



Christ Memorial Presbyterian Church

May 24, 2020 10:30 a.m.

Order of Worship

**indicates to stand as you are able.

Prelude

Be Still and Know That I Am God with Be Still, My Soul
(based on Psalm 46:10)

arr. M. Hayes

"Be still and know that I am God, be still and know that I am God, be still and know that I am God.
In thee, O Lord, I put my trust, in thee, O Lord, I put my trust, in thee, O Lord, I put my trust."
(anonymous author; public domain)

"Be still, my soul: the Lord is on your side; bear patiently the cross of grief or pain; leave to your God
to order and provide; in ev'ry change he faithful will remain. Be still, my soul: your best, your heav'nly
Friend through thorny ways leads to a joyful end." (author: Kathrina von Schlegel, year unknown; translator:
Jane Borthwick, 1855; public domain) (this solo piano arrangement: Word Music, Inc., 1998)

Welcome and Announcements

Passing of the Peace (L: Leader; P: People)

L: The peace of Christ be with you.

P: And also with you.

****Call to Worship**

Jeff Bloom

L: Let the righteous be joyful! Let them rejoice before God.

P: Let us all be jubilant with joy!

L: Sing to God, all peoples of the world. Sing praises to God most high.

P: From the sanctuary of heaven, God gives life and renews the face of the earth.

L: Let us worship God!

****Hymn – 275**

A Mighty Fortress Is Our God

****Silent Prayer of Confession**

****Common Prayer of Confession**

Loving God, we confess that we do not always bring honor and glory to your name. We are rebellious and weak; we flee before your goodness. Forgive, restore, and strengthen us by the grace and mercy of Christ, that we may rise up again in peace to love and serve your world. Amen.

****Assurance of Pardon**

L: Friends, this is the Good News of the Gospel...

P: ...in Jesus Christ we are forgiven. Thanks be to God!

****Response – 581**

Glory Be to the Father

Moment with Children

Marilyn Mills

Word in Music

Come to Jesus (Untitled Hymn)
Allen Exner, solo

by Chris Rice; arr. A. Exner

Prayer for Illumination**Scriptures**

Isaiah 43: 8-10
Acts 1: 6-14

L: The Word of the Lord.

P: Thanks be to God.

Sermon

To the Ends of the Earth

Rev. Scott Hoffman

****Hymn - 366**

Love Divine, All Loves Excelling

Offertory

Blessings with Turn Your Eyes Upon Jesus

arr. B.K. Smith/M. McDonald

“Cause what if Your blessings come through raindrops, what if Your healing comes through tears?
What if a thousand sleepless nights are what it takes to know You’re near? What if trials of this life
are Your mercies in disguise?” (Laura Story, 2011)

“Turn your eyes upon Jesus, look full in His wonderful face; and the things of earth will grow strangely
dim, in the light of His glory and grace.” (Helen Lemmel, 1922; Singspiration Music)

(this solo piano arrangement: Lorenz Publishing Co.; 2015)

****Doxology - 710**

We Lift Our Voices

Prayers of Thanksgiving with The Lord’s Prayer (using “debts”)****Hymn – 418**

Softly and Tenderly Jesus Is Calling

****Benediction****Postlude**

Take the Name of Jesus With You

arr. B. Burroughs

“Take the name of Jesus with you, child of sorrow and of woe. It will joy and comfort give you,
take it then where’er you go. Precious name, O how sweet! Hope of earth and joy of heaven;
Precious name, O how sweet! Hope of earth and joy of heaven.” (Lydia Baxter, 1870, public domain)
(this solo piano arrangement: Carl Fischer LLC, 2003)

Thank you to Neil Danzig for providing video and audio support this week!

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Trinity Choir anthems are planned several months ahead by Joy Exner, CMPC’s music director. The link below is for the arrangement of the anthem that was to be sung today, *Come to Jesus (Untitled Hymn)*, by Chris Rice; arranged by Mark Hayes.

<https://www.youtube.com/watch?v=NZ777Jx-c9I>

Here is a link for *Blessings* (included in the offertory today). The Trinity Choir sang this arrangement by Heather Sorenson on February 2, 2020: <https://www.youtube.com/watch?v=y2GYMgroOWk>

275 A Mighty Fortress Is Our God

1 A might - y for - tress is our God, a bul - wark nev - er
 2 Did we in our own strength con - fide, our striv - ing would be
 3 And though this world, with dev - ils filled, should threat - en to un -
 4 That word a - bove all earth - ly powers, no thanks to them, a -

fail - ing. Our help - er he, a - mid the flood of
 los - ing, were not the right man on our side, the
 do us, we will not fear, for God hath willed his
 bid - eth. The Spir - it and the gifts are ours through

mor - tal ills pre - vail - ing. For still our an - cient foe doth
 man of God's own choos - ing. Dost ask who that may be? Christ
 truth to tri - umph through us. The Prince of Dark - ness grim, we
 him who with us sid - eth. Let goods and kin - dred go, this

seek to work us woe. His craft and power are great, and
 Je - sus, it is he. Lord Sab - a - oth his name, from
 trem - ble not for him. His rage we can en - dure, for
 mor - tal life al - so. The bod - y they may kill; God's

Long before Isaac Watts began to Christianize the Psalms, Martin Luther had already done so when he created the text and tune for this, his most famous hymn, which is based on Psalm 46. Luther encouraged metrical versions of psalms as well as chanted psalms and new hymns.

JESUS CHRIST: ASCENSION AND REIGN

armed with cru - el hate, on earth is not his e - qual.
 age to age the same, and he must win the bat - tle.
 lo, his doom is sure. One lit - tle word shall fell him.
 truth a - bid - eth still. His king - dom is for - ev - er.

The musical score consists of two staves. The upper staff is in treble clef and contains a vocal line with lyrics. The lower staff is in bass clef and contains a bass line. The key signature has one sharp (F#) and the time signature is 8/8. The music is written in a simple, hymn-like style with block chords and single notes.

Glory Be to the Father

581

Glo - ry be to the Fa - ther, and to the

The first system of the musical score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The vocal line begins with a dotted quarter note on G4, followed by quarter notes on A4, B-flat4, and C5. The piano accompaniment consists of a steady bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.

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

The second system continues the melody. The vocal line has quarter notes on D5, E5, F5, and G5, followed by a half note on A5. The piano accompaniment continues with quarter notes: G1, F1, E1, D1, C1, B0, A0, G0.

gin - ning, is now, and ev - er shall be,

The third system features a vocal line with quarter notes on G5, F5, E5, D5, C5, B4, and A4. The piano accompaniment continues with quarter notes: G0, F0, E0, D0, C0, B-1, A-1, G-1.

world with - out end. A - men, a - men.

The fourth system concludes the piece. The vocal line has quarter notes on G4, F4, E4, and D4, followed by a half note on C4. The piano accompaniment continues with quarter notes: G-1, F-1, E-1, D-1, C-1, B-2, A-2, G-2.

366 Love Divine, All Loves Excelling

1 Love di - vine, all loves ex - cel - ling, Joy of heaven, to
 2 Breathe, O breathe thy lov - ing Spir - it in - to ev - ery
 3 Come, Al - might - y, to de - liv - er; let us all thy
 4 Fin - ish then thy new cre - a - tion; pure and spot - less

earth come down, fix in us thy hum - ble dwell - ing; all thy
 trou - bled breast; let us all in thee in - her - it; let us
 life re - ceive; sud - den - ly re - turn, and nev - er, nev - er -
 let us be; let us see thy great sal - va - tion per - fect -

faith - ful mer - cies crown. Je - sus, thou art all com - pas - sion;
 find the prom - ised rest. Take a - way the love of sin - ning;
 more thy tem - ples leave. Thee we would be al - ways bless - ing,
 ly re - stored in thee: changed from glo - ry in - to glo - ry,

This text and this tune occur in almost all English-language hymnals (though not always together). The transforming power of love motivates the unending praise of the life to come, and this fine Welsh tune (whose name means "delightful") gives us a foretaste of endless song.

CHRIST'S RETURN AND JUDGMENT

pure, un - bound - ed love thou art; vis - it us with
 Al - pha and O - me - ga be; end of faith, as
 serve thee as thy hosts a - bove, pray, and praise thee
 till in heaven we take our place, till we cast our

thy sal - va - tion; en - ter ev - ery trem - bling heart.
 its be - gin - ning, set our hearts at lib - er - ty.
 with - out ceas - ing, glo - ry in thy per - fect love.
 crowns be - fore thee, lost in won - der, love, and praise.

We Lift Our Voices

We Are an Offering

710

We lift our voices; we lift our hands; we lift our
 lives up to you: we are an of-fer-ing. Lord, use our
 voice - es; Lord, use our hands; Lord, use our
 lives; they are yours: we are an of-fer-ing.
 All that we have, all that we are, all that we hope to be, we
 give to you, we give to you. We lift our
 voice - es; we lift our hands; we lift our lives up to you:
 we are an of-fer-ing; we are an of-fer-ing.

This praise and worship song can best be understood as reflecting on and expanding 1 Chronicles 29:14b: "For all things come of you, [O Lord,] and of your own have we given you." There are also echoes of Paul's appeal for Christians to be living sacrifices (Romans 12:1).

418 Softly and Tenderly Jesus Is Calling

1 Soft - ly and ten - der - ly Je - sus is call - ing, call - ing for
 2 Why should we tar - ry when Je - sus is plead - ing, plead - ing for
 3 O for the won - der - ful love he has prom - ised, prom - ised for

you and for me. See, on the por - tals he's wait - ing and watch - ing,
 you and for me? Why should we lin - ger and heed not his mer - cies,
 you and for me! Though we have sinned, he has mer - cy and par - don,

Refrain
 watch - ing for you and for me.
 mer - cies for you and for me? "Come home, come home!
 par - don for you and for me. "Come home, come home!

You who are wea - ry, come home." Ear - nest - ly, ten - der - ly,

Je - sus is call - ing, call - ing, "O sin - ner, come home!"

This 19th-century gospel hymn has often been used as a hymn of invitation at evangelistic services. Its imagery is primarily based on Jesus' parable in Luke 15:11-32, commonly called "The Prodigal Son." Each singer thus becomes a wandering child who is urged to return home.