

1st Sunday of Advent
December 1, 2024



New Hope Lutheran Church
3125 5th Ave. S., Great Falls, MT (406) 315-1203 www.newhopegf.org
Rev. Tammy Bull
Our mission: to share our faith in Christ by serving all with respectful compassion.

GATHERING

Gathering Music: *Procession*

Garrett Parker

Welcome & Announcements

Prelude: *Le Mystere de L'incarnation*

Richard Blake

L: Blessed be the holy Trinity, + one God, alive in the world, reviving creation, arriving soon. **C: Amen.**

L: Let us confess our sin in the presence of God and of one another.
(silence for reflection and self-examination)

L: God of mercy,

C: we confess that we have sinned. We trust earthly powers and human authority alone. We grow fearful. We cling to false comforts.

L: God of might,

C: we confess that we have sinned. We have turned away from our neighbors. We have trusted false promises.

L: God in our midst,

C: we confess that we have sinned. We plead: come to us. Bring your mercy to birth in us.

L: A righteous branch springs forth: it is Christ the Lord, our Savior, in whom we have forgiveness, life, and mercy. By the power of the Holy Spirit, receive the grace and forgiveness of God through (+) Christ Jesus, whose day draws near.

C: Amen.

Gathering Song: Fling Wide the Door

ELW #259

1. Fling wide the door, unbar the gate; the King of glory comes in state;
The Lord of lords and King of kings, the Savior of the world who brings
his great salvation to the earth. So raise a shout of holy mirth
and praise our God and Lord, Creator, Spirit, Word.
2. He is the rock of our belief, the heart of mercy's gentle self.
His kingly crown is holiness; his scepter is his loveliness;
he brings our sorrows to an end. Now gladly praise our king and friend,
and worship him with song for saving us from wrong.
3. Oh, happy towns and blessed lands that live by their true king's commands.
And blessed be the hearts he rules, the humble places where he dwells.
He is the rightful Son of bliss who fills our lives and makes us his,
creator of the world, our only strength for good.
4. Come, Lord, our Savior, Jesus Christ; our hearts are open wide in trust.

Oh, show us now your lovely grace, upon our sorrows shine your face,
and let your Holy Spirit guide our journey in your grace so wide.
We praise your holy name, from age to age the same.

L: The grace of our Lord Jesus Christ, the love of God, and the communion of the Holy Spirit be with you all. **C: And also with you.**

Lighting of the Advent Wreath

We Are Waiting For Jesus (v. 1) ACS #905

1. We are waiting for Jesus; Jesus brings peace.
We are waiting for Jesus; Jesus brings peace.
Sun of justice, shine upon us; we are trusting in your promise.
We are waiting for Jesus; Jesus brings peace.

L: As we light the candle of *hope*, we acknowledge that we live in a world that trades in isolation and comparison, competition and fear.

C: We are waiting for the One who will turn the world around, causing us to live in connection and compassion, mutual support and liberation. Come, Lord Jesus.

We Are Waiting for Jesus (v. 2) ACS #905

2. We are waiting for Jesus; Jesus brings peace.
We are waiting for Jesus; Jesus brings peace.
Loving Shepherd, walk beside us; stir our hearts, and gently guide us.
We are waiting for Jesus; Jesus brings peace.

L: We pray together the prayer of the day... **C: Stir up your power, Lord Christ, and come. By your merciful protection alert us to the threatening dangers of our sins, and redeem us for your life of justice, for you live and reign with the Father and the Holy Spirit, one God, now and forever. Amen.**

WORD

L: The 1st Reading is from Jeremiah 33:14-16

L: Word of God, word of life. **C: Thanks be to God.**

Responsive Psalm: 25:1-10

L: To you, O Lord, I lift up my soul.

C: My God, I put my trust in you; let me not be put to shame, nor let my enemies triumph over me.

L: Let none who look to you be put to shame; rather let those be put to shame who are treacherous.

C: Show me your ways, O Lord, and teach me your paths.

L: Lead me in your truth and teach me, for you are the God of my salvation; in you have I trusted all the day long.

C: Remember, O Lord, your compassion and love, for they are from everlasting.

L: Remember not the sins of my youth and my transgressions; remember me according to your steadfast love and for the sake of your goodness, O Lord.

C: You are gracious and upright, O Lord; therefore you teach sinners in your way.

L: You lead the lowly in justice and teach the lowly your way.

C: All your paths, O Lord, are steadfast love and faithfulness to those who keep your covenant and your testimonies.

2nd Reading: 1 Thessalonians 3:9-13

L: Word of God, word of life. **C: Thanks be to God.**

Gospel Acclamation: Halle, Halle, Hallelujah
Halle, Halle, Hallelujah. Halle, Halle, Hallelujah.
Halle, Halle, Hallelujah. Hallelujah. Hallelujah.

ELW #172

Gospel Reading: Luke 21:25-36

C: Glory to you, O Lord.

L: The gospel of our Lord.

C: Praise to you, O Christ.

Children's Time

Sermon

Rev. Tammy Bull

Hymn of the Day: The King Shall Come

ELW #260

1. The King shall come when morning dawns and light triumphant breaks,
When beauty gilds the eastern hills and life to joy awakes.
2. Not as of old a little child, to bear and fight and die,
But crowned with glory like the sun that lights the morning sky.
3. Oh, brighter than the rising morn when Christ, victorious rose
And left the lonesome place of death, despite the rage of foes.
4. Oh, brighter than that glorious morn shall dawn upon our race
The day when Christ in splendor come, and we shall see his face.
5. The King shall come when morning dawns and light and beauty brings.
Hail, Christ the Lord! Your people pray: come quickly, King of kings.

L: Gathered into one by the Holy Spirit, we confess our faith using the words of the Apostles' Creed:

I believe in God, the Father Almighty, creator of heaven and earth.

I believe in Jesus Christ, God's only Son, our Lord, who was conceived by the Holy Spirit, born of the virgin Mary, suffered under Pontius Pilate, was crucified, died and was buried; he descended to the dead.

On the third day he rose again; he ascended into heaven, he is seated at the right hand of the Father, and he will come to judge the living and the dead.

I believe in the Holy Spirit, the holy catholic church, the communion of saints, the forgiveness of sins, the resurrection of the body, and the life everlasting.

Amen.

Prayers of the People (*petitions end "Lord in your mercy" ... "hear our prayer."*)

Sharing the Peace of Christ

L: The peace of our Lord Jesus Christ be with you all. **C: And also with you.**

The Offering: (At this time we bring our gifts and offerings to God in gratitude and joy. In response to God's love, we care for others in the name of Jesus. We do this, in part, by extending our weekly worship beyond the four walls of the church via livestreaming. We appreciate your gifts of time, money, energy, and prayers to this work! If you are our guest today - either in person or online – we invite you to join us in caring for God's people and God's world!)

Offering Response: Create in Me a Clean Heart

ELW #186

Create in me a clean heart, O God, and renew a right spirit within me.

Cast me not away from your presence, and take not your Holy Spirit from me.

Restore to me the joy of your salvation, and uphold me with your free Spirit.

Offertory Prayer: **C: God of abundance, we bring before you the precious fruits of your creation, and with them our very lives. Teach us patience and hope as we care for all those in need until the coming of your Son, our Savior and Lord. Amen.**

The Great Thanksgiving

P: The Lord be with you.

C: And also with you.

P: Lift up your hearts.

C: We lift them to the Lord.

P: Let us give thanks to the Lord our God.

C: It is right to give our thanks and praise.

Words of Institution & Lord's Prayer

P: "In the night in which he was betrayed..." **C: Our Father who art in heaven, hallowed be thy name, thy kingdom come, thy will be done, on earth as it is in heaven. Give us this day our daily bread; and forgive us our trespasses, as we forgive those who trespass against us; and lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, forever and ever. Amen.**

Invitation to the Lord's Table

God feeds us with tender mercy. Come to the table.

Wait for the Lord (sing twice)

ELW #262

Wait for the Lord, whose day is near. Wait for the Lord: be strong, take heart.

Hymn during Communion: O Lord, How Shall I Meet You

ELW #241

1. O Lord, how shall I meet you, how welcome you aright?
Your people long to greet you, my hope, my heart's delight!
Oh, kindle, Lord most holy, your lamp within my breast
To do in spirit lowly all that may please you best.
2. I lay in fetters groaning; you came to set me free.
I stood, my shame bemoaning; you came to honor me.
A glorious crown you give me, a treasure safe on high
That will not fail or leave me as earthly riches fly.
3. Love caused your incarnation; love brought you down to me.
Your thirst for my salvation procured my liberty.
Oh, love beyond all telling, that led you to embrace
In love, all love excelling, our lost and fallen race.
4. Rejoice, then, you sad-hearted, who sit in deepest gloom,
Who mourn your joys departed and tremble at your doom.
All hail the Lord's appearing! O glorious Sun, now come,
Send forth your beams so cheering and guide us safely home.

P: The body and blood of our Lord and Savior Jesus Christ strengthen us, unite us, and keep us in his grace. **C: Amen.**

L: Let us all pray... **C: Pour out upon us the spirit of your love, O Lord, and unite the wills of those whom you have fed with one heavenly food; through Jesus Christ our Lord. Amen.**

SENDING

L: May the God of hope fill you with all joy and peace in believing, so that you may abound in hope by the power of the Holy Spirit. Almighty God, Father, (+) Son, and Holy Spirit, bless you now and forever. **C: Amen.**

Sending Song: Rejoice, Rejoice, Believers

ELW #244

1. Rejoice, rejoice, believers, and let your lights appear;
The evening is advancing, and darker night is near.
The bridegroom is arising and soon is drawing nigh.
Up, pray and watch and wrestle; at midnight comes the cry.
2. The watchers on the mountain proclaim the bridegroom near;
Go forth as he approaches with alleluias clear.
The marriage feast is waiting; the gates wide open stand.
Arise, O heirs of glory; the bridegroom is at hand.
3. The saints, who here in patience their cross and suff' rings bore,
Shall live and reign forever when sorrow is no more.
Around the throne of glory the Lamb they shall behold;
In triumph cast before him their diadems of gold.
4. Our hope and expectation, O Jesus, now appear;
Arise, O Sun so longed for, o'er this benighted sphere.
With hearts and hands uplifted, we plead, O Lord, to see
The day of earth's redemption that sets your people free!

L: Go in peace. Remember the poor.

C: Thanks be to God!

Postlude: *O Come, Little Children*

Johann A.P. Schulz/ arr. Dale Wood

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Accompanist: James Rickley

Cantor: Victoria Bull

Reader: Julie Haviland

Fellowship: Glen & Leanna Coulter

Communion Assistant:

Acolyte:

Keeping in prayer... Jim; Sue; Dee; Lois & Frank; Rebecca; Danny; Triston; MaryAnn; Carl & Harley; Ann; Ace; Arvin; Beth; Arnie; Peggy & Larry; Don & Donna; Sandy; Noah; Dorothy; Toni; Scott; Haley; Esther; Reta; Elaine;

Announcements for the week of December 1:

- **TODAY:** Special meeting of the congregation in the Social Hall immediately following the worship service.
- Today: Community World AIDS Day service and rededication of the AIDS memorial rock at Central Christian Church (1025 Central) at 2 pm.
- Wed. 2/4: **Flowing Waters** noon music series in the sanctuary.
- Wed. 2/4: Confirmation class at 2:30 pm in the Library.
- Wed. 2/4: WOW! Children's ministry from 6-7 pm in the Social Hall.
- Thu. 2/5: Helping Hands board meeting at 6:30 at Helping Hands.

Advent & Christmas Special Services Schedule

Dec. 15 – 3rd Sunday of Advent – Congregation participation as we tell the story of Jesus' birth. Come in your own costume or choose one when you get here!

Dec. 24 – Christmas Eve – (Tues.) Worship at 5 pm with candle lighting and Holy Communion

Procession for Christ the King

Sw. Solo Trumpet
Gt. Principals, Reeds
Ped. Strong 16, 8, Gt. to Ped.

Garrett Parker

Brightly $\text{♩} = 60$

The musical score is written for three parts: Solo Trumpet (Sw.), Principals/Reeds (Gt.), and Pedal (Ped.). The tempo is marked 'Brightly' with a quarter note equal to 60 beats per minute. The score is in 2/2 time and consists of four systems of music. The first system shows the beginning of the piece with a mezzo-forte (*mf*) dynamic. The second system introduces a solo for the Solo Trumpet (*Sw. f*) with a forte (*f*) dynamic. The third and fourth systems continue the piece with various melodic and harmonic developments for all parts.

First system of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The bass staff contains a simple bass line. The music is in a minor key and 7/8 time.

Second system of the musical score. It continues the grand staff and bass staff from the first system. The melodic line in the treble clef has a long note with a fermata. The bass line continues with a steady rhythm.

Third system of the musical score. It includes a guitar part labeled "Gt." in the treble clef, starting with a *mp* (mezzo-piano) dynamic. The grand staff continues with the piano accompaniment. The bass staff continues with the bass line.

Fourth system of the musical score. It features a *poco a poco cresc.* (poco a poco crescendo) instruction. The guitar part continues in the treble clef. The piano accompaniment in the grand staff and the bass line in the bass staff are also present.

Musical score system 1, featuring piano and bass staves. The piano part includes a treble clef staff with chords and a bass clef staff with a melodic line. A dynamic marking of *mf* is present. The bass clef staff has a melodic line with some slurs.

Musical score system 2, featuring piano and bass staves. The piano part includes a treble clef staff with chords and a bass clef staff with a melodic line. A dynamic marking of *f* is present. A *Sw.* (Swell) marking is above the treble staff. The bass clef staff has a melodic line with some slurs.

Musical score system 3, featuring piano and bass staves. The piano part includes a treble clef staff with a melodic line and a bass clef staff with chords. Dynamic markings of *sub. p* and *mf* are present. The bass clef staff has a melodic line with some slurs.

Musical score system 4, featuring piano and bass staves. The piano part includes a treble clef staff with a melodic line and a bass clef staff with chords. Dynamic markings of *sub. mp* and *f* are present. The bass clef staff has a melodic line with some slurs.

First system of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The top staff features a melodic line with eighth and sixteenth notes. The middle staff contains a dense accompaniment of chords, primarily triads and dyads. The bottom staff has a simple bass line with quarter and eighth notes.

Second system of the musical score, continuing the same three-staff structure and key signature. The melodic line in the top staff continues with similar rhythmic patterns. The accompaniment in the middle staff remains consistent with the first system. The bass line in the bottom staff continues with its simple rhythmic accompaniment.

Third system of the musical score. The key signature changes to two flats (B-flat, E-flat) at the end of the system. The melodic line in the top staff becomes more complex, incorporating sixteenth-note runs. The accompaniment in the middle staff continues with chords, and the bass line in the bottom staff remains simple.

Fourth system of the musical score. The key signature changes to two sharps (F-sharp, C-sharp) at the beginning of the system. The melodic line in the top staff continues with its sixteenth-note patterns. The accompaniment in the middle staff and the bass line in the bottom staff continue their respective parts.

First system of musical notation. The top staff is in treble clef with a key signature of two flats and a 7/8 time signature. It features a rapid sixteenth-note melody. The middle and bottom staves are in bass clef, with the middle staff playing chords and the bottom staff playing a simple bass line. A double bar line is present in the middle of the system.

Second system of musical notation. The top staff is in treble clef with a key signature of two sharps and a 7/8 time signature. It features a rapid sixteenth-note melody. The middle staff is marked *sub. p* and plays chords. The bottom staff plays a simple bass line.

Third system of musical notation. The top staff is in treble clef with a key signature of two sharps. It features a melody with a fermata. The middle staff is marked *f* and plays chords. The bottom staff plays a simple bass line.

Fourth system of musical notation. The top staff is in treble clef with a key signature of two sharps. It features a melody with a fermata. The middle staff is marked *molto dim. e molto rit. to end* and plays chords. The bottom staff plays a simple bass line. The system concludes with a double bar line.

Welcome & Announcements
Prelude: *Le Mystere de L'incarnation*

Richard Blake

Le Mystère de L'incarnation

Sw. Strings 8, 4, String Celeste 8
Gt. Vox Humana (or Flutes, 8, 4)
Ped. Soft 16, 8

Richard Blake

Quietly $\text{♩} = 63$

The first system of the score consists of three staves. The top staff is for the strings, marked *p* (piano) and includes a bracketed instruction for the String Celeste. The middle staff is for the guitar, marked *mp* (mezzo-piano). The bottom staff is a bass line. The music is in G major and 3/4 time, with a tempo of 63 beats per minute. The first measure is a whole rest for the strings. The second measure begins with a melodic line in the guitar and a corresponding bass line. The third and fourth measures continue the melodic development with complex chordal textures in the strings and guitar.

The second system continues the musical material from the first system. It consists of three staves: strings, guitar, and bass line. The strings and guitar parts feature intricate chordal patterns and melodic lines, while the bass line provides a steady accompaniment. The overall texture is dense and atmospheric, characteristic of the piece's mood.

The third system of the score continues the development of the musical themes. It features three staves: strings, guitar, and bass line. The guitar part is marked *mp*. The music maintains its 3/4 time signature and G major key signature, with a focus on sustained chords and melodic fragments.

The fourth system concludes the page's musical content. It consists of three staves: strings, guitar, and bass line. The strings and guitar continue their respective parts, with the strings providing a rich harmonic background. The bass line remains active, supporting the overall texture of the music.

The first system of music consists of three measures. The top staff is a grand staff with a treble clef and a key signature of one sharp (F#). The middle and bottom staves are bass clefs. The music features a complex texture with many beamed notes and slurs in the bass clefs, and rests in the treble clef.

The second system of music consists of three measures. The top staff has a treble clef and a key signature of one sharp. The middle and bottom staves are bass clefs. The music continues with complex bass line textures and rests in the treble clef.

The third system of music consists of three measures. The top staff has a treble clef and a key signature of one sharp. The middle and bottom staves are bass clefs. The music continues with complex bass line textures and rests in the treble clef.

The fourth system of music consists of four measures. The top staff has a treble clef and a key signature of one sharp. The middle and bottom staves are bass clefs. The music features complex textures with slurs and dynamics. The first measure of the system includes the instruction *rit. e dim.*. The second measure includes the instruction *pp*. The system concludes with a 4/4 time signature in the right margin.

mp { Sw. *rit.*

This system contains three staves. The top two staves are for piano, with a dynamic marking of *mp* and a hairpin indicating a *rit.* (ritardando). The bottom staff is for bass. The key signature is one sharp (F#) and the time signature is 4/4.

rit. *very slowly*

This system continues the piano part with a *rit.* marking and a hairpin leading to a *very slowly* section. The time signature changes to 3/4 for the first two measures and then returns to 4/4. The bottom staff continues the bass line.

Quietly ♩ = 63

Gt. *pp* *p*

This system introduces the guitar part. The tempo is marked "Quietly" with a quarter note equal to 63 (♩ = 63). The guitar part starts with a *pp* (pianissimo) dynamic and later moves to *p* (piano). The piano accompaniment continues with a *p* dynamic. The time signature changes to 3/4 for the first two measures and then returns to 4/4.

(Gt.) *mp*

This system features the guitar part with a dynamic marking of *mp* (mezzo-piano). The piano accompaniment continues with a *p* dynamic. The time signature is 4/4.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature has two sharps (F# and C#). The music features a melodic line in the treble staff and complex chordal textures in the grand and bass staves.

Second system of musical notation, continuing the piece. It maintains the same three-staff structure and key signature. The melodic line in the treble staff continues with various rhythmic values, while the grand and bass staves provide harmonic support with dense chordal patterns.

Third system of musical notation. The melodic line in the treble staff shows some chromatic movement. The grand and bass staves continue with their complex harmonic accompaniment.

Fourth system of musical notation, the final system on the page. It includes performance markings: *rit. e dim.* in the first measure of the grand staff and *ppp* in the final measure of the grand staff. The music concludes with sustained chords in the grand staff and a melodic line in the bass staff.

L: Blessed be the holy Trinity, + one God, alive in the world, reviving creation, arriving soon.
C: Amen.

L: Let us confess our sin in the presence of God and of one another.
(silence for reflection and self-examination)

L: God of mercy,

C: we confess that we have sinned. We trust earthly powers and human authority alone. We grow fearful. We cling to false comforts.

L: God of might,

C: we confess that we have sinned. We have turned away from our neighbors. We have trusted false promises.

L: God in our midst,

C: we confess that we have sinned. We plead: come to us. Bring your mercy to birth in us.

L: A righteous branch springs forth: it is Christ the Lord, our Savior, in whom we have forgiveness, life, and mercy. By the power of the Holy Spirit, receive the grace and forgiveness of God through (+) Christ Jesus, whose day draws near.

C: Amen.

Gathering Song: Fling Wide the Door

ELW #259

1. Fling wide the door, unbar the gate; the King of glory comes in state;
The Lord of lords and King of kings, the Savior of the world who brings
his great salvation to the earth. So raise a shout of holy mirth
and praise our God and Lord, Creator, Spirit, Word.
2. He is the rock of our belief, the heart of mercy's gentle self.
His kingly crown is holiness; his scepter is his loveliness;
he brings our sorrows to an end. Now gladly praise our king and friend,
and worship him with song for saving us from wrong.
3. Oh, happy towns and blessed lands that live by their true king's commands.
And blessed be the hearts he rules, the humble places where he dwells.
He is the rightful Son of bliss who fills our lives and makes us his,
creator of the world, our only strength for good.
4. Come, Lord, our Savior, Jesus Christ; our hearts are open wide in trust.
Oh, show us now your lovely grace, upon our sorrows shine your face,
and let your Holy Spirit guide our journey in your grace so wide.
We praise your holy name, from age to age the same.

Introduction

Majestically (♩. = 52)

The musical score is written for piano in 6/4 time, featuring a key signature of one flat (B-flat major or D minor). The tempo is marked 'Majestically' with a quarter note equal to 52 beats per minute. The introduction consists of 16 measures. The first four measures are in the key of B-flat major, with the right hand playing a series of chords and the left hand playing a simple bass line. The fifth measure marks the beginning of a key change to D minor, indicated by a double bar line and a key signature change. The final four measures continue in D minor, with the right hand playing a more complex, arpeggiated texture and the left hand providing a steady bass line.

Introduction

The musical score is arranged in three systems, each with three staves. The top staff is in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat), and the time signature is 6/4. The first system begins with a *fff* dynamic marking. The second system includes a *mf a tempo* marking. The third system features a *f* dynamic marking. The score includes various musical notations such as rests, beams, and slurs, and changes in time signature from 6/4 to 3/4 and back to 6/4.

Tune: J. A. Freylinghausen, *Geistreiches Gesangbuch*, 1704

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The first system of the musical score consists of three staves. The top two staves are grouped by a brace, representing the piano part. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat). The piano part features a series of chords in the right hand and a more active line in the left hand. A dynamic marking of *fff* (fortississimo) is placed above the right-hand staff in the third measure. The bottom staff is a single bass clef line containing a melodic line with a long slur spanning across the first three measures.

The second system of the musical score also consists of three staves. The top two staves are grouped by a brace, representing the piano part. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat). The piano part features a series of chords in the right hand and a more active line in the left hand. A dynamic marking of *broad rit.* (broadly ritardando) is placed above the right-hand staff in the second measure. The bottom staff is a single bass clef line containing a melodic line with a long slur spanning across the first three measures.

Fling Wide the Door



1 Fling wide the door, un - bar the gate; the King of glo - ry
2 He is the rock of our be - lief, the heart of mer - cy's
3 Oh, hap - py towns and bless - ed lands that live by their true
4 Come, Lord, our Sav - ior, Je - sus Christ; our hearts are o - pen



comes in state; the Lord of lords and King of kings, the
gen - tle self. His king - ly crown is ho - li - ness; his
king's com - mands. And bless - ed be the hearts he rules, the
wide in trust. Oh, show us now your love - ly grace, up -



Sav - ior of the world who brings his great sal - va - tion
scep - ter is his love - li - ness; he brings our sor - rows
hum - ble plac - es where he dwells. He is the right - ful
on our sor - rows shine your face, and let your Ho - ly



to the earth. So raise a shout of ho - ly mirth and
to an end. Now glad - ly praise our king and friend, and
Son of bliss who fills our lives and makes us his, cre -
Spir - it guide our jour - ney in your grace so wide. We

praise our God and Lord, Cre - a - tor, Spir - it, Word.
wor - ship him with song for sav - ing us from wrong.
a - tor of the world, our on - ly strength for good.
praise your ho - ly name, from age to age the same!

Text: Georg Weissel, 1590–1635; tr. Gracia Grindal, b. 1943

Music: MACHT HOCH DIE TÜR, J. A. Freylinghausen, *Geistreiches Gesangbuch*, 1704; arr. hymnal version

Text © 1978 *Lutheran Book of Worship*, admin. Augsburg Fortress.

Arr. © 2006 Augsburg Fortress.

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Accompaniment

The image displays a musical score for piano accompaniment. It is written in B-flat major (one flat) and 4/4 time. The score is organized into two systems. The first system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The second system consists of a single bass clef staff. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as chords and rests. The key signature is B-flat major, and the time signature is 4/4.

The first system of musical notation consists of three staves. The top staff is a treble clef staff with a key signature of one flat (B-flat). It contains a sequence of chords and single notes. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat, featuring a bass line of eighth notes and a treble line of chords. The bottom staff is a bass clef staff with a key signature of one flat, containing a bass line of eighth notes.

The second system of musical notation consists of three staves. The top staff is a treble clef staff with a key signature of one flat, containing chords and single notes. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat, featuring a bass line of eighth notes and a treble line of chords. The bottom staff is a bass clef staff with a key signature of one flat, containing a bass line of eighth notes.

The third system of musical notation consists of three staves. The top staff is a treble clef staff with a key signature of one flat, containing chords and single notes. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat, featuring a bass line of eighth notes and a treble line of chords. The bottom staff is a bass clef staff with a key signature of one flat, containing a bass line of eighth notes.

The fourth system of musical notation consists of three staves. The top staff is a treble clef staff with a key signature of one flat, containing chords and single notes. The middle staff is a grand staff (treble and bass clefs) with a key signature of one flat, featuring a bass line of eighth notes and a treble line of chords. The bottom staff is a bass clef staff with a key signature of one flat, containing a bass line of eighth notes.

Accompaniment

The image displays a piano accompaniment score for a piece in B-flat major, 3/4 time. It is organized into three systems, each with a treble and bass staff. The first system begins with a series of chords in the treble staff and a simple bass line. The second system features a more active treble staff with eighth-note patterns and a steady bass line. The third system continues with similar textures, including some chords with accidentals in the treble staff.

Tune: J. A. Freylinghausen, *Geistreiches Gesangbuch*, 1704

Arrangement: Becki Slagle Mayo; copyright © 2003 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Piano, vol. 1, ISBN 978-0-8006-2359-3

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The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music is written in a style that suggests a piano accompaniment or a simple instrumental piece. The upper staff begins with a series of chords, including a triad of G4, Bb4, and D5, followed by a sequence of notes: G4, Bb4, D5, G4, Bb4, D5, G4, Bb4, D5. The lower staff starts with a quarter rest, followed by a series of eighth notes: G3, Bb3, D4, G3, Bb3, D4, G3, Bb3, D4. The system concludes with a final chord of G4, Bb4, and D5.

The second system of music continues the piece. The upper staff features a series of chords, including a triad of G4, Bb4, and D5, followed by a sequence of notes: G4, Bb4, D5, G4, Bb4, D5, G4, Bb4, D5. The lower staff begins with a quarter rest, followed by a series of eighth notes: G3, Bb3, D4, G3, Bb3, D4, G3, Bb3, D4. The system concludes with a final chord of G4, Bb4, and D5.

L: The grace of our Lord Jesus Christ, the love of God, and the communion of the Holy Spirit be with you all. **C: And also with you.**

Lighting of the Advent Wreath

We Are Waiting For Jesus (v. 1)

ACS #905

1. We are waiting for Jesus; Jesus brings peace.
We are waiting for Jesus; Jesus brings peace.
Sun of justice, shine upon us; we are trusting in your promise.
We are waiting for Jesus; Jesus brings peace.

We Are Waiting for Jesus

Optional descant

1 We are wait - ing for Je - sus; Je - sus brings
2 We are wait - ing for Je - sus; Je - sus brings

1 We are wait - ing for Je - sus; Je - sus brings
2 We are wait - ing for Je - sus; Je - sus brings

Em Am D Am⁷ Bm⁷

peace. We are wait - ing for Je - sus;
peace. We are wait - ing for Je - sus;

peace. We are wait - ing for Je - sus;
peace. We are wait - ing for Je - sus;

Em Am D

Je - sus brings peace. Sun of jus - tice, shine up -
 Je - sus brings peace. Lov-ing Shep - herd, walk be -

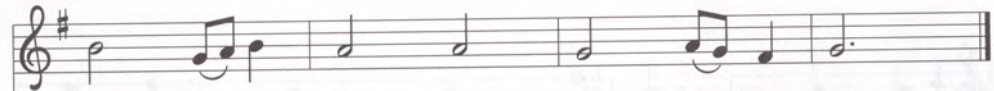
Je - sus brings peace. Sun of jus - tice, shine up -
 Je - sus brings peace. Lov-ing Shep - herd, walk be -

Em C B Am⁷

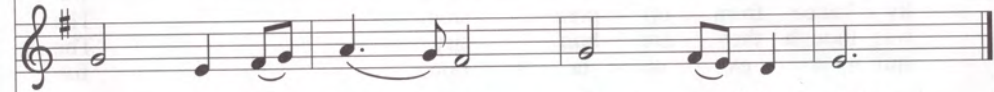
on us; we are trust - ing in your prom - ise. We are
 side us; stir our hearts, and gent - ly guide us. We are

on us; we are trust - ing in your prom - ise. We are
 side us; stir our hearts, and gent - ly guide us. We are

Dsus D G D/C C



wait - ing for Je - sus; Je - sus brings peace.
wait - ing for Je - sus; Je - sus brings peace.



wait - ing for Je - sus; Je - sus brings peace.
wait - ing for Je - sus; Je - sus brings peace.



Em A D CM7 Bm7 Em



L: As we light the candle of *hope*, we acknowledge that we live in a world that trades in isolation and comparison, competition and fear.

C: We are waiting for the One who will turn the world around, causing us to live in connection and compassion, mutual support and liberation. Come, Lord Jesus.

We Are Waiting for Jesus (v. 2)

ACS #905

2. We are waiting for Jesus; Jesus brings peace.
We are waiting for Jesus; Jesus brings peace.
Loving Shepherd, walk beside us; stir our hearts, and gently guide us.
We are waiting for Jesus; Jesus brings peace.

We Are Waiting for Jesus

Optional descant

1 We are wait - ing for Je - sus; Je - sus brings
2 We are wait - ing for Je - sus; Je - sus brings

1 We are wait - ing for Je - sus; Je - sus brings
2 We are wait - ing for Je - sus; Je - sus brings

Em Am D Am⁷ Bm⁷

peace. We are wait - ing for Je - sus;
peace. We are wait - ing for Je - sus;

peace. We are wait - ing for Je - sus;
peace. We are wait - ing for Je - sus;

Em Am D

Je - sus brings peace. Sun of jus - tice, shine up -
 Je - sus brings peace. Lov-ing Shep - herd, walk be -

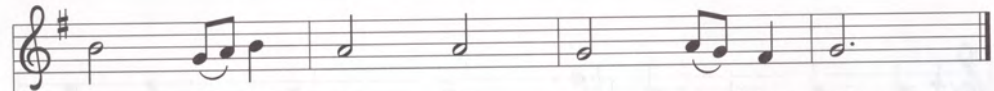
Je - sus brings peace. Sun of jus - tice, shine up -
 Je - sus brings peace. Lov-ing Shep - herd, walk be -

Em C B Am⁷

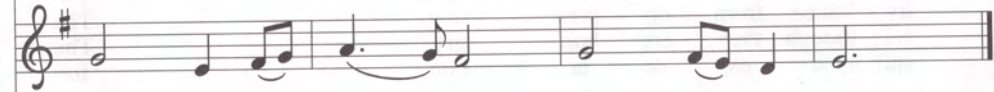
on us; we are trust - ing in your prom - ise. We are
 side us; stir our hearts, and gent - ly guide us. We are

on us; we are trust - ing in your prom - ise. We are
 side us; stir our hearts, and gent - ly guide us. We are

Dsus D G D/C C



wait - ing for Je - sus; Je - sus brings peace.
wait - ing for Je - sus; Je - sus brings peace.



wait - ing for Je - sus; Je - sus brings peace.
wait - ing for Je - sus; Je - sus brings peace.



Em A D CM7 Bm7 Em



L: We pray together the prayer of the day... **C: Stir up your power, Lord Christ, and come. By your merciful protection alert us to the threatening dangers of our sins, and redeem us for your life of justice, for you live and reign with the Father and the Holy Spirit, one God, now and forever. Amen.**

WORD

L: The 1st Reading is from Jeremiah 33:14-16

The Righteous Branch and the Covenant with David

14 "Behold, the days are coming, says the Lord, when I will fulfil the promise I made to the house of Israel and the house of Judah. 15 In those days and at that time I will cause a righteous Branch to spring forth for David; and he shall execute justice and righteousness in the land. 16 In those days Judah will be saved and Jerusalem will dwell securely. And this is the name by which it will be called: 'The Lord is our righteousness.'

L: Word of God, word of life. **C: Thanks be to God.**

Responsive Psalm: 25:1-10

L: To you, O Lord, I lift up my soul.

C: My God, I put my trust in you; let me not be put to shame, nor let my enemies triumph over me.

L: Let none who look to you be put to shame; rather let those be put to shame who are treacherous.

C: Show me your ways, O Lord, and teach me your paths.

L: Lead me in your truth and teach me, for you are the God of my salvation; in you have I trusted all the day long.

C: Remember, O Lord, your compassion and love, for they are from everlasting.

L: Remember not the sins of my youth and my transgressions; remember me according to your steadfast love and for the sake of your goodness, O Lord.

C: You are gracious and upright, O Lord; therefore you teach sinners in your way.

L: You lead the lowly in justice and teach the lowly your way.

C: All your paths, O Lord, are steadfast love and faithfulness to those who keep your covenant and your testimonies.

2nd Reading: 1 Thessalonians 3:9-13

9 For what thanksgiving can we render to God for you, for all the joy which we feel for your sake before our God, 10 praying earnestly night and day that we may see you face to face and supply what is lacking in your faith?

11 Now may our God and Father himself, and our Lord Jesus, direct our way to you; 12 and may the Lord make you increase and abound in love to one another and to all men, as we do to you, 13 so that he may establish your hearts unblamable in holiness before our God and Father, at the coming of our Lord Jesus with all his saints.

L: Word of God, word of life. **C: Thanks be to God.**

Gospel Acclamation: Halle, Halle, Hallelujah

Halle, Halle, Hallelujah. Halle, Halle, Hallelujah.

Halle, Halle, Hallelujah. Hallelujah. Hallelujah.

ELW #172

172

Halle, Halle, Hallelujah

Hal-le, hal - le, hal - le - lu - jah. Hal - le, hal - le, hal -

- le - lu - jah. Hal - le - lu - jah. Hal - le, hal - le, hal - le -

Hal - le - lu - jah.

lu - jah. Hal - le - lu - jah. Hal - le - lu - jah.

The image shows a musical score for the hymn "Hallelujah". It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "lu - jah. Hal - le - lu - jah. Hal - le - lu - jah." The music features a simple, hymn-like melody with a steady accompaniment. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The lyrics are written below the treble staff. The music is in 4/4 time. The melody is written in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "lu - jah. Hal - le - lu - jah. Hal - le - lu - jah." The music features a simple, hymn-like melody with a steady accompaniment.

Gospel Reading: Luke 21:25-36

C: Glory to you, O Lord.

The Coming of the Son of Man

25 “And there will be signs in sun and moon and stars, and upon the earth distress of nations in perplexity at the roaring of the sea and the waves, 26 men fainting with fear and with foreboding of what is coming on the world; for the powers of the heavens will be shaken. 27 And then they will see the Son of man coming in a cloud with power and great glory. 28 Now when these things begin to take place, look up and raise your heads, because your redemption is drawing near.”

The Lesson of the Fig Tree

29 And he told them a parable: “Look at the fig tree, and all the trees; 30 as soon as they come out in leaf, you see for yourselves and know that the summer is already near. 31 So also, when you see these things taking place, you know that the kingdom of God is near. 32 Truly, I say to you, this generation will not pass away till all has taken place. 33 Heaven and earth will pass away, but my words will not pass away.

Exhortation to Watch

34 “But take heed to yourselves lest your hearts be weighed down with dissipation and drunkenness and cares of this life, and that day come upon you suddenly like a snare; 35 for it will come upon all who dwell upon the face of the whole earth. 36 But watch at all times, praying that you may have strength to escape all these things that will take place, and to stand before the Son of man.”

L: The gospel of our Lord.

C: Praise to you, O Christ.

Children’s Time

Sermon

Rev. Tammy Bull

Hymn of the Day: The King Shall Come

ELW #260

1. The King shall come when morning dawns and light triumphant breaks,
When beauty gilds the eastern hills and life to joy awakes.
2. Not as of old a little child, to bear and fight and die,
But crowned with glory like the sun that lights the morning sky.
3. Oh, brighter than the rising morn when Christ, victorious rose
And left the lonesome place of death, despite the rage of foes.
4. Oh, brighter than that glorious morn shall dawn upon our race
The day when Christ in splendor come, and we shall see his face.
5. The King shall come when morning dawns and light and beauty brings.
Hail, Christ the Lord! Your people pray: come quickly, King of kings.

Introduction

Broadly

The musical score is written for piano in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). It consists of three systems of music, each with a grand staff (treble and bass clefs). The first system begins with a whole rest in the treble clef, followed by a series of chords and eighth-note patterns in the bass clef. The second system continues with similar harmonic and rhythmic patterns. The third system concludes with a final chord in the treble clef and a whole note in the bass clef, followed by a double bar line.

Tune: A. Davisson, *Kentucky Harmony*, 1816

Arrangement: Gregory Hamilton; copyright © 2007 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Piano, vol. 1, ISBN 978-0-8006-2359-3

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Introduction

Gt. } Principals 8', 4', 2'
 Sw. } *slightly detached*
 Flutes 8', 4', 2'
 Ped: Principals 16', 8', 4'

Gt. }
 Sw. } *sim.*

Gt. }

Tune: A. Davison, *Kentucky Harmony*, 1816

Arrangement: Janet Linker; copyright © 2007 Augsburg Fortress. All rights reserved.

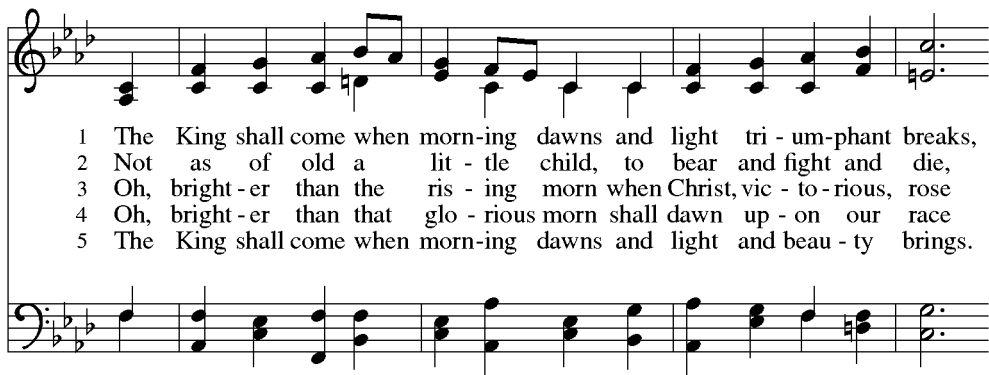
Introductions and Alternate Accompaniments for Organ, vol. 1, ISBN 978-0-8006-3914-3

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This musical score is for a piano piece in G minor (three flats) and 4/4 time. It consists of three staves. The top staff uses a treble clef and contains a melody with a long note in the final measure. The middle and bottom staves use bass clefs and provide harmonic accompaniment. The middle staff features a 7th fingering in the final measure, and the bottom staff concludes with a whole note chord.

The King Shall Come



1 The King shall come when morn-ing dawns and light tri - um-phant breaks,
2 Not as of old a lit - tle child, to bear and fight and die,
3 Oh, bright - er than the ris - ing morn when Christ, vic - to - rious, rose
4 Oh, bright - er than that glo - rious morn shall dawn up - on our race
5 The King shall come when morn-ing dawns and light and beau - ty brings.



when beau - ty gilds the east - ern hills and life to joy a - wakes.
but crowned with glo - ry like the sun that lights the morn - ing sky.
and left the lone - some place of death, de - spite the rage of foes.
the day when Christ in splen - dor comes, and we shall see his face.
Hail, Christ the Lord! Your peo - ple pray: come quick - ly, King of kings.

Text: John Brownlie, 1859-1925

Music: CONSOLATION, A. Davission, *Kentucky Harmony*, 1816; arr. Theodore A. Beck, 1929-2003

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Accompaniment

The first system of the accompaniment consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music begins with a single eighth note in the treble staff, followed by a series of eighth notes in the bass staff. The treble staff then plays chords, with some notes beamed together. The bottom staff continues with a steady eighth-note pattern.

The second system of the accompaniment also consists of three staves in the same clefs and key signature as the first system. The treble staff features chords and some beamed eighth notes. The middle staff has a mix of chords and eighth-note patterns. The bottom staff continues with eighth-note patterns, including some beamed eighth notes. The system concludes with a double bar line.

Accompaniment

The image shows a piano accompaniment for the hymn 'The King Shall Come'. It consists of two systems of music, each with a treble and bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The music is written in a simple, homophonic style, with the right hand playing chords and the left hand playing a steady bass line. The first system ends with a repeat sign, and the second system ends with a double bar line.

Tune: A. Davison, *Kentucky Harmony*, 1816

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L: Gathered into one by the Holy Spirit, we confess our faith using the words of the Apostles' Creed:

I believe in God, the Father Almighty, creator of heaven and earth.

I believe in Jesus Christ, God's only Son, our Lord, who was conceived by the Holy Spirit, born of the virgin Mary, suffered under Pontius Pilate, was crucified, died and was buried; he descended to the dead.

On the third day he rose again; he ascended into heaven, he is seated at the right hand of the Father, and he will come to judge the living and the dead.

I believe in the Holy Spirit, the holy catholic church, the communion of saints, the forgiveness of sins, the resurrection of the body, and the life everlasting.

Amen.

Prayers of the People *(petitions end "Lord in your mercy"... "hear our prayer.")*

Sharing the Peace of Christ

L: The peace of our Lord Jesus Christ be with you all. **C: And also with you.**

The Offering: (At this time we bring our gifts and offerings to God in gratitude and joy. In response to God's love, we care for others in the name of Jesus. We do this, in part, by extending our weekly worship beyond the four walls of the church via livestreaming. We appreciate your gifts of time, money, energy, and prayers to this work! If you are our guest today - either in person or online – we invite you to join us in caring for God's people and God's world!)

Offertory: *Soliloquy*

Robert J. Powell

Offering Response: Create in Me a Clean Heart

ELW #186

Create in me a clean heart, O God, and renew a right spirit within me.

Cast me not away from your presence, and take not your Holy Spirit from me.

Restore to me the joy of your salvation, and uphold me with your free Spirit.

Soliloquy

Sw. Oboe
Ch. Flute 8
Gt. Sw. 8, Flute 8, 4
Ped. Soft 16, 8

Robert J. Powell

Andante ♩ = 84

The musical score is arranged in four systems, each with three staves. The top staff is the piano right hand, the middle staff is the piano left hand, and the bottom staff is the flute part. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Andante' with a quarter note equal to 84 beats per minute. The first system includes a piano dynamic marking 'mp' and a 'Ch.' (Chamber) marking above the flute staff. The score consists of piano accompaniment and a flute line.

mf Gt.

Gt.

mf

This system contains three staves. The top staff is a grand staff with a treble clef and a bass clef, containing piano accompaniment. The middle staff is a single bass clef staff labeled 'Gt.' with guitar notation. The bottom staff is a single bass clef staff with piano accompaniment. The key signature has three flats, and the time signature is 4/4. The piano part starts with a *mf* dynamic.

Sw.

mp

Ch.

This system contains three staves. The top staff is a grand staff with a treble clef and a bass clef, containing piano accompaniment. The middle staff is a single bass clef staff labeled 'Ch.' with guitar notation. The bottom staff is a single bass clef staff with piano accompaniment. The piano part continues with a *mp* dynamic. The guitar part has a 'Sw.' marking above it.

This system contains three staves. The top staff is a grand staff with a treble clef and a bass clef, containing piano accompaniment. The middle staff is a single bass clef staff with guitar notation. The bottom staff is a single bass clef staff with piano accompaniment.

rit.

This system contains three staves. The top staff is a grand staff with a treble clef and a bass clef, containing piano accompaniment. The middle staff is a single bass clef staff with guitar notation. The bottom staff is a single bass clef staff with piano accompaniment. The piano part ends with a *rit.* marking.

Create in Me a Clean Heart

Hymn # 186

Richard W. Hillert

Cre - ate in me a clean heart, O God,

The first system of music is in 6/4 time. The vocal line begins with a quarter rest followed by a quarter note G4, then eighth notes A4-B4, a quarter note C5, eighth notes B4-A4, a quarter note G4, and a quarter note F4. The bass line starts with a half note G3, followed by a half note F3, and then a half note E3. The system concludes with a double bar line and a 4/4 time signature.

and re - new a right spir - it with - in me.

The second system continues in 6/4 time. The vocal line has quarter notes G4, A4, B4, C5, quarter notes B4, A4, G4, and a quarter note F4 with a sharp sign. The bass line has half notes G3, F3, E3, and a half note D3 with a sharp sign. The system concludes with a double bar line and a 4/4 time signature.

Cast me not a - way from your pres - ence.

The third system continues in 6/4 time. The vocal line has quarter notes G4, A4, B4, C5, quarter notes B4, A4, G4, and a quarter note F4. The bass line has half notes G3, F3, E3, and a half note D3. The system concludes with a double bar line and a 4/4 time signature.

and take not your Ho - ly Spir - it from me.

The fourth system continues in 6/4 time. The vocal line has a quarter rest, quarter notes G4, A4, B4, C5, quarter notes B4, A4, G4, and a quarter note F4. The bass line has a half note G3, followed by a half note F3, and then a half note E3. The system concludes with a double bar line and a 4/4 time signature.

Create in Me a Clean Heart

Re - store to me the joy of your sal - va - tion,

The first system of musical notation is for the first line of the hymn. It consists of a vocal line in the treble clef and a piano accompaniment line in the bass clef. The key signature has one flat (Bb) and the time signature is 7/4. The vocal line begins with a quarter rest followed by a quarter note G4, then eighth notes A4-B4, a quarter note C5, eighth notes B4-A4, a quarter note G4, eighth notes F4-E4, a quarter note D4, and finally a half note C4. The piano accompaniment starts with a half note chord (Bb2, F3), followed by quarter notes G2, A2, Bb2, C3, D3, E3, F3, G3, A3, Bb3, C4, D4, E4, F4, G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, 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C273, D273, E273, F273, G273, A273, Bb273, C274, D274, E274, F274, G274, A274, Bb274, C275, D275, E275, F275, G275, A275, Bb275, C276, D276, E276, F276, G276, A276, Bb276, C277, D277, E277, F277, G277, A277, Bb277, C278, D278, E278, F278, G278, A278, Bb278, C279, D279, E279, F279, G279, A279, Bb279, C280, D280, E280, F280, G280, A280, Bb280, C281, D281, E281, F281, G281, A281, Bb281, C282, D282, E282, F282, G282, A282, Bb282, C283, D283, E283, F283, G283, A283, Bb283, C284, D284, E284, F284, G284, A284, Bb284, C285, D285, E285, F285, G285, A285, Bb285, C286, D286, E286, F286, G286, A286, Bb286, C287, D287, E287, F287, G287, A287, Bb287, C288, D288, E288, F288, G288, A288, Bb288, C289, D289, E289, F289, G289, A289, Bb289, C290, D290, E290, F290, G290, A290, Bb290, C291, D291, E291, F291, G291, A291, Bb291, C292, D292, E292, F292, G292, A292, Bb292, C293, D293, E293, F293, G293, A293, Bb293, C294, D294, E294, F294, G294, A294, Bb294, C295, D295, E295, F295, G295, A295, Bb295, C296, D296, E296, F296, G296, A296, Bb296, C297, D297, E297, F297, G297, A297, Bb297, C298, D298, E298, F298, G298, A298, Bb298, C299, D299, E299, F299, G299, A299, Bb299, C300, D300, E300, F300, G300, A300, Bb300, C301, D301, E301, F301, G301, A301, Bb301, C302, D302, E302, F302, G302, A302, Bb302, C303, D303, E303, F303, G303, A303, Bb303, C304, D304, E304, F304, G304, A304, Bb304, C305, D305, E305, F305, G305, A305, Bb305, C306, D306, E306, F306, G306, A306, Bb306, C307, D307, E307, F307, G307, A307, Bb307, C308, D308, E308, F308, G308, A308, Bb308, C309, D309, E309, F309, G309, A309, Bb309, C310, D310, E310, F310, G310, A310, Bb310, C311, D311, E311, F311, G311, A311, Bb311, C312, D312, E312, F312, G312, A312, Bb312, C313, D313, E313, F313, G313, A313, Bb313, C314, D314, E314, F314, G314, A314, Bb314, C315, D315, E315, F315, G315, A315, Bb315, C316, D316, E316, F316, G316, A316, Bb316, C317, D317, E317, F317, G317, A317, Bb317, C318, D318, E318, F318, G318, A318, Bb318, C319, D319, E319, F319, G319, A319, Bb319, C320, D320, E320, F320, G320, A320, Bb320, C321, D321, E321, F321, G321, A321, Bb321, C322, D322, E322, F322, G322, A322, Bb322, C323, D323, E323, F323, G323, A323, Bb323, C324, D324, E324, F324, G324, A324, Bb324, C325, D325, E325, F325, G325, A325, Bb325, C326, D326, E326, F326, G326, A326, Bb326, C327, D327, E327, F327, G327, A327, Bb327, C328, D328, E328, F328, G328, A328, Bb328, C329, D329, E329, F329, G329, A329, Bb329, C330, D330, E330, F330, G330, A330, Bb330, C331, D331, E331, F331, G331, A331, Bb331, C332, D332, E332, F332, G332, A332, Bb332, C333, D333, E333, F333, G333, A333, Bb333, C334, D334, E334, F334, G334, A334, Bb334, C335, D335, E335, F335, G335, A335, Bb335, C336, D336, E336, F336, G336, A336, Bb336, C337, D337, E337, F337, G337, A337, Bb337, C338, D338, E338, F338, G338, A338, Bb338, C339, D339, E339, F339, G339, A339, Bb339, C340, D340, E340, F340, G340, A340, Bb340, C341, D341, E341, F341, G341, A341, Bb341, C342, D342, E342, F342, G342, A342, Bb342, C343, D343, E343, F343, G343, A343, Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358, F358, G358, A358,

Offertory Prayer: **C: God of abundance, we bring before you the precious fruits of your creation, and with them our very lives. Teach us patience and hope as we care for all those in need until the coming of your Son, our Savior and Lord. Amen.**

The Great Thanksgiving

P: The Lord be with you.

C: And also with you.

P: Lift up your hearts.

C: We lift them to the Lord.

P: Let us give thanks to the Lord our God.

C: It is right to give our thanks and praise.

Words of Institution & Lord's Prayer

P: "In the night in which he was betrayed..."

C: Our Father who art in heaven, hallowed be thy name, thy kingdom come, thy will be done, on earth as it is in heaven. Give us this day our daily bread; and forgive us our trespasses, as we forgive those who trespass against us; and lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, forever and ever. Amen.

Invitation to the Lord's Table

God feeds us with tender mercy. Come to the table.

Wait for the Lord (sing twice)

ELW #262

Wait for the Lord, whose day is near. Wait for the Lord: be strong, take heart.

Hymn during Communion: O Lord, How Shall I Meet You

ELW #241

1. O Lord, how shall I meet you, how welcome you aright?
Your people long to greet you, my hope, my heart's delight!
Oh, kindle, Lord most holy, your lamp within my breast
To do in spirit lowly all that may please you best.
2. I lay in fetters groaning; you came to set me free.
I stood, my shame bemoaning; you came to honor me.
A glorious crown you give me, a treasure safe on high
That will not fail or leave me as earthly riches fly.
3. Love caused your incarnation; love brought you down to me.
Your thirst for my salvation procured my liberty.
Oh, love beyond all telling, that led you to embrace
In love, all love excelling, our lost and fallen race.
4. Rejoice, then, you sad-hearted, who sit in deepest gloom,
Who mourn your joys departed and tremble at your doom.
All hail the Lord's appearing! O glorious Sun, now come,
Send forth your beams so cheering and guide us safely home.

Ostinato or Refrain

Em C Am B

Wait for the Lord, whose day is near.

Em D G Am B Em

Wait for the Lord: be strong, take heart!

This may be sung either by the assembly continuously repeating the lines above, or by alternating the assembly refrain with the verses below sung by a cantor.

Verses

Choir (humming) or Keyboard

G D Em B

heart!

Leader or Choir

1 Pre - pare the way for the Lord. Make a straight path for God.

2 The glo - ry of the Lord shall be re - vealed.

3 All the earth will see the Lord.

4 Re - joice in the Lord al - ways. God is at hand.

5 Seek first the king - dom of God, seek and you shall find.

O Lord, How Shall I Meet You



- 1 O Lord, how shall I meet you, how wel - come you a - right?
 2 I lay in fet - ters, groan - ing; you came to set me free.
 3 Love caused your in - car - na - tion; love brought you down to me.
 4 Re - joice, then, you sad - heart - ed, who sit in deep - est gloom.



Your peo - ple long to greet you, my hope, my heart's de - light!
 I stood, my shame be - moan - ing; you came to hon - or me.
 Your thirst for my sal - va - tion pro - cured my lib - er - ty.
 who mourn your joys de - part - ed and trem - ble at your doom.



Oh, kin - dle, Lord most ho - ly, your lamp with - in my breast
 A glo - rious crown you give me, a trea - sure safe on high
 Oh, love be - yond all tell - ing, that led you to em - brace
 All hail the Lord's ap - pear - ing! O glo - rious Sun, now come,



to do in spir - it low - ly all that may please you best.
 that will not fail or leave me as earth - ly rich - es fly.
 in love, all love ex - cel - ling, our lost and fall - en race.
 send forth your beams so cheer - ing and guide us safe - ly home.



Introduction

♩ = 92

Bright Flute

mp

Soft Reed

Strings 8'

mp

mp

Foundations 8', 4''

+ 16''

Tune: Johann Crüger, 1598–1662

Arrangement: Carlton R. Young; copyright © 2007 Augsburg Fortress. All rights reserved.

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Accompaniment

First system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The middle staff is a bass clef staff. The bottom staff is a bass clef staff. The first measure of the top staff has a dynamic marking *f* and the text "Foundations 8', 4'". The first measure of the middle staff has the text "16', 8'".

Second system of musical notation, continuing the accompaniment with the same three-staff structure and key signature as the first system.

Third system of musical notation. The top staff has a dynamic marking *f* and the text "Solo Reed". The middle and bottom staves continue the accompaniment.

Fourth system of musical notation. The top staff has the text "+ Reed, 2', Mixt.". The middle staff has the text "+ Reed 16'". The system concludes with a double bar line.

Introduction 1

♩. = 66

Tune: Johann Crüger, 1598-1662

Arrangement: Intro. 1, Acc. 1, Nancy Raabe; Intro. 2, Acc. 2, John Carter; Acc. 3, Gregory Hamilton; copyright © 2007 Augsburg Fortress.

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First system of a musical score in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is present in the second measure of the right hand.

Second system of the musical score. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The dynamic marking *f* is also present in the second measure of the right hand.

Third system of the musical score. The right hand features a melodic line with a *cresc.* (crescendo) marking in the first measure. The left hand continues with the eighth-note accompaniment. A dynamic marking of *f* is present in the second measure of the right hand.

Fourth system of the musical score. The right hand features a melodic line with a *p sub.* (piano subito) marking in the first measure and a *cresc.* marking in the second measure. The left hand continues with the eighth-note accompaniment. A dynamic marking of *f* is present in the second measure of the right hand.

Fifth system of the musical score, concluding the piece. The right hand features a melodic line that ends with a final chord. The left hand continues with the eighth-note accompaniment.

Introduction 2

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#) and a time signature of 4/4. The music begins with a piano (p) dynamic marking. The first measure features a half note G4 in the treble and a half note E3 in the bass. The following measures are filled with chords and arpeggiated patterns, primarily using the notes G, A, B, and C in the treble and E, F#, G, and A in the bass.

The second system of music continues the piece on two staves. It maintains the same key signature of two sharps and 4/4 time signature. The notation includes various chord voicings and melodic lines. The system concludes with a double bar line, and the final measure of each staff contains a fermata over a whole note chord, indicating the end of the introduction.

Accompaniment 1

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music begins with a dynamic marking of *f* (forte). The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and moving bass lines.

The second system of musical notation continues the piece. It features two staves in treble and bass clefs, both in D major. The dynamic marking changes to *mf* (mezzo-forte) in the latter part of the system. The notation includes various rhythmic patterns and articulation marks, such as slurs and accents, across both staves.

The third system of musical notation concludes the piece. It consists of two staves in treble and bass clefs, both in D major. The music features complex rhythmic textures and chordal structures. The system ends with a final chord in the upper staff and a sustained note in the lower staff.

A musical score for piano in G major (one sharp) and 4/4 time. The score consists of two staves: a treble clef staff and a bass clef staff. The piece begins with a forte (*f*) dynamic. The melody in the treble staff is composed of eighth notes, often beamed in pairs, with some chords. The bass staff provides a steady accompaniment of eighth notes. The piece concludes with a final cadence in the treble staff, marked with a fermata.

Accompaniment 2

The first system of musical notation for Accompaniment 2 consists of two staves, treble and bass clef, in the key of D major. The treble staff begins with a quarter rest followed by a quarter note D4, then a quarter note E4, and a quarter note F#4. The bass staff begins with a quarter rest followed by a quarter note D3, then a quarter note E3, and a quarter note F#3. The music continues with various chords and melodic lines in both hands.

The second system of musical notation for Accompaniment 2 continues the piece. The treble staff features a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The bass staff features a quarter note D3, then a quarter note E3, and a quarter note F#3. The music continues with various chords and melodic lines in both hands.

The third system of musical notation for Accompaniment 2 continues the piece. The treble staff features a quarter note G4, then a quarter note A4, and a quarter note B4. The bass staff features a quarter note D3, then a quarter note E3, and a quarter note F#3. The music continues with various chords and melodic lines in both hands.

The fourth system of musical notation for Accompaniment 2 continues the piece. The treble staff features a quarter note G4, then a quarter note A4, and a quarter note B4. The bass staff features a quarter note D3, then a quarter note E3, and a quarter note F#3. The music continues with various chords and melodic lines in both hands.

This musical score is for a piece in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand features a melodic line with eighth and quarter notes, often accompanied by chords. The left hand provides a harmonic foundation with a bass line of eighth and quarter notes, frequently using dyads and triads. The piece ends with a *rit.* (ritardando) marking, indicated by a curved line above the final notes in both staves.

Musical score system 1, featuring a treble and bass clef staff. The key signature is two sharps (F# and C#). The music consists of eighth and sixteenth notes in both hands. A *rit.* (ritardando) marking is present in the final measure of the system.

Accompaniment 3

Musical score system 2, featuring a treble and bass clef staff. The key signature is two sharps (F# and C#). The music consists of chords and eighth notes. A *f* (forte) marking is present in the first measure of the system.

Musical score system 3, featuring a treble and bass clef staff. The key signature is two sharps (F# and C#). The music consists of chords and eighth notes.

Musical score system 4, featuring a treble and bass clef staff. The key signature is two sharps (F# and C#). The music consists of chords and eighth notes.

Musical score system 5, featuring a treble and bass clef staff. The key signature is two sharps (F# and C#). The music consists of chords and eighth notes.

P: The body and blood of our Lord and Savior Jesus Christ strengthen us, unite us, and keep us in his grace. **C: Amen.**

L: Let us all pray... **C: Pour out upon us the spirit of your love, O Lord, and unite the wills of those whom you have fed with one heavenly food; through Jesus Christ our Lord. Amen.**

SENDING

L: May the God of hope fill you with all joy and peace in believing, so that you may abound in hope by the power of the Holy Spirit. Almighty God, Father, (+) Son, and Holy Spirit, bless you now and forever. **C: Amen.**

Sending Song: Rejoice, Rejoice, Believers

ELW #244

1. Rejoice, rejoice, believers, and let your lights appear;
The evening is advancing, and darker night is near.
The bridegroom is arising and soon is drawing nigh.
Up, pray and watch and wrestle; at midnight comes the cry.
2. The watchers on the mountain proclaim the bridegroom near;
Go forth as he approaches with alleluias clear.
The marriage feast is waiting; the gates wide open stand.
Arise, O heirs of glory; the bridegroom is at hand.
3. The saints, who here in patience their cross and suff'rings bore,
Shall live and reign forever when sorrow is no more.
Around the throne of glory the Lamb they shall behold;
In triumph cast before him their diadems of gold.
4. Our hope and expectation, O Jesus, now appear;
Arise, O Sun so longed for, o'er this benighted sphere.
With hearts and hands uplifted, we plead, O Lord, to see
The day of earth's redemption that sets your people free!

Introduction

Jaunty (♩ = 80)

The musical score is written for organ and consists of three systems. The first system has a treble clef staff with a melody and two bass clef staves for accompaniment. The second system continues the melody and accompaniment. The third system features a more complex accompaniment with chords and a bass line. Dynamics include *f non legato* and *sim.*

Tune: Swedish folk tune

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First system of a musical score in 4/4 time, featuring a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The treble staff begins with a whole rest, followed by a series of chords and a melodic line. The bass staff contains a rhythmic accompaniment with eighth notes and rests. A third bass staff at the bottom of the system provides a simple bass line with eighth notes.

Second system of the musical score. The treble staff continues the melodic line with eighth and quarter notes. The bass staff features a steady accompaniment of chords and eighth notes. The bottom bass staff continues the simple bass line.

Third system of the musical score, concluding with a double bar line. The treble staff ends with a whole note chord. The bass staff concludes with a final chord and a fermata. The bottom bass staff ends with a whole note chord and a fermata. The time signature 4/4 is indicated at the end of each staff.

Introduction

The musical score is written for piano in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). It consists of two systems of staves. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system also has a treble clef on the top staff and a bass clef on the bottom staff. The music is characterized by a steady, rhythmic accompaniment with some melodic lines in the treble clef.

Tune: Swedish folk tune

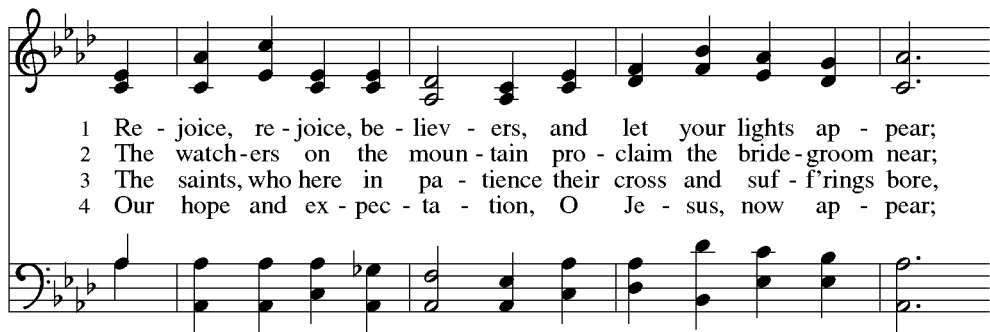
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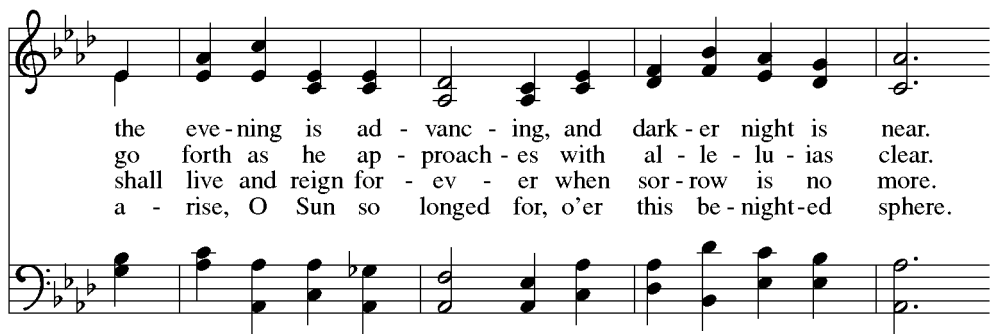
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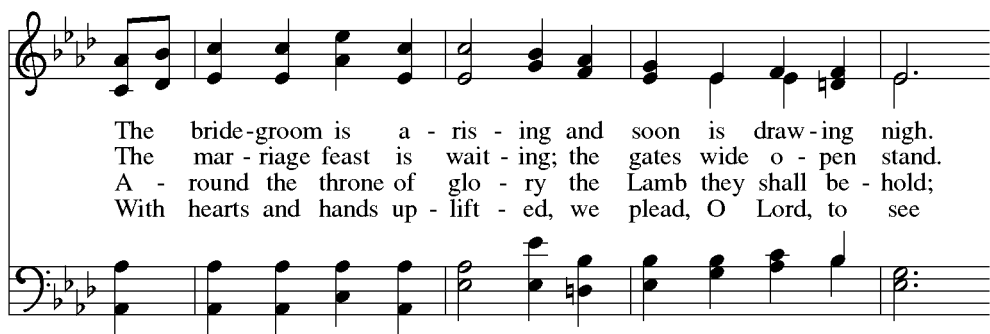
Rejoice, Rejoice, Believers



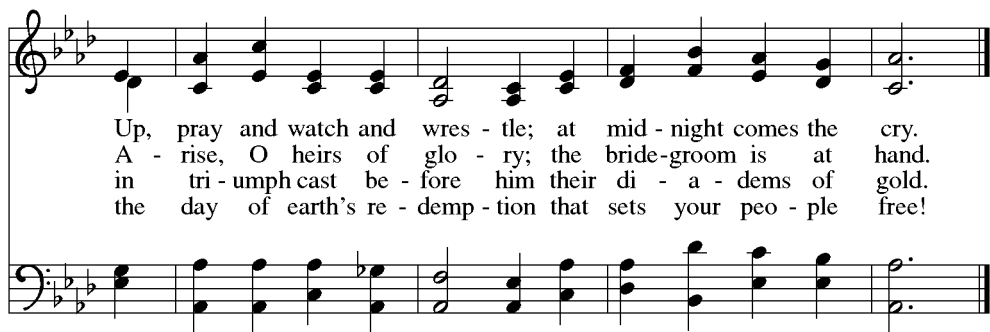
1 Re - joyce, re - joyce, be - liev - ers, and let your lights ap - pear;
2 The watch - ers on the moun - tain pro - claim the bride - groom near;
3 The saints, who here in pa - tience their cross and suf - f'ings bore,
4 Our hope and ex - pec - ta - tion, O Je - sus, now ap - pear;



the eve - ning is ad - vanc - ing, and dark - er night is near.
go forth as he ap - proach - es with al - le - lu - ias clear.
shall live and reign for - ev - er when sor - row is no more.
a - rise, O Sun so longed for, o'er this be - night - ed sphere.



The bride - groom is a - ris - ing and soon is draw - ing nigh.
The mar - riage feast is wait - ing; the gates wide o - pen stand.
A - round the throne of glo - ry the Lamb they shall be - hold;
With hearts and hands up - lift - ed, we plead, O Lord, to see



Up, pray and watch and wres - tle; at mid - night comes the cry.
A - rise, O heirs of glo - ry; the bride - groom is at hand.
in tri - umph cast be - fore him their di - a - dems of gold.
the day of earth's re - demp - tion that sets your peo - ple free!

Accompaniment

Broadly

First system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The first measure of the top staff has a dynamic marking of *ff*. The music features a melody in the upper voice and accompaniment in the lower voices.

Second system of musical notation, continuing the piece with the same three-staff layout and key signature.

Third system of musical notation, continuing the piece with the same three-staff layout and key signature.

Fourth system of musical notation, concluding the piece with a double bar line. The music ends with a final chord in the upper voice and a sustained note in the lower voices.

Accompaniment 1

The musical score for 'Accompaniment 1' is presented in three systems, each with a grand staff (treble and bass clefs). The key signature is G minor (three flats: Bb, Eb, Ab). The first system consists of four measures. The second system consists of four measures. The third system consists of four measures. The music features a mix of chords and moving lines in both hands, with some measures containing triplets or sixteenth-note patterns.

Tune: Swedish folk tune

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This musical score is for a piano piece in G minor, 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three flats (Bb, Eb, Ab). The piece is divided into four measures by vertical bar lines. The first measure features a half note chord in the treble and a half note chord in the bass. The second measure continues with a half note chord in the treble and a half note chord in the bass. The third measure shows a half note chord in the treble and a half note chord in the bass. The fourth measure concludes with a half note chord in the treble and a half note chord in the bass. The piece ends with a double bar line.

Accompaniment 2

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (three flats). The music begins with a whole note chord in the bass staff and a quarter note in the treble staff. The treble staff features a melodic line with eighth notes and quarter notes, including a triplet of eighth notes. The bass staff provides a harmonic accompaniment with quarter and eighth notes.

The second system continues the musical piece. It features similar melodic and harmonic patterns to the first system, with a focus on eighth and quarter notes in both staves. The treble staff has a more active melodic line, while the bass staff maintains a steady accompaniment.

The third system shows a change in texture. The treble staff now contains a series of chords, primarily dyads and triads, moving in a stepwise fashion. The bass staff continues with a rhythmic accompaniment of quarter and eighth notes.

The fourth system concludes the piece. The treble staff features a series of chords that resolve to a final cadence. The bass staff provides a final accompaniment of quarter notes, ending with a whole note chord.

L: Go in peace. Remember the poor.

Postlude: *O Come, Little Children*

C: Thanks be to God!

Johann A.P. Schulz/ arr. Dale Wood

O Come, Little Children

Sw. Reed 8
Gt. Flutes 8, 2
Ch. Light 8, 4
Ped. Bourdon 16, 8, Uncoupled

Dale Wood
18th century melody by Johann A. P. Schulz

Bright and bouncy

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains the main melody and accompaniment. The melody is marked with a dynamic of *mf* (mezzo-forte). The accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

The second system continues the melody and accompaniment. It includes dynamic markings for the guitar (*Gt.*) and chorus (*Ch.*). The guitar part is marked *mp* (mezzo-piano) and features a melodic line with some grace notes. The chorus part is also marked *mp* and provides a rhythmic accompaniment. The bass staff continues with a simple line.

The third system concludes the piece. The melody is marked *simile* (simile), indicating it should be played in a similar manner to the previous sections. The accompaniment remains consistent with the previous systems. The piece ends with a final cadence in the right hand.

System 1: Treble and Bass clefs. Treble clef contains a melodic line with a slur over the first two measures. Bass clef contains a rhythmic accompaniment. Time signature is 2/4.

System 2: Treble and Bass clefs. Treble clef contains a melodic line with a slur over the first two measures. Bass clef contains a rhythmic accompaniment. A guitar part labeled "Gt." is introduced in the second measure. A dynamic marking "Sw. *mf*" is present in the second measure. Time signature changes from 2/4 to 4/4.

System 3: Treble and Bass clefs. Treble clef contains a melodic line with a slur over the first two measures. Bass clef contains a rhythmic accompaniment. A choral part labeled "Ch." is introduced in the first measure. Time signature is 2/4.

System 4: Treble and Bass clefs. Treble clef contains a melodic line with a slur over the first two measures. Bass clef contains a rhythmic accompaniment. Time signature is 2/4.

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a treble clef with a key signature of one sharp. The bottom staff is a bass clef with a key signature of one sharp. The music features a melodic line in the top staff with a long slur over the first two measures, and a guitar-like texture in the middle and bottom staves. The word "Gt." is written above the first measure of the top staff and above the first measure of the middle staff.

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat (Bb). The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music features a melodic line in the top staff with a long slur over the first two measures, and a guitar-like texture in the middle and bottom staves. The word "simile" is written above the first measure of the middle staff.

Third system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music features a melodic line in the top staff with a long slur over the first two measures, and a guitar-like texture in the middle and bottom staves. The word "lightly detached" is written above the first measure of the middle staff.

Fourth system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music features a melodic line in the top staff with a long slur over the first two measures, and a guitar-like texture in the middle and bottom staves. The word "simile" is written above the first measure of the middle staff, and "Sw." is written above the first measure of the top staff.

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The middle and bottom staves are in bass clef. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. A slur covers the first two measures of the top staff.

Second system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats. The middle and bottom staves are in bass clef. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. A slur covers the first two measures of the top staff. The word "Gt." is written above the top staff in the second measure, and "Sw." is written above the top staff in the third measure.

Third system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats. The middle and bottom staves are in bass clef. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. A slur covers the first two measures of the top staff. The word "Gt." is written above the top staff in the third measure.

Fourth system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats. The middle and bottom staves are in bass clef. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. A slur covers the first two measures of the top staff. The instruction "(no ritard)" is written below the middle staff in the first measure.