

MORNING WORSHIP

Greeting and Announcements

Psalm for Reflection • Psalm 40:1-8

Prelude • *Culbach*

Richard Proulx

Call to Worship • Psalm 40:1-3

Hymn of Adoration • *When Morning Gilds the Skies*

#167 (vv.1-3,6)

Invocation

Call to Confession • Matthew 11:28

Corporate Confession of Sin

Silent Confession

Song of Assurance • *I Heard the Voice of Jesus Say*

CHOIR:

Words of Assurance and Thanksgiving

New Members Standing (8:30)

Warren & Hella Smith
Daniel Smith
Madeleine Smith
Rick & Crista Johnson

Prayer of Intercession

Offertory • *O Sacred Head Now Wounded*

arr. Lloyd Larson

Please take a moment to sign the attendance register.

Children ages 4-6 may meet the Children's Worship leader in front of the pulpit during the last verse of the next hymn.

Hymn of Preparation • *Jesus! What a Friend for Sinners!* #498 (vv.1,2,4,5)

Sermon • Time to Behave

Mark 2:13-17, p.708
Rev. Ryan Laughlin

1. Time to party
 - A. The occasion
 - B. The guests
2. Time to heal
 - A. The patients
 - B. The Physician

Hymn of Response • *Let Us Love and Sing and Wonder* #172 (vv.1,4,5)

Benediction

Postlude • *Toccata on "Kirken"*

arr. Gordon Young

Insight on the Anthem

“I Heard the Voice of Jesus Say” is perhaps one of the most beloved of the hymns of comfort and assurance. The tender, yet powerful text was written by Scottish preacher Horatius Bonar (1808–1889). Bonar was educated at the University of Edinburgh and began pastoring in Kelso, at which time he also began writing hymns, many of them especially for children. After he moved back to Edinburgh, his church there allowed only the Scottish version of the Psalms to be sung in service—with the exception of the children, who were allowed to sing Bonar’s hymns in Sunday school. Bonar wrote “I Heard the Voice of Jesus Say” for his Sunday school children in 1846. He based his three verses on three wonderful promises of Jesus in Matthew 11:28, John 4:14, and John 8:12. The first half of each stanza echoes the Lord’s promise, and the last half voices our response.

The setting of this hymn text used in our hymnal (#304) uses two tonalities to further enhance the promise/response aspect of the words; the first two lines—the promise—is in a minor key, tender and poignant; the second two lines are in a major key—portraying our response of joy, release, and assurance.

The setting of today’s choral anthem is by Craig Curry, a graduate of Wheaton College and friend of our own Brad Davitt and Kimberly Werner. Although the melody is new, Mr. Curry also uses a tender, mellow sound to express our heart’s longing for Jesus’ comfort, and ends the piece with a joyful, assured major chord.

Information for this “Insight” was taken from *Then Sings My Soul*, by Robert J. Morgan, Thomas Nelson Publishers, 2003.

Unless noted otherwise, all Scripture notations are from the New International Version and all hymns are from the *Trinity Hymnal*, which can be found in the pew rack.

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