

ORDER OF WORSHIP

Ancient of Days

Welcome

Ben Patterson

I Will Call Upon the Lord
Oh, to Be Like Thee
King of Kings

Communion

Terry Irwin

Come to the Table

Offering

Terry Irwin

Kids Dismissal

Ben Patterson

When We All Get to Heaven
Build Your Kingdom Here

Scripture Reading

Ray Mellix

Message: Gospel • Part 1 of 4

Rob Shaver

Let Your Glory Fall

Next Steps

Ben Patterson

Shepherd's Prayer

Terry Irwin

Ancient of Days

Gary Sadler &
Jamie Harvill

$\text{♩} = 110$ *mf*

Bles-sing and hon-or glo-ry and pow-er be un-to the An-cient of Days

5

From ev-'ry na-tion all of cre-a-tion bow be-fore the An-cient of Days

9

Ev-'ry tongue in heav-en and earth shall de-clare Your glo-ry Ev-'ry knee shall bow at Your throne in wor-ship

13

You will be ex-alt-ed O God and Your king-dom shall not pass a-way O An-cient of Days

To Coda 25 | 1 | 2

19

Your king-dom shall reign o-ver all the earth Sing un-to the Ancient of Days. Days

(clap)

1 2 D.S. al Coda

25

O An-cient of Days O An-cient of Days O An-cient of Days O An-cient of Days

f *mp* *f* *mp*

I Will Call upon the Lord

D/D

I call to the Lord who is worthy of praise. - Psalm 18:3

Women

I will call up-on the Lord

Men

I will call up-on the Lord

Who Is wor- thy to be

Who is wor- thy to be praised. So shall I be

praised. So shall I be saved from my en- e- mies.

saved from my en- e- mies. The Lord liv- eth, and bless- ed be the Rock,

and let the God of my sal- va- tion be ex- alt - ed. The Lord liv- eth, and

I know

1.

bless- ed be the Rock, and let the God of my sal- va- tion be ex- alt - ed.

GOD'S PRAISE AND ADORATION

2.

alt - ed. I will call up-on the Lord.

I will call up-on the Lord.

The image shows a musical score for a vocal piece. It consists of two staves: a treble clef staff for the vocal line and a bass clef staff for the accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a second ending bracket over the first two measures. The lyrics are: 'alt - ed. I will call up-on the Lord.' and 'I will call up-on the Lord.' The bass line provides a harmonic accompaniment, featuring a long note in the final measure.

Oh, to Be Like Thee

D/D

Be perfect, as your heavenly Father is perfect. – Matthew 5:48

1. Oh, to be like Thee! bless-ed Re-deem-er: This is my con-stant
 2. Oh, to be like Thee! full of com-pas-sion, Lov-ing, for-giv-ing,
 3. Oh, to be like Thee! Lord, I am com-ing, Now to re-ceive th'a-

long-ing and prayer; Glad-ly I'll for-feit all of earth's treas-ures,
 ten-der and kind, Help-ing the help-less, cheer-ing the faint-ing,
 noint-ing di-vine; All that I am and have I am bring-ing;

Refrain

Je-sus, Thy per-fect like-ness to wear.
 Seek-ing the wan-d'ring sin-ner to find. Oh, to be like Thee!
 Lord, from this mo-ment all shall be Thine.

Oh, to be like Thee! Bless-ed Re-deem-er, pure as Thou art; Come in Thy

Rit.

sweet-ness, come in Thy full-ness; Stamp Thine own im-age deep on my heart.

King of Kings

Words and Music by: Brooke Ligertwood, Scott Ligertwood, Jason Ingram
Arr: Mike Rogers

1. In the dark - ness we were wait - ing, with-out hope, with-out light, till from heav -

- en You came run - ning, there was mer - cy in Your eyes. To ful - fill

the law and pro - phets, to a vir - gin came the Word from a throne

of end - less glo - ry to a cra - dle in the dirt. Praise the Fa - ther, praise the Son,

praise the Spir - it, three in one. God of glo - ry, maj - es - ty, praise for - ev - er to the King of

18

kings. 2. To re-veal the king - dom com - ing and to re - con-cile the lost, to re-deem

Detailed description: This system contains measures 18, 19, and 20. The music is in G major (one sharp) and 4/4 time. The vocal line (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The piano accompaniment (bass clef) consists of a steady eighth-note bass line. Measure 18 starts with a treble clef and a key signature of one sharp. Measure 19 has a 7/4 time signature. Measure 20 ends with a double bar line.

21

the whole cre - a - tion You did not des-pise the cross. For e -

Detailed description: This system contains measures 21 and 22. The musical notation continues from the previous system. Measure 21 starts with a treble clef and a key signature of one sharp. Measure 22 ends with a double bar line.

23

- ven in Your suf - fring, You saw to the oth - er side. Know-ing this

Detailed description: This system contains measures 23 and 24. The musical notation continues from the previous system. Measure 23 starts with a treble clef and a key signature of one sharp. Measure 24 ends with a double bar line.

25

was our sal-va - tion, Je-sus, for our sake You died. Praise the Fa-ther, praise the Son,

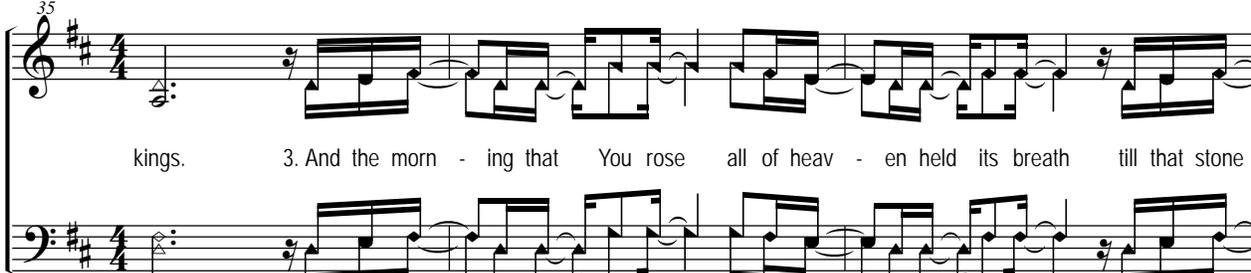
Detailed description: This system contains measures 25 and 26. The musical notation continues from the previous system. Measure 25 starts with a treble clef and a key signature of one sharp. Measure 26 ends with a double bar line.

29

praise the Spir-it, three in one. God of glo - ry, maj-es - ty, praise for-ev-er to the King of

Detailed description: This system contains measures 29, 30, and 31. The musical notation continues from the previous system. Measure 29 starts with a treble clef and a key signature of one sharp. Measure 30 has a 2/4 time signature. Measure 31 has a 4/4 time signature and ends with a double bar line.

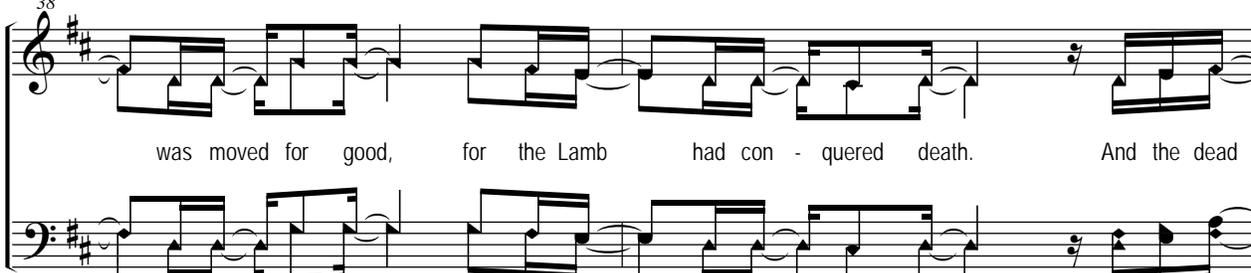
35



kings. 3. And the morn - ing that You rose all of heav - en held its breath till that stone

Detailed description: This system contains measures 35, 36, and 37. The music is in G major (one sharp) and 4/4 time. The vocal line features a melodic line with eighth and sixteenth notes, often beamed together. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

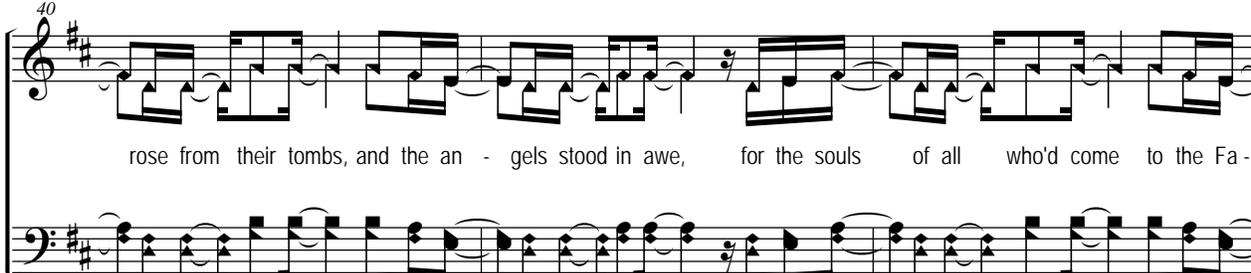
38



was moved for good, for the Lamb had con - quered death. And the dead

Detailed description: This system contains measures 38 and 39. The musical notation continues with similar rhythmic patterns as the previous system, maintaining the G major key and 4/4 time signature.

40



rose from their tombs, and the an - gels stood in awe, for the souls of all who'd come to the Fa -

Detailed description: This system contains measures 40, 41, and 42. The vocal line continues with a melodic line, and the piano accompaniment provides harmonic support with consistent eighth-note patterns.

43



- ther are re - stored. 4. And the church of Christ was born, and the Spir -

Detailed description: This system contains measures 43 and 44. The music transitions to measure 43, which begins the fourth section. The vocal line starts with a new melodic phrase.

45



- it lit the flame. Now this gos - pel truth of old shall not kneel,

Detailed description: This system contains measures 45, 46, and 47. The vocal line continues with a melodic line, and the piano accompaniment maintains the same rhythmic and harmonic structure.

47

shall not faint. By His blood and in His name, in His free - dom I am free, for the love

Musical notation for measures 47-49, featuring a treble and bass staff in G major. The melody is a rhythmic eighth-note pattern.

50

of Je - sus Christ who has res - ur - ect - ed me. Praise the Fa - ther, praise the Son,

Musical notation for measures 50-53, featuring a treble and bass staff in G major. The melody continues with eighth notes and includes a repeat sign at the end of measure 53.

54

praise the Spir - it, three in one. God of glo - ry, maj - es - ty, praise for - ev - er to the

Musical notation for measures 54-58, featuring a treble and bass staff in G major. The melody continues with eighth notes.

59

rit.

King of kings. Praise for - ev - er to the King of kings.

Musical notation for measures 59-62, featuring a treble and bass staff in G major. The tempo is marked *rit.* and the time signature changes from 4/4 to 2/4 and back to 4/4.

Come To The Table

25

Claire Cloninger and
Martin J. Nystrom

$\text{♩} = 75$

Come to the ta - ble of mer - cy, pre - pared with the wine and the bread.

The first system of music consists of a vocal line and a piano accompaniment line. The vocal line is in 4/4 time, starting with a treble clef and a key signature of one flat (B-flat). The lyrics are: "Come to the ta - ble of mer - cy, pre - pared with the wine and the bread." The piano accompaniment is in the bass clef, providing a harmonic and rhythmic foundation for the vocal line.

All who are hun - gry and thir - sty come and your souls will be fed.

The second system of music continues the vocal and piano parts. The vocal line begins with a measure rest followed by a quarter note, then continues with the lyrics: "All who are hun - gry and thir - sty come and your souls will be fed." The piano accompaniment continues with a steady eighth-note bass line and chordal accompaniment.

Come at the Lord's in - vi - ta - tion, re - ceive from His nail - scarred hand.

The third system of music continues the vocal and piano parts. The vocal line begins with a measure rest followed by a quarter note, then continues with the lyrics: "Come at the Lord's in - vi - ta - tion, re - ceive from His nail - scarred hand." The piano accompaniment continues with a steady eighth-note bass line and chordal accompaniment.

Eat of the bread of sal - va - tion, drink of the blood of the Lamb.

The fourth system of music concludes the vocal and piano parts. The vocal line begins with a measure rest followed by a quarter note, then continues with the lyrics: "Eat of the bread of sal - va - tion, drink of the blood of the Lamb." The piano accompaniment continues with a steady eighth-note bass line and chordal accompaniment.

853 When We All Get to Heaven

D \flat /A \flat Therefore encourage each other with these words. - 1 Thessalonians 4:16-18

• 1. Sing the won-drous love of Je-sus, Sing His mer-cy
 • 2. While we walk the pil-grim path-way, Clouds will o-ver-
 • 3. Let us then be true and faith-ful, Trust-ing, serv-ing

and His grace: In the man-sions bright and bless-ed, He'll pre-
 spread the sky; But when trav-'ling days are o-ver, Not a
 ev-'ry day; Just one glimpse of Him in glo-ry Will the

pare for us a place. When we all
 shad-ow, not a sigh. When we all
 toils of life re-pay. When we all
 (1. for us a place)

get to heav-en, What a day of re-joic-ing that will
 get to heav-en, What a day of re-

be! When we all see
 joic-ing that will be! When we all see

WORDS: Eliza E. Hewitt (w. 1898)

MUSIC: Emily D. Wilson (w. 1898), arr. Alton Howard (w. 1993)

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HEAVEN

8.7.8.7 w/REFRAIN

HEAVEN

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The melody in the treble clef starts with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G2, followed by quarter notes A2, Bb2, and C3. The lyrics are written between the staves.

Je - sus, We'll sing and shout the vic - to - ry.
Je - sus, We'll sing and shout and shout the vic - to - ry.

END OF HEAVEN MEDLEY

Build Your Kingdom Here

Words and Music by
REND COLLECTIVE EXPERIMENT
Arranged by Shane Coffman

A G^b D^b G^b D^b

Come set Your rule, and reign in our hearts a - gain. In -
 (We) seek Your king - dom first. We hun - ger and we thirst. Re -
 (Un) - leash Your king - dom's pow'r, reach - ing the near and far. No

crease in us, we pray. Un - veil why we're made. Come
 fuse to waste our lives, for You're our joy and prize. To
 force of hell can stop Your beau - ty, chang - ing hearts. You

10 G^b D^b G^b D^b

set our hearts a - blaze with hope, like wild - fire in our ver - y souls.
 see the cap - tives' hearts re - leased, the hurt, the sick, the poor at peace.
 made us for much more than this. A - wake the king - dom seed in us.

14 G^b D^b D^b/F A^b G^b D^b A^b

Ho - ly Spir - it, come, in - vade us now. We are Your church.
 We lay down our lives for heav - en's cause. We are Your church.
 Fill us with the strength and love of Christ. We are Your church.

19 G^b D^b A^b D^b D^b D^b/F

We need Your pow'r in us. We earth. Build Your

We pray, re - vive this We earth. Build Your

We are the hope on

B 24 A^b $B^b m7$ G^b D^b D^b/F A^b

king - dom here. Let the dark - ness fear. Show Your might - y

29 $B^b m7$ G^b A^b D^b D^b/F A^b

hand. Heal our streets and land. Set Your church on

33 $B^b m7$ G^b D^b D^b/F A^b $B^b m7$

fire. Win this na - tion back. Change the at - mos - phere. Build Your

38 *Last X to CODA*

1 *A^b* | 2 *A^b* *D.S. al Coda*
D^b *D^b/F*

king - dom here, we pray. Un - here. Build Your

⊕ CODA

42 *A^b* *D^b*

here, we pray.

Let Your Glory Fall

♩ = 80

David Ruis

Let Your glo-ry fall in this room, let it go forth from here to the na - tions. Let Your

6 fra - grance rest in this place as we gath - er to seek Your face. face.

last time through, repeat this 2x 1,3 2,4 *Fine*

11 *Leader* Let Your king - dom come, let Your will be done.

11 Let Your king - dom come, let Your will be done.

Let Your king - dom come, let Your will be done.

15 Let us see on earth the glo - ry of Your Son. *D.C. al Fine*

15 Let us see on earth the glo - ry of Your Son.

Let us see on earth the glo - ry of Your Son.