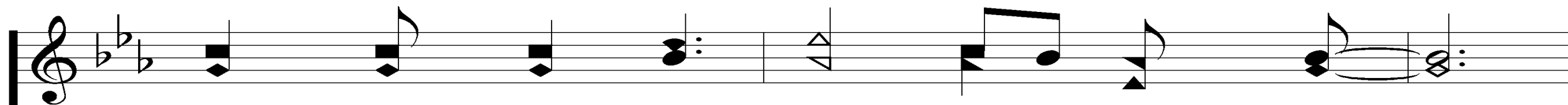
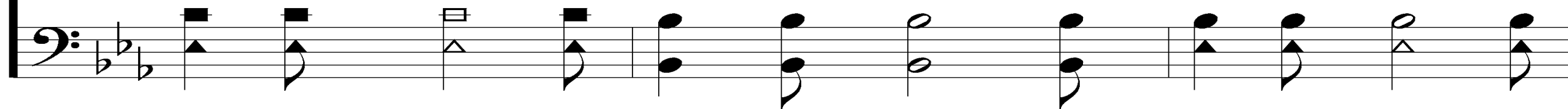


Thomas' Song

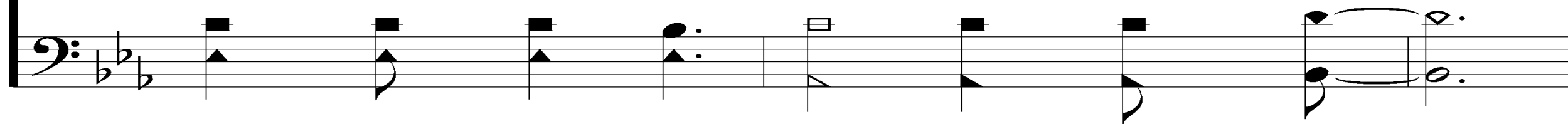
269



I would need to feel Your side where ho-ly flesh by



spear was riv - en. Then I'd be - lieve,



Thomas' Song

269

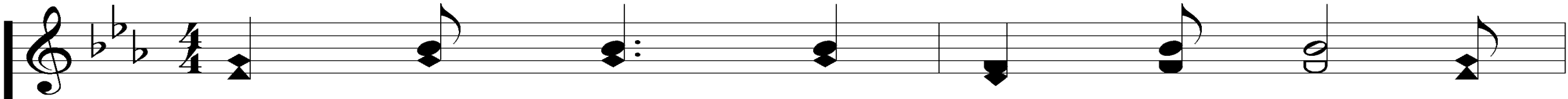
on - ly then I'd be - lieve Your

cru - el death was part of a heav - en - ly plan.

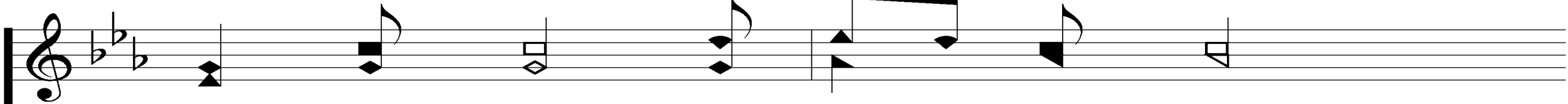
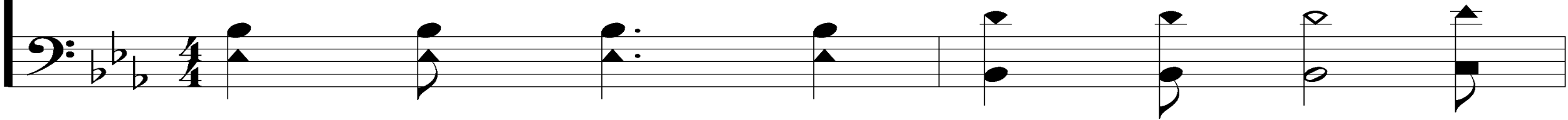
The musical score consists of two systems. The first system has a vocal line in treble clef and a piano accompaniment in bass clef. The second system also has a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: 'on - ly then I'd be - lieve Your cru - el death was part of a heav - en - ly plan.'

Thomas' Song

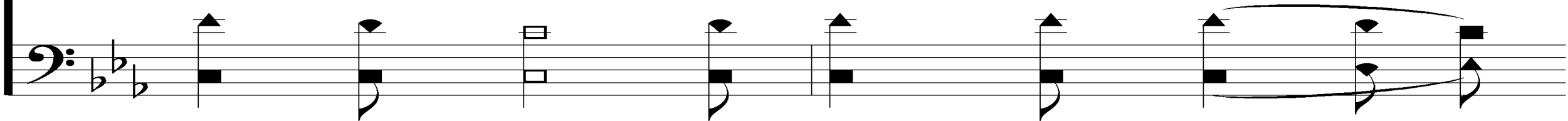
269



3. Ho - ly pre - sence, ho - ly face; A

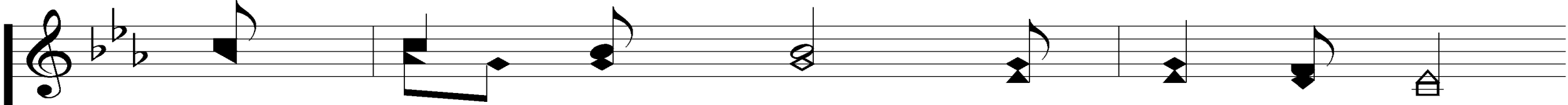


vis - ion fill - ing time and space.

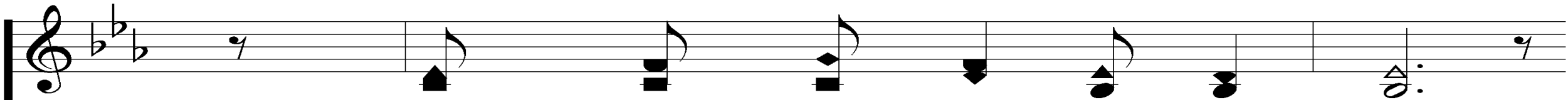
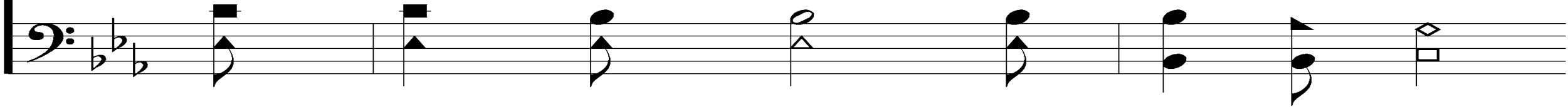


Thomas' Song

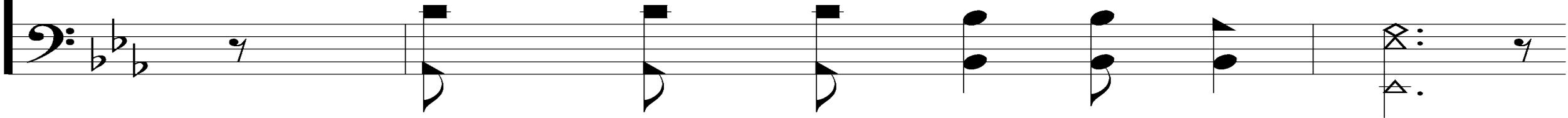
269

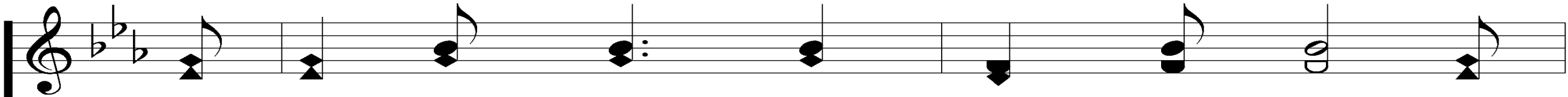


Your near - ness makes my spir - it race.

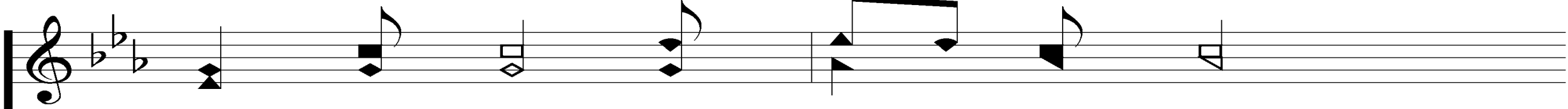
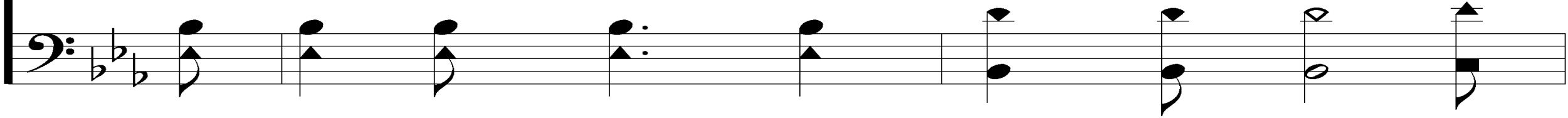


Could this be part of the plan?

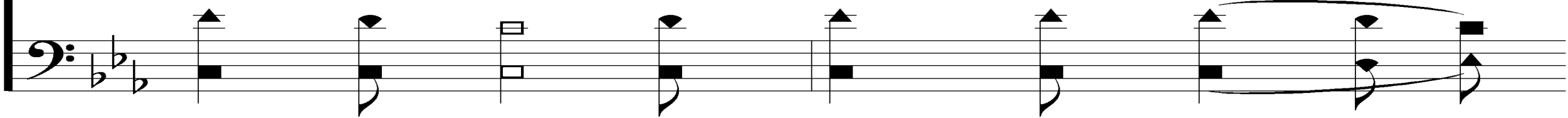




I see the wounds that caused the cry, from

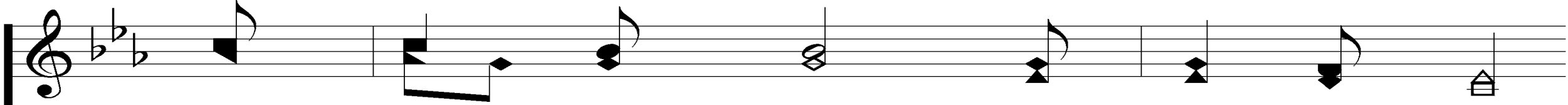


heav - en, o - cean, earth and sky;

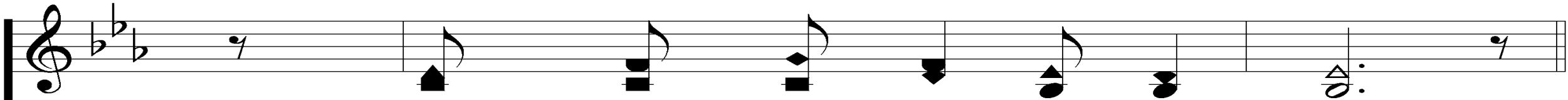
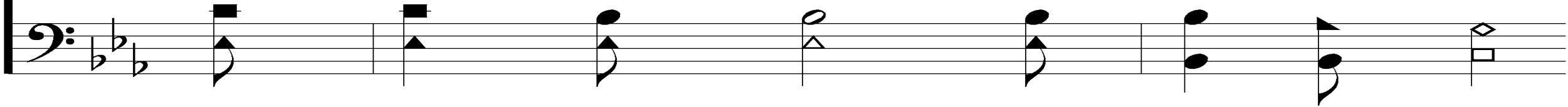


Thomas' Song

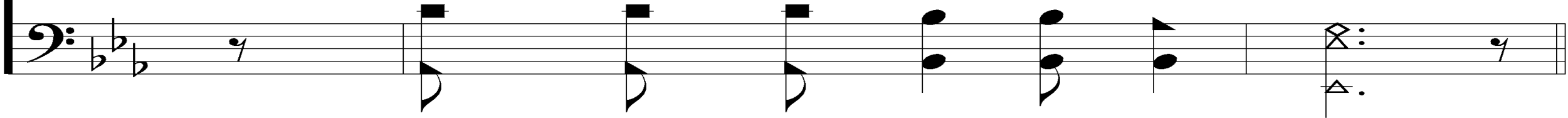
269



When peo - ple watched their Sav - ior die.

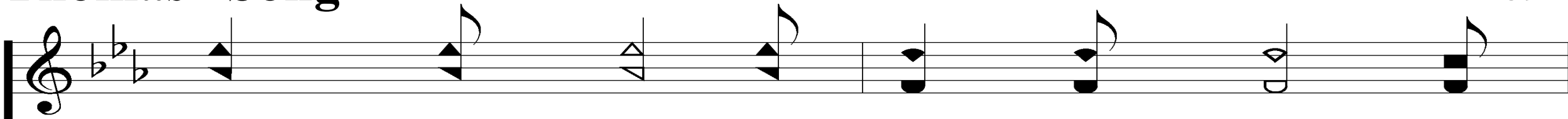


Could this be part of the plan?

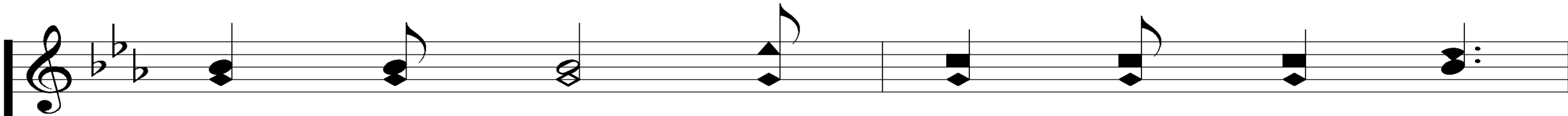
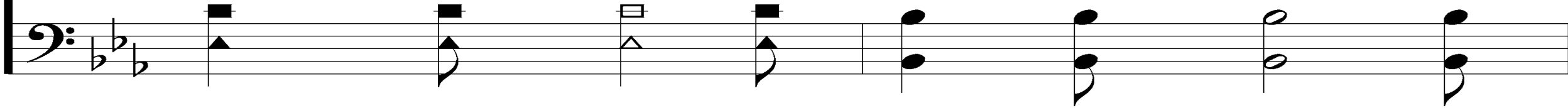


Thomas' Song

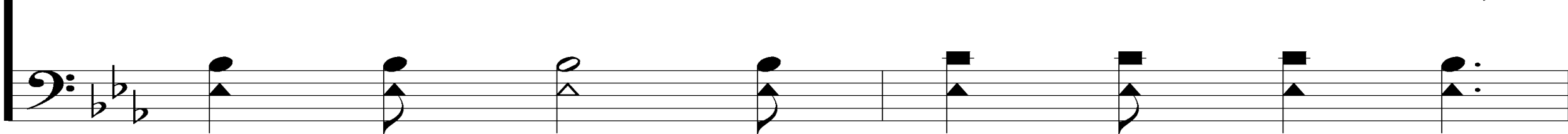
269



Reach - ing out to hold Your hand, and

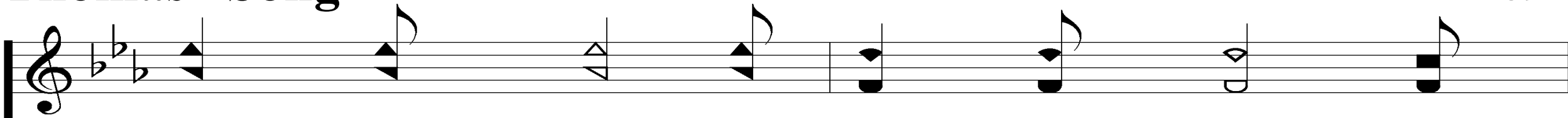


touch the scars where nails were driv - en;

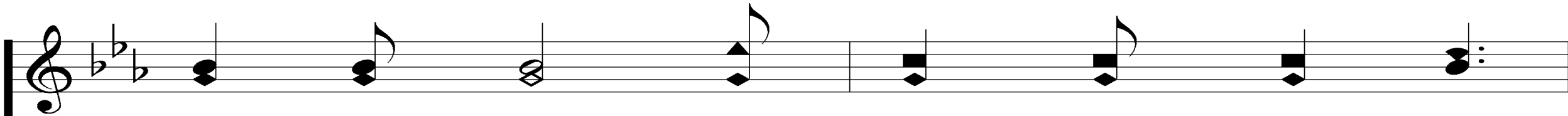
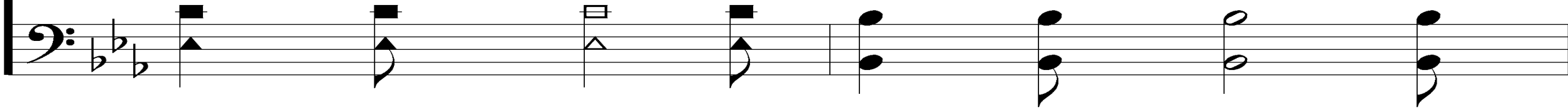


Thomas' Song

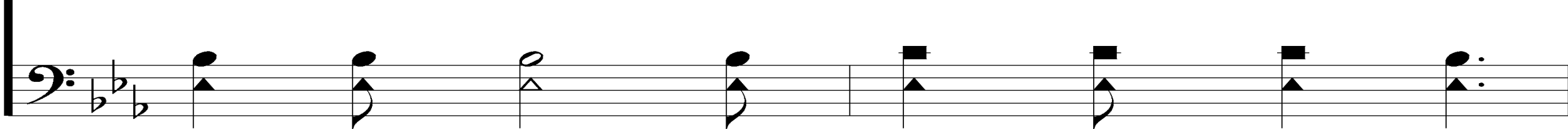
269



Com - ing near I feel Your side where



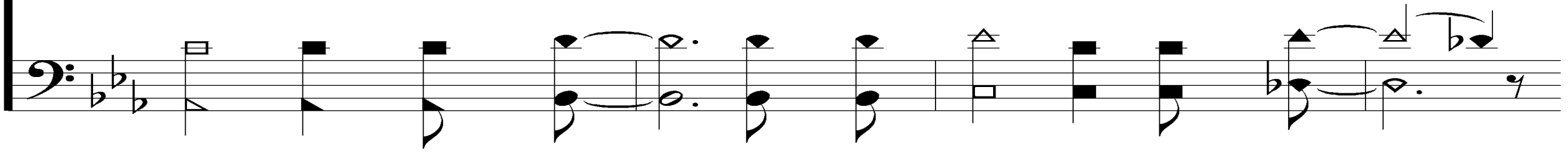
ho - ly flesh by spear was riv - en.



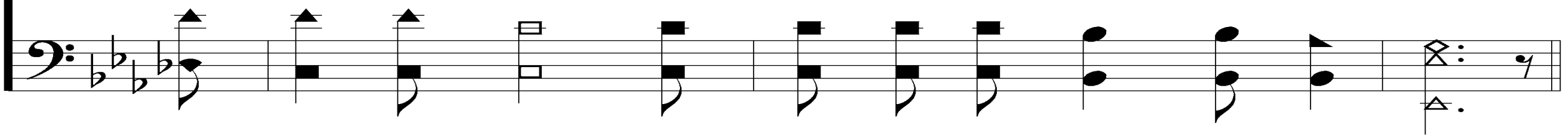
Thomas' Song



Now I be-lieve, Je-sus, now I be-lieve



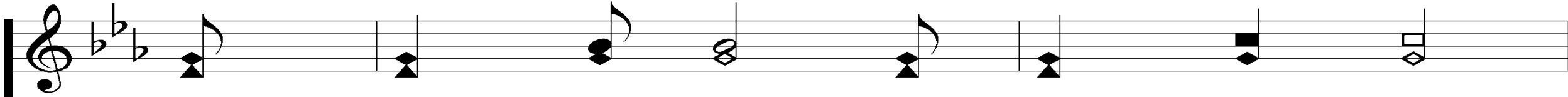
Your cru-el death was part of a heav-en-ly plan.



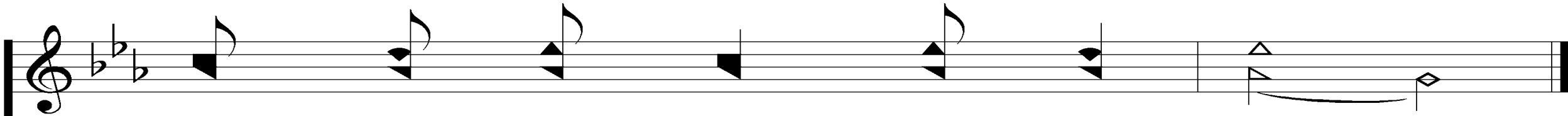
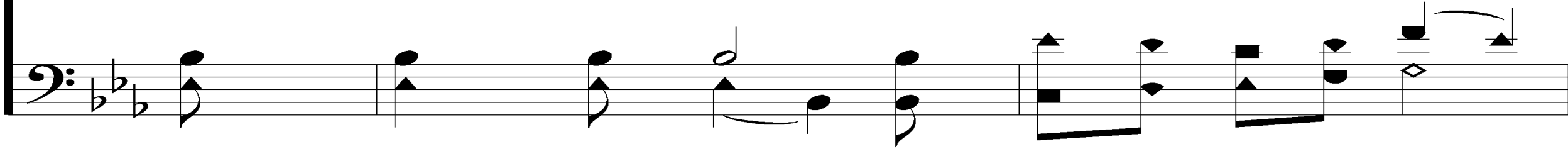
Thomas' Song

CODA

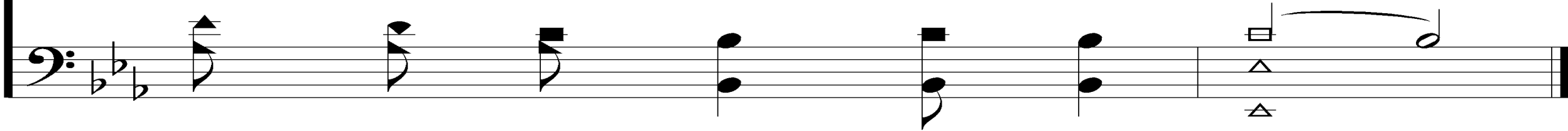
269



I proud - ly say with bla - zon cry:



"You are my Lord and my God."



THE LORD'S SUPPER


ACTS 20:7



THE UNLEAVENED BREAD

HEBREWS 4:14-16

“SEEING THEN THAT WE HAVE A GREAT HIGH PRIEST WHO HAS PASSED THROUGH THE HEAVENS, JESUS THE SON OF GOD, LET US HOLD FAST OUR CONFESSION. FOR WE DO NOT HAVE A HIGH PRIEST WHO CANNOT SYMPATHIZE WITH OUR WEAKNESSES, BUT WAS IN ALL POINTS TEMPTED AS WE ARE, YET WITHOUT SIN. LET US THEREFORE COME BOLDLY TO THE THRONE OF GRACE, THAT WE MAY OBTAIN MERCY AND FIND GRACE TO HELP IN TIME OF NEED.”



THE FRUIT OF THE VINE

HEBREWS 9:11-15

“BUT CHRIST CAME AS HIGH PRIEST OF THE GOOD THINGS TO COME, WITH THE GREATER AND MORE PERFECT TABERNACLE NOT MADE WITH HANDS, THAT IS, NOT OF THIS CREATION. NOT WITH THE BLOOD OF GOATS AND CALVES, BUT WITH HIS OWN BLOOD HE ENTERED THE MOST HOLY PLACE ONCE FOR ALL, HAVING OBTAINED ETERNAL REDEMPTION. FOR IF THE BLOOD OF BULLS AND GOATS AND THE ASHES OF A HEIFER, SPRINKLING THE UNCLEAN, SANCTIFIES FOR THE PURIFYING OF THE FLESH, HOW MUCH MORE SHALL THE BLOOD OF CHRIST, WHO THROUGH THE ETERNAL SPIRIT OFFERED HIMSELF WITHOUT SPOT TO GOD, CLEANSE YOUR CONSCIENCE FROM DEAD WORKS TO SERVE THE LIVING GOD? AND FOR THIS REASON HE IS THE MEDIATOR OF THE NEW COVENANT, BY MEANS OF DEATH, FOR THE REDEMPTION OF THE TRANSGRESSIONS UNDER THE FIRST COVENANT, THAT THOSE WHO ARE CALLED MAY RECEIVE THE PROMISE OF THE ETERNAL INHERITANCE.”

CLOSING PRAYER



SONG:

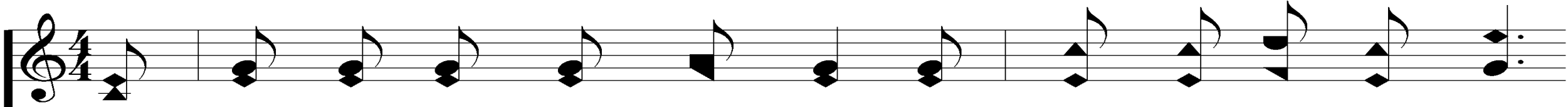
I'LL LIVE IN GLORY

#895

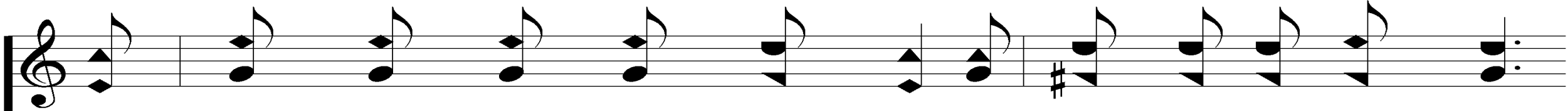
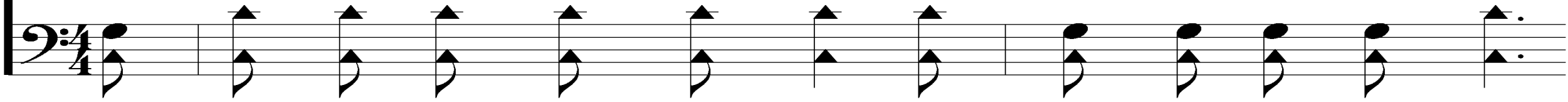


I' ll Live In Glory

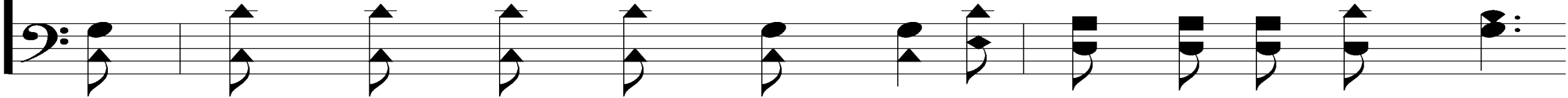
895



1. I'd like to stay here long - er than man's al - lot - ed days,



And watch the fleet - ing chang - es of life's un - e - ven ways;



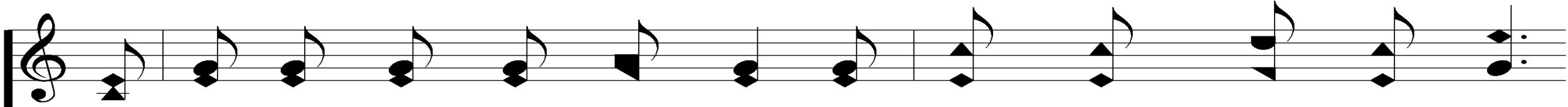
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Words & Music: John M. Henson

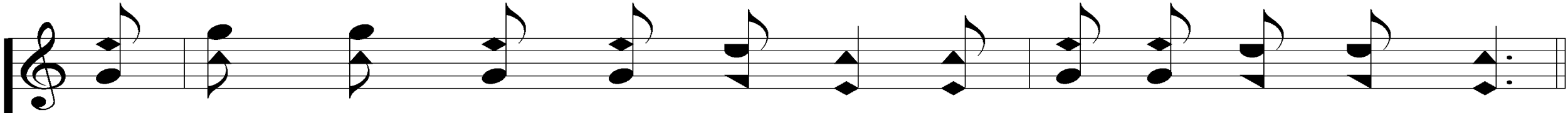
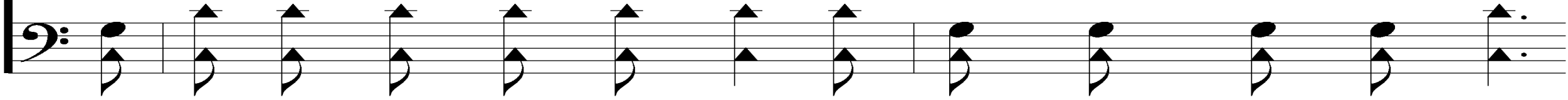
Presentation © 2006 Taylor Publications

I' ll Live In Glory

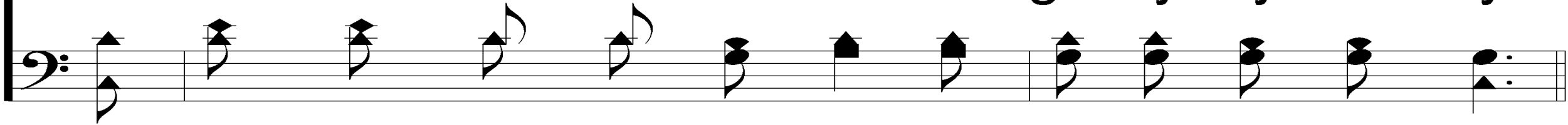
895



But if my Sav-ior calls me to that sweet home on high,



I'll live with Him for - ev - er in glo-ry by and by.



I' ll Live In Glory

895

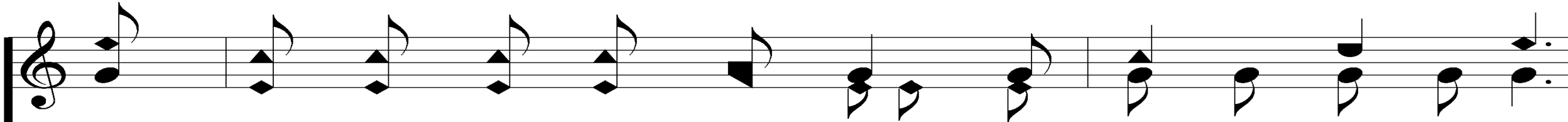
REFRAIN

O yes, I'll live in glo-ry by and by, I'll
live in glo-ry by and by,

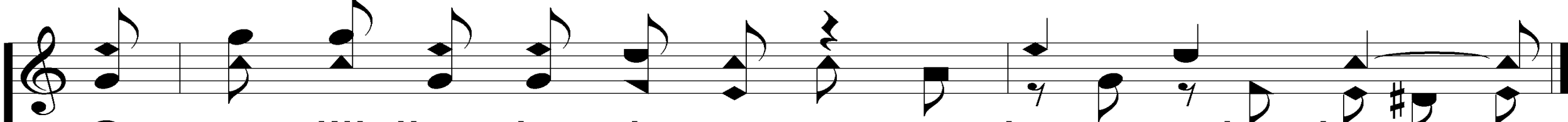
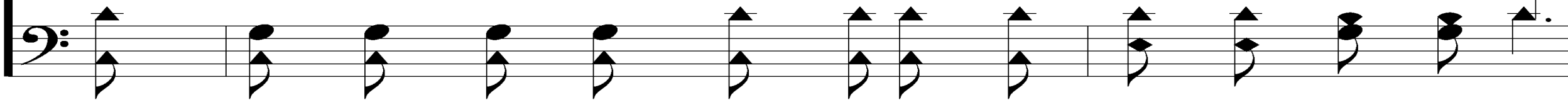
tell and sing love's sto-ry there on high;
tell love's sto - ry there on high;

I' ll Live In Glory

895



There with my dear Re-deem-er no more to die,
there no more no more to die,

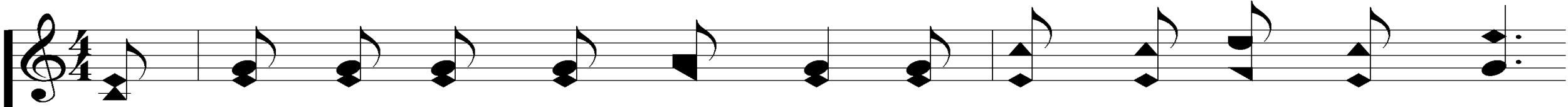


O yes, I'll live in glo-ry by and by.
glo - ry by and by.

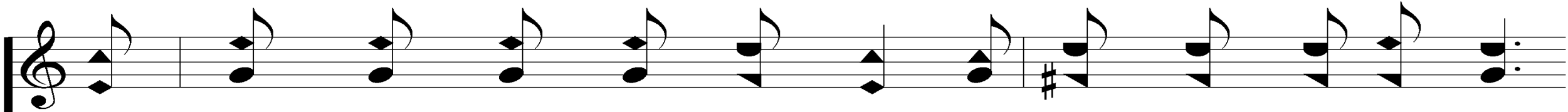
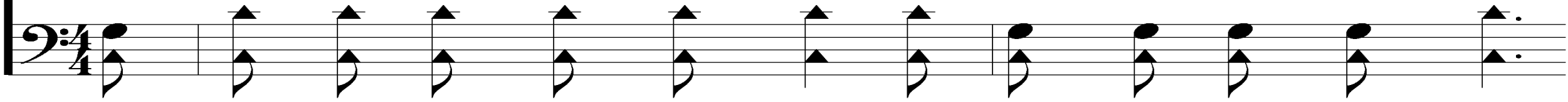


I' ll Live In Glory

895



2. I want to be of serv-ice a-long this pil-grim way,

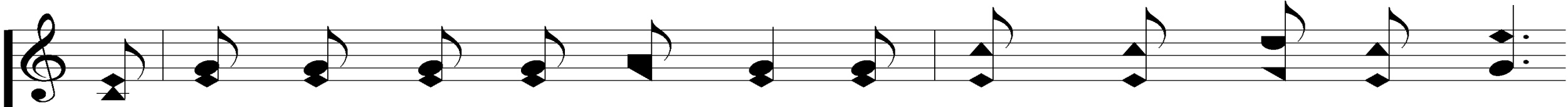


And lead the lost to Je-sus as fer-vent-ly I pray;

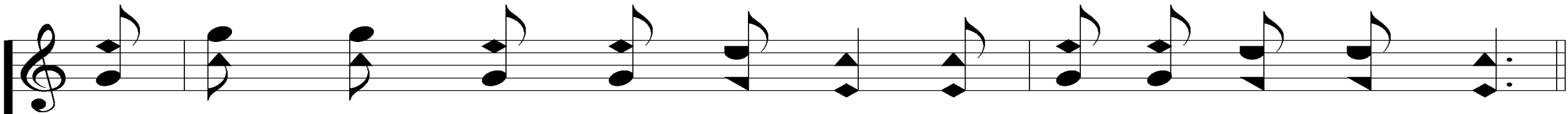
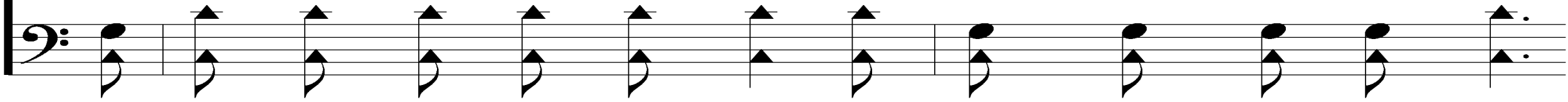


I' ll Live In Glory

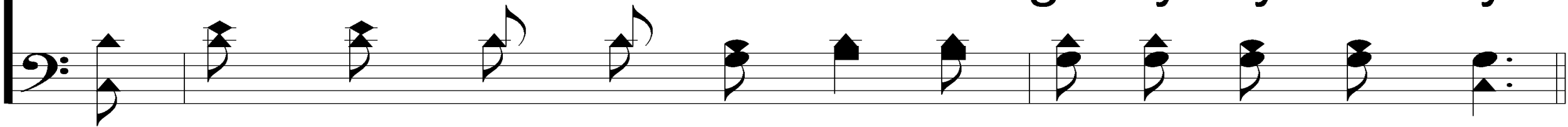
895



As day by day I trav - el I'll keep Him ev - er nigh,



And live with Him for - ev - er in glo-ry by and by.



I' ll Live In Glory

895

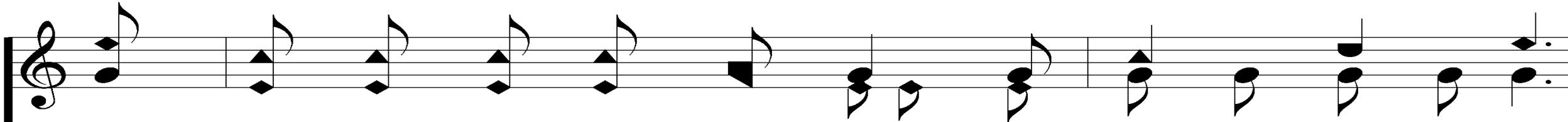
REFRAIN

O yes, I'll live in glo-ry by and by, I'll
live in glo-ry by and by,


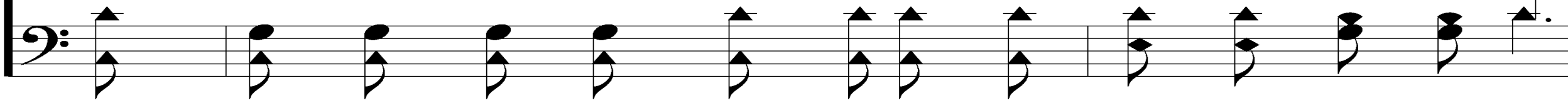
tell and sing love's sto-ry there on high;
tell love's sto - ry there on high;

I' ll Live In Glory

895



There with my dear Re-deem-er no more to die,
there no more no more to die,

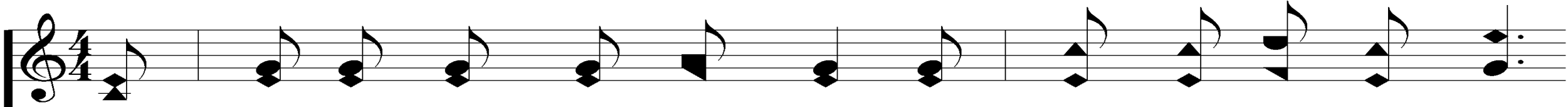


O yes, I'll live in glo-ry by and by.
glo - ry by and by.

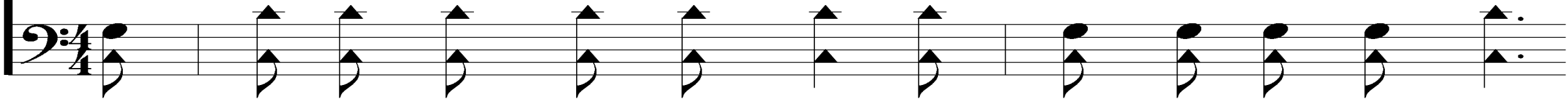


I' ll Live In Glory

895



3. The end I know is near-ing, by faith I look a-way,

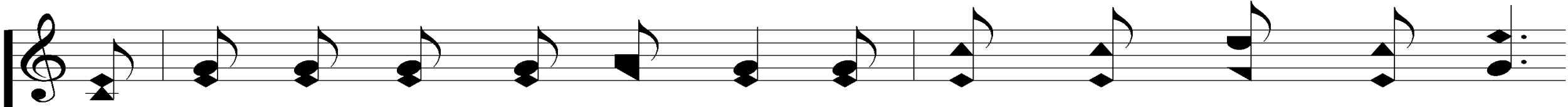


To yon-der home sup-per-nal, the land of end-less day;

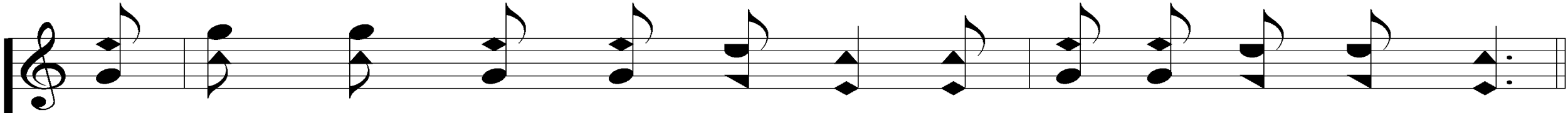
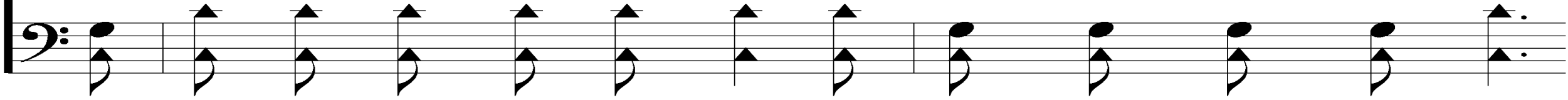


I' ll Live In Glory

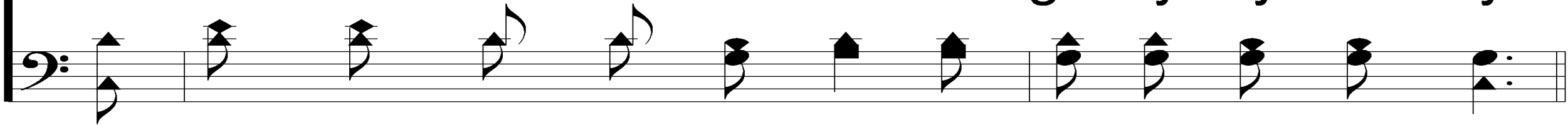
895



I'll cling to Him for - ev - er and look be - yond the sky,



And live with Him for - ev - er in glo - ry by and by.



I' ll Live In Glory

895

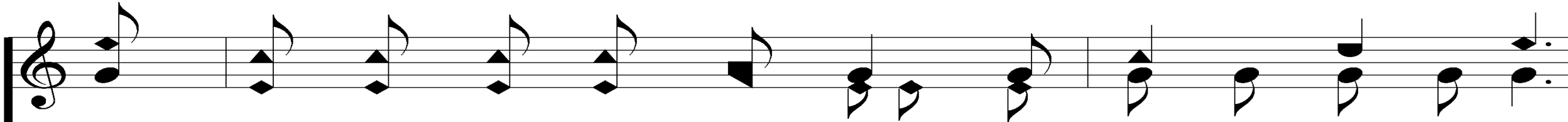
REFRAIN

O yes, I'll live in glo-ry by and by, I'll
live in glo-ry by and by,

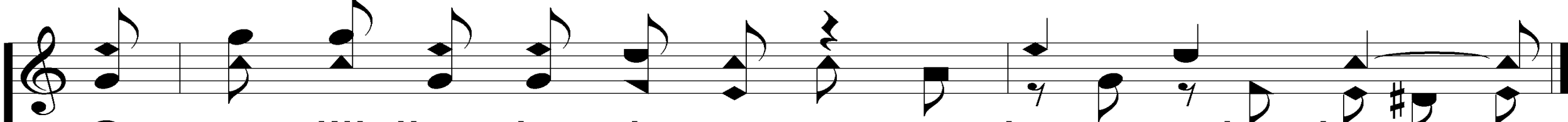
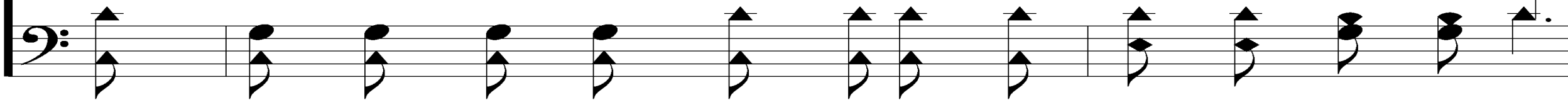
tell and sing love's sto-ry there on high;
tell love's sto - ry there on high;

I' ll Live In Glory

895



There with my dear Re-deem-er no more to die,
there no more no more to die,



O yes, I'll live in glo-ry by and by.
glo - ry by and by.



TODAY

CARE CENTER SINGING @ 1:15 PM

WORSHIP @ 6 PM

WEDNESDAY

CARE CENTER SINGING @ 6 PM

