



The Nicene Creed:
The Paschal Mystery
February 2, 2025

3125 5th Ave. S., Great Falls, MT (406) 315-1203
www.newhopegf.org
Rev. Tammy Bull, Pastor

Our mission: to share our faith in Christ by serving all with respectful compassion.

GATHERING

Gathering Music: *Invocation*

Joseph Callaerts/arr. Howard Zettervall

Welcome & Announcements

Prelude: *Praise the Lord*

Robert J. Hughes

L: Blessed be the holy Trinity, + one God: the fountain of living water, the rock who gave us birth, our light and our salvation. **C: Amen.**

L: Joined to Christ in the waters of baptism, we are clothed with God's mercy and forgiveness. Let us give thanks for the gift of baptism.

L: We give you thanks, O God, for in the beginning you created us in your image and placed us in a well-watered garden.

C: In the desert, you promised pools of water for the parched, and you gave us water from the rock.

L: When we did not know the way, you sent the Good Shepherd to lead us to still waters.

C: At the cross, you washed us from Jesus' wounded side, and on this day, you shower us again with the water of life.

L: We praise you for your salvation through water, for the water in this font, and for all water everywhere.

C: Bathe us in your forgiveness, grace, and love. Satisfy all who thirst, and give us the life only you can give.

L: To you be given honor and praise through Jesus Christ, our living water, in the unity of the Holy Spirit, now and forever. **C: Amen.**

Gathering Song: What Is This Place?

ELW #524

1. What is this place where we are meeting? Only a house, the earth its floor.
Walls and a roof sheltering people, windows for light, an open door.
Yet it becomes a body that lives when we are gathered here,
And know our God is near.
2. Words from afar, stars that are falling, sparks that are sown in us like seed:
Names for our God, dreams, signs and wonders
sent from the past are all we need.
We in this place remember and speak again what we have heard:
God's free redeeming word.
3. And we accept bread at this table, broken and shared, a living sign.
Here in this world, dying and living, we are each other's bread and wine.
This is the place where we can receive what we need to increase:
Our justice and God's peace.

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.**

Glory to You, God

ACS p. 31

1. Glory to you, God, for yours is the earth;
Yours is the promise, the blessing the birth.
Ours the rejoicing for Word given frame;
Ours the thanksgiving to your holy name.
Ours be the telling of deeds greatly done;
Yours be the glory, O God, yours alone.
2. Glory to you, God, for yours is the earth;
Yours the hosannas, the dying, rebirth.
Ours the rejoicing for nature reclaimed;
Ours the thanksgiving to your holy name.
Ours be the telling of deeds greatly done;
Yours be the glory, O God, yours alone.
3. Glory to you, God, for yours is the earth;
Yours the anointing, the radiant worth.
Ours the rejoicing for spirits aflame;
Ours the thanksgiving to your holy name.
Ours be the telling of deeds greatly done;
Yours be the glory, O God, yours alone.

L: We pray together the Prayer of the Day...

C: Lord our God, glorifying your Son Jesus, you have freed us from death. Through his resurrection, awaken our slumbering hearts, enlighten all who seek you, and make the morning star shine upon us, Jesus Christ, the Living One, who is Lord for ever and ever. Amen.

WORD

1st Reading: Exodus 3:7-8

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

Responsive Reading from Psalm 16:5,7,10,11

L: O Lord, you are my portion and my cup;

C: it is you who uphold my lot.

L: I will bless the Lord who gives me counsel;

C: my heart teaches me night after night.

L: For you will not abandon me to the grave,

C: nor let your holy one see the pit.

L: You will show me the path of life;

C: in your presence there is fullness of joy, and in your right hand are pleasures forevermore.

2nd Reading: Philippians 2:5-11

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

Gospel Acclamation

ACS p. 33

Alleluia, alleluia, alleluia. Lord, to whom shall we go? You have the words of eternal life. Alleluia, alleluia, alleluia.

Gospel Reading: Luke 2:25-35

L: The Gospel of our Lord.

C: **Glory to you, O Lord.**

C: **Praise to you, O Christ.**

Children's Time

Sermon

Rev. Tammy Bull

Hymn of the Day: Ah, Holy Jesus

ELW #349

1. Ah, holy Jesus, how hast thou offended
That we to judge thee have in hate pretended?
By foes derided, by thine own rejected, O most afflicted.
2. Who was the guilty? Who brought this upon thee?
Alas, my treason, Jesus, hath undone thee.
'Twas I, Lord Jesus, I it was denied thee; I crucified thee.
3. Lo, the Good Shepherd for the sheep is offered;
The slave hath sin-ned, and the Son hath suffered;
For our atonement, while we nothing heeded, God interceded.
4. For me, kind Jesus, was thine incarnation,
Thy mortal sorrow, and thy life's oblation;
Thy death of anguish and thy bitter passion, for my salvation.
5. Therefore, kind Jesus, since I cannot pay thee,
I do adore thee, and will ever pray thee;
Think on thy pity and thy love unswerving, not my deserving.

Installation of 2025 Church Council members and officers

Nicene Creed

**C: We believe in one God, the Father, the Almighty, maker of heaven and earth,
of all that is seen and unseen.**

**We believe in one Lord Jesus Christ, the only Son of God, eternally begotten of
the Father, Light from Light, true God from true God, begotten, not made;
of one Being with the Father. Through him all things were made.**

**For us, and for our salvation, he came down from heaven; and was incarnate of
the Holy Spirit and the virgin Mary and was made human. For our sake he was
crucified under Pontius Pilate; he suffered and was buried. On the third
day he rose from the dead in accordance with the scriptures.**

**He ascended to heaven and is seated at the right hand of the Father. He will
come again in glory to judge the living and the dead, and his kingdom will have
no end.**

**We believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the
Father. Who, with the Father and the Son, is worshiped and glorified,
who has spoken through the Prophets. We believe in one holy catholic and
apostolic Church. We confess one baptism for the forgiveness of sins. We
look forward to the resurrection of the dead, and the life of the world to come. Amen.**

Prayers of the People (each petition ends... "Hear us O God... **your mercy is great.**")

Sharing the Peace of Christ

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

MEAL

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, through partnerships with other Christians in our local community and as a member denomination of the Montana Association of Christians. 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: *Lilies*

Van Denman Thompson

Offering Response: Create in Me

ELW #186

Offertory Prayer: **C: Abiding God, under the cover of winter's darkness, you bring forth life. Nourish us with earth's bounty, that we may freely share the gifts you have first given us, through the one who gives his life for the world, Jesus Christ, 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 and Lord's Prayer

P: In the night [...] Let us pray with confidence the prayer Jesus taught:

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 Communion

Be Known to Us

ACS p. 40

Be known to us, Lord Jesus, in the breaking of the bread. Alleluia, alleluia, alleluia.

Be known to us, Lord Jesus, in the breaking of the bread. Alleluia, alleluia, alleluia.

Alleluia.

Hymn during Communion: Rise, O Sun of Righteousness

ELW #657

1. Rise, O Sun of righteousness; with your might creation bless.
Shine upon your church today, showing all your gentle way.

Refrain: Have mercy, Lord.

2. Rouse our hearts from slumber deep; may your word within us leap.
Give us voices to proclaim praises to your holy name. (refrain)

3. Gather in your scattered flock; give us water from the rock.

- Bless the unity we share in our shepherd's loving care. (refrain)
4. Burst the bars of stubborn pride; make the heav'nly pathway wide.
Raise us up from sin and death with your Spirit's living breath. (refrain)
 5. Honor, praise, and glory be to the holy Trinity!
May your gracious will be done: make us one, as you are one. (refrain)

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: We thank you, O God, that you have strengthened our hearts through this feast of life and salvation. Shine the light of Christ on our path, that we may do justice, love kindness, and walk humbly with you, now and forever. Amen.**

SENDING

L: The peace of God, which surpasses all understanding, keep your hearts and your minds in (+) Christ Jesus.
C: Amen.

Sending Song: Christ Has Arisen, Alleluia

ELW #364

1. Christ has arisen, alleluia.
Rejoice and praise him, alleluia.
For our redeemer burst from the tomb,
even from death, dispelling its gloom.
Refrain: Let us sing praise to him with endless joy.
Death's fearful sting he has come to destroy.
Our sin forgiving, alleluia! Jesus is living, alleluia!
2. For three long days the grave did its worst
until its strength by God was dispersed.
He who gives life did death undergo,
and in its conquest his might did show. (refrain)
3. The angel said to them, "Do not fear.
You look for Jesus who is not here.
See for yourselves the tomb is all bare.
Only the grave-clothes are lying there." (refrain)
4. "Go spread the news: he's not in the grave.
He has arisen this world to save.
Jesus' redeeming labors are done.
Even the battle with sin is won." (refrain)
5. Christ has arisen to set us free.
Alleluia, to him praises be.
Jesus is living! Let us all sing;
he reigns triumphant, heavenly king. (refrain)

L: Go in peace. Christ is your light. **C: Thanks be to God!**

Postlude: *Hour of Triumph*

Allen James

Accompanist: James Rickley

Cantor: Victoria Bull



ANNOUNCEMENTS for the Week of February 2:

TODAY: Installation of Rev. Will Rima – 2 pm at Redeemer Lutheran Church

Mon. 2/3: 1st Monday Night Quilters – 6-8 pm in the Social Hall.

Wed. 2/5: Confirmation Class from 2:30 – 3:30 pm in the sanctuary.

WOW! children's ministry meets from 6-7 pm in the Social Hall.

Adult study considers spiritual practices - 7 pm in the Library

Thu. 2/6: GF Community Band rehearses at 7 pm in the Fireside Room

Sat. 2/8: Helping Hands Board Retreat 9 am – 2 pm in the Social Hall

February Special Offering benefits Flathead Lutheran Bible Camp scholarships.

Keeping in Prayer... Bud & Linda; Susan; Jane; Barbara & Jerry; Sumner; Carrie; Sue; Dee; Lois & Frank; Rebecca; Danny; Triston; MaryAnn; Carl & Harley; Ann; Arvin; Beth; Arnie; Peggy & Larry; Sandy; Noah; Dorothy; Toni; Scott; Haley; Esther; Reta; Elaine.

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Sw. Soft 8', 4'



INVOCATION

3 1/4 minutes

Gt. Solo Flute 8' *Viol. 6*

Ped. Soft 16', 8'

Ped. 4, 2, Chorus

JOSEPH CALLAERTS
Arr. by Howard Zettervall

Andante $\text{♩} = 69$

Sw. *p*

Gt. *mp*

Sw.

mp

Sw.

□ Gt.

cresc.

Più mosso ♩ = 76

rit. e dim.

mf □ Gt. Add Fl. 4'

cresc.

First system of musical notation. It consists of three staves: a treble clef staff with a dynamic marking of *f*, a middle treble clef staff, and a bass clef staff. The key signature has two flats. The first staff contains a melodic line with a slur and a dynamic marking of *f*. The second staff contains a chordal accompaniment with a slur. The third staff contains a bass line with a slur.

Second system of musical notation. It consists of three staves. The first staff has a dynamic marking of *rit. e dim.*. The second staff contains a chordal accompaniment with a slur. The third staff contains a bass line with a slur.

Tempo primo

Gt. Off Fl. 4'

Third system of musical notation. It consists of three staves. The first staff has a dynamic marking of *mp*. The second staff has a dynamic marking of *Sw.* and a slur. The third staff contains a bass line with a slur.

Fourth system of musical notation. It consists of three staves. The first staff has a dynamic marking of *mp* and a slur. The second staff has a dynamic marking of *Sw.* and a slur. The third staff contains a bass line with a slur.

Sw. *p*
a tempo
Gt. *mp*
poco rit.

This system contains the first three staves of music. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat. The first two staves have a piano (*p*) dynamic marking. The middle staff has a *poco rit.* marking. The first staff has a circled 'Sw.' marking. The middle staff has a square 'Gt.' marking. The first staff has an *a tempo* marking. The middle staff has an *mp* marking.

This system contains the next three staves of music. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat. The first staff has a piano (*p*) dynamic marking. The middle staff has a *poco rit.* marking. The first staff has a circled 'Sw.' marking. The middle staff has a square 'Gt.' marking. The first staff has an *a tempo* marking. The middle staff has an *mp* marking.

This system contains the next three staves of music. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat. The first staff has a piano (*p*) dynamic marking. The middle staff has a *poco rit.* marking. The first staff has a circled 'Sw.' marking. The middle staff has a square 'Gt.' marking. The first staff has an *a tempo* marking. The middle staff has an *mp* marking.

This system contains the final three staves of music. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat. The first staff has a piano (*p*) dynamic marking. The middle staff has a *poco rit.* marking. The first staff has a circled 'Sw.' marking. The middle staff has a square 'Gt.' marking. The first staff has an *a tempo* marking. The middle staff has an *mp* marking.

Welcome & Announcements
Prelude: *Praise the Lord*

Robert J. Hughes

PRAISE THE LORD

1 1/4 minutes

Sw. Full

A

Gt. Diaps., Flutes

B 32 8866 320

Ped. Full 16', 8'

Ped. 54

ROBERT J. HUGHES

Allegro moderato ♩ = 112

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one flat (B-flat) and the time signature is 3/4. The music is marked *f* (forte) and includes a guitar part indicated by a box labeled "Gt." and a pedal point marked "Ped. 54". The first three measures show a rhythmic pattern of eighth notes. The fourth measure is marked "hold back" and features a sustained chord.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The key signature is one flat and the time signature is 3/4. The music is marked *a tempo* and *f*. It includes a guitar part and a pedal point. The first three measures continue the rhythmic pattern, while the fourth measure is marked "hold back" with a sustained chord.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The key signature is one flat and the time signature is 3/4. The music is marked *a tempo*, *mf* (mezzo-forte), and *cresc.* (crescendo). It includes a guitar part and a pedal point. The first three measures show a melodic line in the treble clef, while the fourth measure continues the melodic line.

Fourth system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff. The key signature is one flat and the time signature is 3/4. The music is marked *Moderato* and ♩ = 104. It includes a guitar part and a pedal point. The first three measures are marked *f* and *rit.* (ritardando), showing a melodic line in the treble clef. The fourth measure is marked *f* and features a sustained chord.

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 upper voice and a more rhythmic accompaniment in the lower voices. A fermata is placed over a note in the middle 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 continues with various rhythmic patterns and dynamic markings. A fermata is present in the middle staff.

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 upper voice and a more rhythmic accompaniment in the lower voices. A fermata is placed over a note in the middle staff, with the instruction "hold back" written above it.

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 upper voice and a more rhythmic accompaniment in the lower voices. Dynamic markings include "ff a tempo" and "rit.". A fermata is placed over a note in the middle staff.

L: Blessed be the holy Trinity, + one God: the fountain of living water, the rock who gave us birth, our light and our salvation. **C: Amen.**

L: Joined to Christ in the waters of baptism, we are clothed with God's mercy and forgiveness. Let us give thanks for the gift of baptism.

L: We give you thanks, O God, for in the beginning you created us in your image and placed us in a well-watered garden.

C: In the desert, you promised pools of water for the parched, and you gave us water from the rock.

L: When we did not know the way, you sent the Good Shepherd to lead us to still waters.

C: At the cross, you washed us from Jesus' wounded side, and on this day, you shower us again with the water of life.

L: We praise you for your salvation through water, for the water in this font, and for all water everywhere.

C: Bathe us in your forgiveness, grace, and love. Satisfy all who thirst, and give us the life only you can give.

L: To you be given honor and praise through Jesus Christ, our living water, in the unity of the Holy Spirit, now and forever. **C: Amen.**

Gathering Song: What Is This Place?

ELW #524

1. What is this place where we are meeting? Only a house, the earth its floor.
Walls and a roof sheltering people, windows for light, an open door.
Yet it becomes a body that lives when we are gathered here,
And know our God is near.
2. Words from afar, stars that are falling, sparks that are sown in us like seed:
Names for our God, dreams, signs and wonders
sent from the past are all we need.
We in this place remember and speak again what we have heard:
God's free redeeming word.
3. And we accept bread at this table, broken and shared, a living sign.
Here in this world, dying and living, we are each other's bread and wine.
This is the place where we can receive what we need to increase:
Our justice and God's peace.

Introduction

The first system of the introduction consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a time signature of 4/4. It begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The lower staff is in bass clef with the same key signature and time signature, starting with a half note G2, followed by quarter notes A2, Bb2, and C3. The system concludes with a fermata over the final notes.

The second system continues the introduction. The upper staff features a half note G4, followed by quarter notes A4, Bb4, and C5. The lower staff starts with a half note G2, followed by quarter notes A2, Bb2, and C3. The system concludes with a fermata over the final notes.

The third system continues the introduction. The upper staff features a half note G4, followed by quarter notes A4, Bb4, and C5. The lower staff starts with a half note G2, followed by quarter notes A2, Bb2, and C3. The system concludes with a fermata over the final notes.

The fourth system continues the introduction. The upper staff features a half note G4, followed by quarter notes A4, Bb4, and C5. The lower staff starts with a half note G2, followed by quarter notes A2, Bb2, and C3. The system concludes with a fermata over the final notes.

Tune: A. Valerius, *Nederlandsch Gedenckclanck*, 1626

Arrangement: Anne Krentz Organ; copyright © 2008 Augsburg Fortress. All rights reserved.

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First system of a musical score in B-flat major, 4/4 time. The treble clef staff contains a melody of quarter notes: B-flat, C, D, E-flat, F, G, A, B-flat. The bass clef staff contains a bass line of quarter notes: B-flat, C, D, E-flat, F, G, A, B-flat. The key signature has two flats (B-flat and E-flat).

Second system of a musical score in B-flat major, 4/4 time. The treble clef staff contains a melody of quarter notes: B-flat, C, D, E-flat, F, G, A, B-flat. The bass clef staff contains a bass line of quarter notes: B-flat, C, D, E-flat, F, G, A, B-flat. The key signature has two flats (B-flat and E-flat).

Introduction

The musical score is written for organ and consists of four systems. Each system has three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is one flat (B-flat) and the time signature is 4/4. The first system begins with a *marc.* (marcato) marking. The melody in the treble clef starts in the second measure, while the bass clef provides a steady accompaniment of chords. The piece concludes with a final cadence in the fourth system, marked with a fermata.

Tune: A. Valerius, *Nederlandsch Gedenckclanck*, 1626

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1 What is this place where we are meet - ing? On - ly a house, the
 2 Words from a - far, stars that are fall - ing, sparks that are sown in
 3 And we ac - cept bread at this ta - ble, bro - ken and shared, a

earth its floor. Walls and a roof shel - ter - ing peo - ple,
 us like seed: names for our God, dreams, signs and won - ders
 liv - ing sign. Here in this world, dy - ing and liv - ing,

win - dows for light, an o - pen door. Yet it be - comes a bod - y that lives
 sent from the past are all we need. We in this place re - mem - ber and speak
 we are each oth - er's bread and wine. This is the place where we can re - ceive

when we are gath - ered here, and know our God is near.
 a - gain what we have heard: God's free re - deem - ing word.
 what we need to in - crease: our jus - tice and God's peace.

Accompaniment

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a series of eighth-note chords and a sixteenth-note run, followed by quarter notes and a final half note with an accent. The middle staff is in bass clef and provides harmonic support with chords and a melodic line. The bottom staff is also in bass clef and contains a continuous eighth-note bass line.

The second system of musical notation is identical to the first system, featuring three staves with treble and bass clefs, a two-flat key signature, and a mix of rhythmic patterns including eighth notes, sixteenth notes, and quarter notes.

The third system of musical notation consists of three staves. The top staff continues the melodic line with quarter and eighth notes. The middle staff features a steady eighth-note bass line. The bottom staff continues the eighth-note bass line from the previous system.

The fourth system of musical notation consists of three staves. The top staff has a few chords followed by a whole rest. The middle staff has a few chords followed by a whole rest. The bottom staff continues the eighth-note bass line and ends with a double bar line.

Accompaniment

The first system of piano accompaniment 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 (two flats). The music begins with a series of chords in the right hand, including a B-flat major triad, a B-flat major dyad, and a B-flat major triad with an octave B-flat below. The left hand provides a steady accompaniment with chords and moving lines.

The second system continues the piano accompaniment. The right hand features a sequence of chords and dyads, including a B-flat major triad, a B-flat major dyad, and a B-flat major triad with an octave B-flat below. The left hand continues with a consistent accompaniment pattern.

The third system concludes the piano accompaniment. The right hand plays a series of chords and dyads, including a B-flat major triad, a B-flat major dyad, and a B-flat major triad with an octave B-flat below. The left hand provides a steady accompaniment with chords and moving lines, ending with a final chord in the right hand.

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.**

Glory to You, God

ACS p. 31

1. Glory to you, God, for yours is the earth;
Yours is the promise, the blessing the birth.
Ours the rejoicing for Word given frame;
Ours the thanksgiving to your holy name.
Ours be the telling of deeds greatly done;
Yours be the glory, O God, yours alone.
2. Glory to you, God, for yours is the earth;
Yours the hosannas, the dying, rebirth.
Ours the rejoicing for nature reclaimed;
Ours the thanksgiving to your holy name.
Ours be the telling of deeds greatly done;
Yours be the glory, O God, yours alone.
3. Glory to you, God, for yours is the earth;
Yours the anointing, the radiant worth.
Ours the rejoicing for spirits aflame;
Ours the thanksgiving to your holy name.
Ours be the telling of deeds greatly done;
Yours be the glory, O God, yours alone.

♩ = 96

1. Glo - ry to
2. Glo - ry to
3. Glo - ry to


5

you, God, for yours is the earth; yours is the prom-ise, the bless-ing the
you, God, for yours is the earth; yours the ho - san-nas, the dy - ing, re -
5 you, God, for yours is the earth; yours the a - noint-ing, the ra - di-ant

8

birth. Ours the re-joic - ing for Word giv-en frame;
birth. Ours the re-joic - ing for na - ture re - claimed; ours the thanks-
8 worth. Ours the re-joic - ing for spir - its a - flame;

11



giv - ing to your ho-ly name. Ours bethe tell - ing of deeds great-ly

Detailed description: This system contains two staves. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a fermata over a half note G4, followed by a melodic line: A4, B4, C5, B4, A4, G4, F4, E4. The bottom staff is a piano accompaniment in bass clef, starting with a half note G3, followed by a rhythmic pattern of eighth notes: A3, B3, C4, B3, A3, G3, F3, E3. The system ends with a fermata over a half note G4.

14



done; yours be the glo - ry, O God, _____ yours a - lone.

Detailed description: This system contains two staves. The top staff is a vocal line in treble clef, continuing from the previous system with a fermata over a half note G4. It then has a melodic line: A4, B4, C5, B4, A4, G4, F4, E4. The bottom staff is a piano accompaniment in bass clef, continuing with a rhythmic pattern of eighth notes: A3, B3, C4, B3, A3, G3, F3, E3. The system ends with a fermata over a half note G4.

L: We pray together the Prayer of the Day...

C: Lord our God, glorifying your Son Jesus, you have freed us from death. Through his resurrection, awaken our slumbering hearts, enlighten all who seek you, and make the morning star shine upon us, Jesus Christ, the Living One, who is Lord for ever and ever. Amen.

WORD

1st Reading: Exodus 3:7-8

7 Then the Lord said, "I have seen the affliction of my people who are in Egypt, and have heard their cry because of their taskmasters; I know their sufferings, 8 and I have come down to deliver them out of the hand of the Egyptians, and to bring them up out of that land to a good and broad land, a land flowing with milk and honey, to the place of the Canaanites, the Hittites, the Amorites, the Per'izzites, the Hivites, and the Jeb'usites.

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

Responsive Reading from Psalm 16:5,7,10,11

L: O Lord, you are my portion and my cup;

C: it is you who uphold my lot.

L: I will bless the Lord who gives me counsel;

C: my heart teaches me night after night.

L: For you will not abandon me to the grave,

C: nor let your holy one see the pit.

L: You will show me the path of life;

C: in your presence there is fullness of joy, and in your right hand are pleasures forevermore.

2nd Reading: Philippians 2:5-11

5 Have this mind among yourselves, which is yours in Christ Jesus, 6 who, though he was in the form of God, did not count equality with God a thing to be grasped, 7 but emptied himself, taking the form of a servant,[a] being born in the likeness of men. 8 And being found in human form he humbled himself and became obedient unto death, even death on a cross. 9 Therefore God has highly exalted him and bestowed on him the name which is above every name, 10 that at the name of Jesus every knee should bow, in heaven and on earth and under the earth, 11 and every tongue confess that Jesus Christ is Lord, to the glory of God the Father.

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

Gospel Acclamation

ACS p. 33

Alleluia, alleluia, alleluia. Lord, to whom shall we go? You have the words of eternal life. Alleluia, alleluia, alleluia.

Response after the prayer: **Amen.**

The assembly is seated.

Word

God speaks to us in scripture reading, preaching, and song.

Readings and Psalm

Response after the conclusion of the first and second reading: **Thanks be to God.**

Gospel Acclamation

The assembly stands to welcome the gospel, using this acclamation, a sung alleluia, or another appropriate song.

S711

Al-le-lu - ia, al - le-lu - ia, al-le-lu - ia.

The musical score is written for voice and piano. The voice part is on a single staff in G minor (one flat) with a 4/4 time signature. The piano accompaniment consists of two staves (treble and bass clef). The melody is simple and repetitive, with the lyrics 'Al-le-lu - ia, al - le-lu - ia, al-le-lu - ia.' written below the voice staff. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The proper verse may be sung, or all may sing one of these verses.

Repeat alleluia

Lord, to whom shall we go? You have the words of e - ter - nal life.

The musical score is written for voice and piano. The voice part is on a single staff in G minor (one flat) with a 4/4 time signature. The piano accompaniment consists of two staves (treble and bass clef). The melody is simple and repetitive, with the lyrics 'Lord, to whom shall we go? You have the words of e - ter - nal life.' written below the voice staff. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Gospel Reading: Luke 2:25-35

C: Glory to you, O Lord.

25 Now there was a man in Jerusalem, whose name was Simeon, and this man was righteous and devout, looking for the consolation of Israel, and the Holy Spirit was upon him. 26 And it had been revealed to him by the Holy Spirit that he should not see death before he had seen the Lord's Christ. 27 And inspired by the Spirit[a] he came into the temple; and when the parents brought in the child Jesus, to do for him according to the custom of the law, 28 he took him up in his arms and blessed God and said,

29 "Lord, now lettest thou thy servant depart in peace,
according to thy word;
30 for mine eyes have seen thy salvation
31 which thou hast prepared in the presence of all peoples,
32 a light for revelation to the Gentiles,
and for glory to thy people Israel."

33 And his father and his mother marveled at what was said about him; 34 and Simeon blessed them and said to Mary his mother,

"Behold, this child is set for the fall and rising of many in Israel,
and for a sign that is spoken against
35 (and a sword will pierce through your own soul also),
that thoughts out of many hearts may be revealed."

L: The Gospel of our Lord. **C: Praise to you, O Christ.**

Children's Time

Sermon

Rev. Tammy Bull

Hymn of the Day: Ah, Holy Jesus

ELW #349

1. Ah, holy Jesus, how hast thou offended
That we to judge thee have in hate pretended?
By foes derided, by thine own rejected, O most afflicted.
2. Who was the guilty? Who brought this upon thee?
Alas, my treason, Jesus, hath undone thee.
'Twas I, Lord Jesus, I it was denied thee; I crucified thee.
3. Lo, the Good Shepherd for the sheep is offered;
The slave hath sin-ned, and the Son hath suffered;
For our atonement, while we nothing heeded, God interceded.
4. For me, kind Jesus, was thine incarnation,
Thy mortal sorrow, and thy life's oblation;
Thy death of anguish and thy bitter passion, for my salvation.
5. Therefore, kind Jesus, since I cannot pay thee,
I do adore thee, and will ever pray thee;
Think on thy pity and thy love unswerving, not my deserving.

Introduction

8^{va}

mf

p

8^{va}

The first system of the introduction is in 4/4 time with a key signature of two flats. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics range from mezzo-forte (*mf*) to piano (*p*). An 8^{va} marking is present above the first measure and below the last measure.

8^{va}

mp

8^{va}

The second system continues the introduction. The right hand has a more active melodic line with eighth notes. The left hand has a steady accompaniment. Dynamics include mezzo-piano (*mp*). An 8^{va} marking is present above the first measure and below the last measure.

p

8^{va}

The third system shows a melodic line in the right hand and a more active bass line in the left hand. Dynamics include piano (*p*). An 8^{va} marking is present below the first measure.

8^{va}

The fourth system concludes the introduction with a melodic line in the right hand and a bass line in the left hand. An 8^{va} marking is present above the first measure.

Tune: Johann Crüger, 1598–1662

Arrangement: Mark Albrecht; copyright © 2007 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Piano, vol. 2, ISBN 978-0-8006-2360-9

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Introduction

Solo reed

Flute 8' and/or Strings

Ped: Flute 16'

Tune: Johann Crüger, 1598-1662

Arrangement: Chad Baker; copyright © 2007 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Organ, vol. 2, ISBN 978-0-8006-3915-0

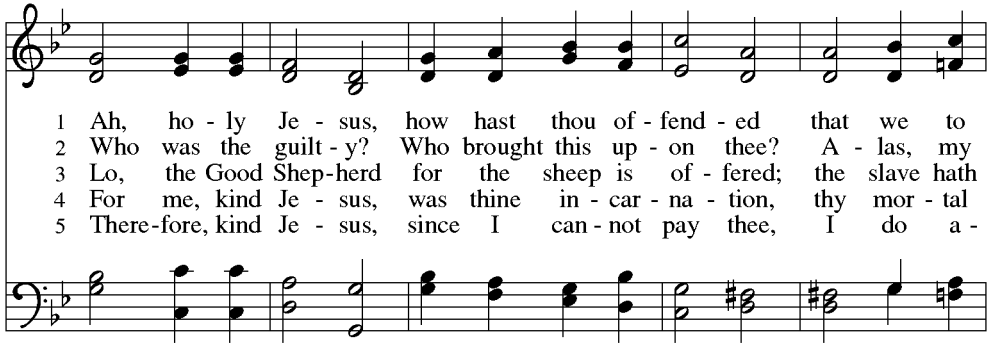
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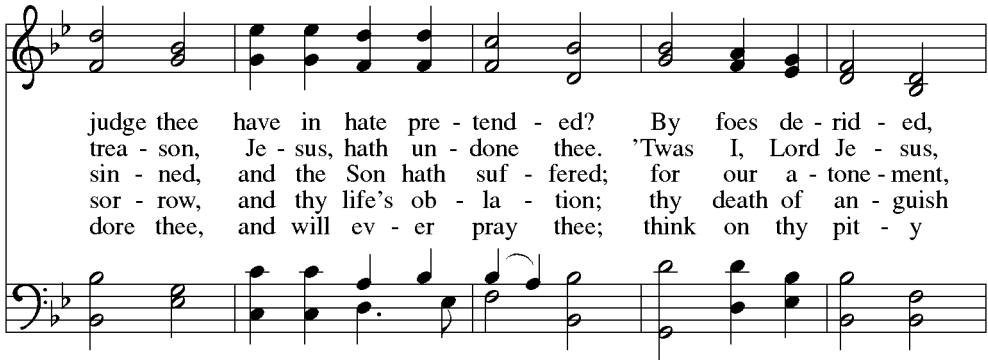
The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line starting with a quarter note, followed by a half note, and then a whole note. The lower staff is in bass clef and contains a bass line with a dotted quarter note, followed by a half note, and then a whole note. The key signature has one flat, and the time signature is 4/4.

The second system of music consists of a single bass clef staff. It contains a rhythmic pattern of eighth notes and quarter notes, with a final half note. The key signature has one flat, and the time signature is 4/4.

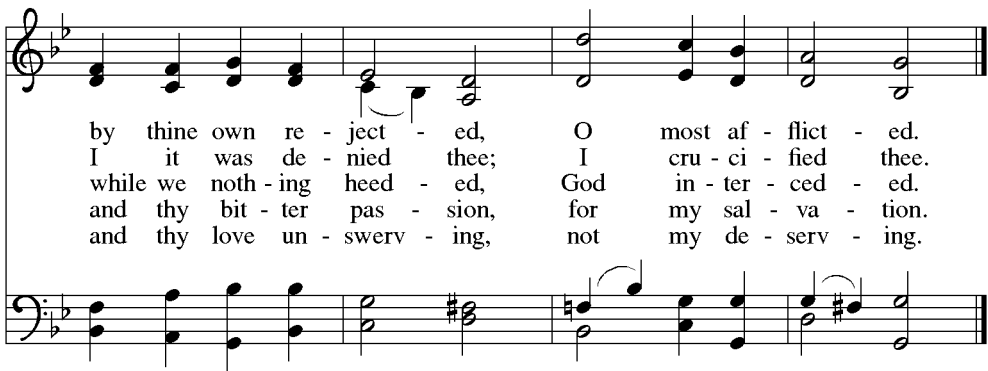
Ah, Holy Jesus



1 Ah, ho - ly Je - sus, how hast thou of - fend - ed that we to
2 Who was the guilt - y? Who brought this up - on thee? A - las, my
3 Lo, the Good Shep - herd for the sheep is of - fered; the slave hath
4 For me, kind Je - sus, was thine in - car - na - tion, thy mor - tal
5 There - fore, kind Je - sus, since I can - not pay thee, I do a -



judge thee have in hate pre - tend - ed? By foes de - rid - ed,
trea - son, Je - sus, hath un - done thee. 'Twas I, Lord Je - sus,
sin - ned, and the Son hath suf - fered; for our a - tone - ment,
sor - row, and thy life's ob - la - tion; thy death of an - guish
dore thee, and will ev - er pray thee; think on thy pit - y



by thine own re - ject - ed, O most af - flict - ed.
I it was de - nied thee; I cru - ci - fied thee.
while we noth - ing heed - ed, God in - ter - ced - ed.
and thy bit - ter pas - sion, for my sal - va - tion.
and thy love un - swerv - ing, not my de - serv - ing.

Accompaniment

The first system of piano accompaniment consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of chords and single notes, including a half note G4, a quarter note A4, and a quarter note B-flat4. The middle staff is in bass clef and contains a series of chords and single notes, including a half note G3, a quarter note A3, and a quarter note B-flat3. The bottom staff is in bass clef and contains a series of single notes, including a half note G2, a quarter note A2, and a quarter note B-flat2.

The second system of piano accompaniment consists of three staves. The top staff is in treble clef with a key signature of two flats. It contains a series of chords and single notes, including a half note G4, a quarter note A4, and a quarter note B-flat4. The middle staff is in bass clef and contains a series of chords and single notes, including a half note G3, a quarter note A3, and a quarter note B-flat3. The bottom staff is in bass clef and contains a series of single notes, including a half note G2, a quarter note A2, and a quarter note B-flat2.

The third system of piano accompaniment consists of three staves. The top staff is in treble clef with a key signature of two flats. It contains a series of chords and single notes, including a half note G4, a quarter note A4, and a quarter note B-flat4. The middle staff is in bass clef and contains a series of chords and single notes, including a half note G3, a quarter note A3, and a quarter note B-flat3. The bottom staff is in bass clef and contains a series of single notes, including a half note G2, a quarter note A2, and a quarter note B-flat2.

Accompaniment

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a series of chords and some single notes, including a whole note chord in the first measure and a half note chord in the second. The lower staff is in bass clef and contains a continuous eighth-note accompaniment pattern, starting with a sharp sign (F#) in the first measure.

The second system continues the piano accompaniment. The upper staff shows a sequence of chords, with some measures containing multiple chords. The lower staff maintains the eighth-note accompaniment pattern, with some notes beamed together in groups of four.

The third system of the piano accompaniment. The upper staff features a mix of chords and single notes, including a whole note chord in the first measure. The lower staff continues the eighth-note accompaniment, with a sharp sign (F#) in the first measure.

The fourth system of the piano accompaniment. The upper staff is characterized by dense, multi-measure chords, some of which are beamed together. The lower staff continues the eighth-note accompaniment pattern.

The fifth and final system of the piano accompaniment. The upper staff features a melodic line with eighth notes and a final whole note chord. A dashed line with the marking "8va" indicates an octave transposition for the final notes. The lower staff concludes the eighth-note accompaniment with a final chord.

Installation of 2025 Church Council members and officers

Nicene Creed

C: We believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is seen and unseen.

We believe in one Lord Jesus Christ, the only Son of God, eternally begotten of the Father, Light from Light, true God from true God, begotten, not made; of one Being with the Father. Through him all things were made.

For us, and for our salvation, he came down from heaven; and was incarnate of the Holy Spirit and the virgin Mary and was made human. For our sake he was crucified under Pontius Pilate; he suffered and was buried. On the third day he rose from the dead in accordance with the scriptures.

He ascended to heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end.

We believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father. Who, with the Father and the Son, is worshiped and glorified, who has spoken through the Prophets. We believe in one holy catholic and apostolic Church. We confess one baptism for the forgiveness of sins. We look forward to the resurrection of the dead, and the life of the world to come. Amen.

Prayers of the People (each petition ends... "Hear us O God... **your mercy is great.**")

Sharing the Peace of Christ

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

MEAL

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, through partnerships with other Christians in our local community and as a member denomination of the Montana Association of Christians. 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: *Lilies*

Van Denman Thompson

Offering Response: Create in Me

ELW #186

LILIES

3 1/2 minutes

Sw. Soft Strings with Celeste

A# 00 2564 222 Prepare B 00 5564 222

Gt. Dulciana *Viol. II - Flute*

D

VAN DENMAN THOMPSON

Ped. Soft 16', Sw. to Ped. 8'

Ped. 32, Chorus, Vibrato

Rather slowly, quite freely ♩ = about 58

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with slurs and a fermata over the final measure. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature. It features a piano (p) dynamic marking and contains harmonic accompaniment for strings and celeste. The bottom staff is a bass clef with a key signature of one sharp and a 3/4 time signature, containing a simple bass line with rests and notes.

The second system continues the musical score with three staves. The top staff (treble clef, F# key signature, 3/4 time) continues the melodic line. The middle staff (grand staff, F# key signature, 3/4 time) continues the harmonic accompaniment. The bottom staff (bass clef, F# key signature, 3/4 time) continues the bass line.

The third system continues the musical score with three staves. The top staff (treble clef, F# key signature, 3/4 time) continues the melodic line. The middle staff (grand staff, F# key signature, 3/4 time) continues the harmonic accompaniment. The bottom staff (bass clef, F# key signature, 3/4 time) continues the bass line.

The fourth system continues the musical score with three staves. The top staff (treble clef, F# key signature, 3/4 time) includes a dynamic marking of *pp* (pianissimo) and a box containing the letter 'Gt.'. The middle staff (grand staff, F# key signature, 3/4 time) includes a dynamic marking of *p* (piano) and a circle containing the letter 'Sw.'. The bottom staff (bass clef, F# key signature, 3/4 time) continues the bass line. A dotted line labeled '8va' is positioned above the top staff, indicating an octave shift.

8va.....

Musical score system 1, featuring a grand staff with treble and bass clefs. The top staff contains a melodic line with a slur and a triplet of eighth notes. The bottom staff contains a bass line with a triplet of eighth notes. A bracket labeled 'B' spans the first two measures, with the instruction 'Sw. Add Flute 8'' written above it. The number '7' appears below the staff in the second measure.

Musical score system 2, featuring a grand staff. The top staff contains a melodic line with a slur and a triplet of eighth notes. The bottom staff contains a bass line with a triplet of eighth notes. The instruction 'cresc.' is written above the staff in the second measure.

Musical score system 3, featuring a grand staff. The top staff contains a melodic line with a slur and a triplet of eighth notes. The bottom staff contains a bass line with a triplet of eighth notes. The instruction 'f' is written above the staff in the third measure, and 'freely' is written above the staff in the fourth measure.

Musical score system 4, featuring a grand staff. The top staff contains a melodic line with a slur and a triplet of eighth notes. The bottom staff contains a bass line with a triplet of eighth notes. The number '7' appears below the staff in the second measure.

Tempo primo

First system of the musical score. It features a grand staff with three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with the same key signature. The music begins with a piano (*p*) dynamic and a ritardando (*rit.*) marking. The first two staves contain melodic lines with various rhythmic values and accidentals. The bottom staff has a more rhythmic accompaniment. A bracket on the right side of the system groups the top two staves and is labeled "Sw. Voix Celeste".

Second system of the musical score, continuing the grand staff from the first system. The melodic lines in the top two staves continue with similar rhythmic patterns and accidentals. The bottom staff provides a steady accompaniment.

Third system of the musical score. It includes a dynamic marking of *pp* (pianissimo) and a *Sw.* (Swell) marking. A bracket on the right side of the system groups the top two staves and is labeled "8va..." with a dotted line extending upwards, indicating an octave transposition. A square box labeled "Gt." is positioned above the top staff. The bottom staff continues its accompaniment.

Fourth system of the musical score. It features a triplet of eighth notes in both the top and middle staves, marked with a "3" below the notes. A bracket on the right side of the system groups the top two staves and is labeled "8va..." with a dotted line extending upwards. A square box labeled "Gt." is positioned above the top staff. The system concludes with a double bar line.

Hymn # 186

Create in Me a Clean Heart

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 a half note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The bass line starts with a half note chord of G2 and B2, followed by a half note chord of G2 and B2, and then a half note chord of G2 and B2. The system ends with a double bar line and a 4/4 time signature.

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

The second system of music is in 8/4 time. The vocal line begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The bass line starts with a half note chord of G2 and B2, followed by a half note chord of G2 and B2, and then a half note chord of G2 and B2. The system ends with a double bar line and a 6/4 time signature.

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

The third system of music is in 6/4 time. The vocal line begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The bass line starts with a half note chord of G2 and B2, followed by a half note chord of G2 and B2, and then a half note chord of G2 and B2. The system ends with a double bar line and a 4/4 time signature.

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

The fourth system of music is in 8/4 time. The vocal line begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The bass line starts with a half note chord of G2 and B2, followed by a half note chord of G2 and B2, and then a half note chord of G2 and B2. The system ends with a double bar line and a 7/4 time signature.

Create in Me a Clean Heart

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

This musical system consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 7/4 time signature. It begins with a quarter rest followed by a series of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes. The lyrics are positioned between the two staves.

and up - hold me with your free spir - it.

This musical system also consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 9/4 time signature. It continues the melody from the first system. The lower staff is in bass clef with the same key signature and time signature, providing accompaniment. The lyrics are positioned between the two staves.

Offertory Prayer: **C: Abiding God, under the cover of winter's darkness, you bring forth life. Nourish us with earth's bounty, that we may freely share the gifts you have first given us, through the one who gives his life for the world, Jesus Christ, 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 and Lord's Prayer

P: In the night [...] Let us pray with confidence the prayer Jesus taught:

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 Communion

Be Known to Us

ACS p. 40

Be known to us, Lord Jesus, in the breaking of the bread. Alleluia, alleluia, alleluia.

Be known to us, Lord Jesus, in the breaking of the bread. Alleluia, alleluia, alleluia.

Alleluia.

Hymn during Communion: Rise, O Sun of Righteousness

ELW #657

1. Rise, O Sun of righteousness; with your might creation bless.
Shine upon your church today, showing all your gentle way.

Refrain: Have mercy, Lord.

2. Rouse our hearts from slumber deep; may your word within us leap.
Give us voices to proclaim praises to your holy name. (refrain)

3. Gather in your scattered flock; give us water from the rock.
Bless the unity we share in our shepherd's loving care. (refrain)

4. Burst the bars of stubborn pride; make the heav'nly pathway wide.
Raise us up from sin and death with your Spirit's living breath. (refrain)

5. Honor, praise, and glory be to the holy Trinity!
May your gracious will be done: make us one, as you are one. (refrain)

Be known to us, Lord Je - sus, in the break - ing of the bread.

The first system of music consists of a vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a dotted quarter note G5. The piano accompaniment features a right hand with chords and a left hand with a steady bass line.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

The second system of music continues the vocal line and piano accompaniment. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a dotted quarter note G5. The piano accompaniment continues with similar harmonic support.

Be known to us, Lord Je - sus, in the break - ing of the bread.

The first system of music consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line is written in a soprano or alto clef and contains the lyrics: "Be known to us, Lord Je - sus, in the break - ing of the bread." The piano accompaniment is written for a grand piano with a treble and bass clef. The melody is simple and hymn-like, with a steady rhythm.

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

The second system of music continues the vocal line and piano accompaniment. The key signature remains G major. The vocal line contains the lyrics: "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia." The piano accompaniment provides harmonic support with chords and a simple bass line.

[41] *After all have returned to their places, the assembly stands. "At last, Lord" (p. 26 [26]) or another suitable song may be sung.*

1 Rise, O Sun of righ - teous - ness; with your
 2 Rouse our hearts from slum - ber deep; may your
 3 Gath - er in your scat - tered flock; give us
 4 Burst the bars of stub - born pride; make the
 5 Hon - or, praise, and glo - ry be to the

might cre - a - tion bless. Shine up - on your church to - day,
 word with - in us leap. Give us voic - es to pro - claim
 wa - ter from the rock. Bless the u - ni - ty we share
 heav'n - ly path - way wide. Raise us up from sin and death
 ho - ly Trin - i - ty! May your gra - cious will be done:

show - ing all your gen - tle way. Have mer - cy, Lord.
 prais - es to your ho - ly name. Have mer - cy, Lord.
 in our shep - herd's lov - ing care. Have mer - cy, Lord.
 with your Spir - it's liv - ing breath. Have mer - cy, Lord.
 make us one, as you are one. Have mer - cy, Lord.

Introduction/Accompaniment 1

The musical score is written for piano in G major (one sharp) and 2/2 time. It consists of two systems of staves. The first system begins with a dynamic marking of *f* (forte). The second system begins with a dynamic marking of *mf* (mezzo-forte) and includes a *rit.* (ritardando) marking towards the end. The score features a variety of rhythmic patterns, including quarter notes, eighth notes, and chords, with some passages marked by slurs and phrasing slurs.

Tune: Bohemian Brethren, *Kirchengeseng*, 1566

Arrangement: Anne Krentz Organ; copyright © 2000 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Piano, vol. 7, ISBN 978-0-8006-2365-4

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Introduction

(♩ = 72)

The first system of the introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 4/2 and the key signature has two sharps (F# and C#). The music begins with a series of chords and melodic lines, with a fermata over the final measure of the system.

The second system continues the introduction. It features a fermata over the first measure of the upper staff. A bracket labeled 'I: Solo stop' spans the second and third measures of the upper staff. The lower staff has a bracket labeled '(II)' under the second measure. The system concludes with a fermata over the final measure of the upper staff.

The third system continues the introduction with similar melodic and harmonic patterns. It features a fermata over the final measure of the upper staff.

The fourth system concludes the introduction. It features a fermata over the first measure of the upper staff. A bracket labeled 'I' spans the second and third measures of the upper staff. The lower staff has a bracket labeled '(II)' under the second measure. The system concludes with a fermata over the final measure of the upper staff.

Tune: Bohemian Brethren, *Kirchengeseng*, 1566

Arrangement: James Biery; copyright © 2007 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Organ, vol. 7, ISBN 978-0-8006-3920-4

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System 1: Treble clef (II), Bass clef, and a lower bass clef. The key signature is two sharps (F# and C#). The system contains two measures of music. The first measure features a melodic line in the treble clef with eighth notes and a bass line with quarter notes. The second measure continues the melodic line with a more complex rhythmic pattern and a bass line with quarter notes.

System 2: Treble clef, Bass clef, and a lower bass clef. The key signature is two sharps. The system contains two measures of music. The first measure has a melodic line in the treble clef with eighth notes and a bass line with quarter notes. The second measure continues the melodic line with a more complex rhythmic pattern and a bass line with quarter notes.

System 3: Treble clef (I), Bass clef (II), and a lower bass clef. The key signature is two sharps. The system contains two measures of music. The first measure features a melodic line in the treble clef with eighth notes and a bass line with quarter notes. The second measure continues the melodic line with a more complex rhythmic pattern and a bass line with quarter notes. A *rit.* marking is present in the second measure.

System 4: Treble clef (II), Bass clef, and a lower bass clef. The key signature is two sharps. The system contains two measures of music. The first measure features a melodic line in the treble clef with eighth notes and a bass line with quarter notes. The second measure continues the melodic line with a more complex rhythmic pattern and a bass line with quarter notes. A *a tempo* marking is present in the first measure.

Accompaniment

The first system of piano accompaniment consists of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature is two sharps (F# and C#). The music features a mix of chords and single notes, with some eighth-note patterns in the upper register.

The second system of piano accompaniment consists of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature is two sharps (F# and C#). The music continues with a variety of chordal textures and melodic lines.

The third system of piano accompaniment consists of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature is two sharps (F# and C#). The system concludes with a final chord in the treble and a sustained note in the bass.

Introduction/Accompaniment 1

The musical score is written for piano in G major (one sharp) and 2/2 time. It consists of two systems of music. The first system begins with a dynamic marking of *f* (forte). The second system begins with a dynamic marking of *mf* (mezzo-forte) and includes a *rit.* (ritardando) marking towards the end. The score features a variety of rhythmic patterns, including quarter notes, eighth notes, and chords, with some passages marked by slurs and phrasing slurs.

Tune: Bohemian Brethren, *Kirchengeseng*, 1566

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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 features a melodic line with a long slur over the first four measures. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the accompaniment. The treble staff has a slur over the first three measures. The bass staff continues with its accompaniment. The instruction *mf legato* is written in the right margin of the system.

The third system concludes the accompaniment. The treble staff has slurs over the first two and last two measures. The bass staff continues with its accompaniment. The instruction *f marcato* is written in the right margin of the system.

Tune: Bohemian Brethren, Kirchengeseng, 1566

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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: We thank you, O God, that you have strengthened our hearts through this feast of life and salvation. Shine the light of Christ on our path, that we may do justice, love kindness, and walk humbly with you, now and forever. Amen.**

SENDING

L: The peace of God, which surpasses all understanding, keep your hearts and your minds in (+) Christ Jesus. **C: Amen.**

Sending Song: Christ Has Arisen, Alleluia

ELW #364

1. Christ has arisen, alleluia.
Rejoice and praise him, alleluia.
For our redeemer burst from the tomb,
even from death, dispelling its gloom.
Refrain: Let us sing praise to him with endless joy.
Death's fearful sting he has come to destroy.
Our sin forgiving, alleluia! Jesus is living, alleluia!
2. For three long days the grave did its worst
until its strength by God was dispersed.
He who gives life did death undergo,
and in its conquest his might did show. (refrain)
3. The angel said to them, "Do not fear.
You look for Jesus who is not here.
See for yourselves the tomb is all bare.
Only the grave-clothes are lying there." (refrain)
4. "Go spread the news: he's not in the grave.
He has arisen this world to save.
Jesus' redeeming labors are done.
Even the battle with sin is won." (refrain)
5. Christ has arisen to set us free.
Alleluia, to him praises be.
Jesus is living! Let us all sing;
he reigns triumphant, heavenly king. (refrain)

Introduction/Accompaniment 1

Gt: Solo

Sw.

Refrain

Sw.

Gt.

Gt.

Sw.

Tune: Tanzanian traditional

Arrangement: Valerie Shields; copyright © 2008 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Organ, vol. 3, ISBN 978-0-8006-3916-7

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Introduction

Lively, in one

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). It consists of two systems of music. The first system has four measures, and the second system has four measures. The melody is primarily in the right hand, with a rhythmic accompaniment in the left hand. The piece concludes with a final chord in the right hand and a whole note in the left hand.

Tune: Tanzanian traditional

Arrangement: John Helgen; copyright © 2008 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Piano, vol. 3, ISBN 978-0-8006-2361-6

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Christ Has Arisen, Alleluia

Mfurahini, haleluya

M - fu - ra - hi - ni, ha - le - lu - ya,
1 Christ has a - ris - en, al - le - lu - ia.
2 For three long days the grave did its worst
3 The an - gel said to them, "Do not fear.

m - ko - mbo - zi a - me - fu - fu - ka.
Re - joice and praise him, al - le - lu - ia.
un - til its strength by God was dis - persed.
You look for Je - sus who is not here.

A - me - fu - fu - ka, ha - le - lu - ya,
For our re - deem - er burst from the tomb,
He who gives life did death un - der - go,
See for your - selves the tomb is all bare.

m - si - fu - ni sa - sa - yu ha - i.
e - ven from death, dis - pel - ling its gloom.
and in its con - quest his might did show.
On - ly the grave - clothes are ly - ing there."

Refrain

Tu - mwi - mbi - e so - te kwa fu - ra - ha.
Let us sing praise to him with end - less joy.

Ye - su a - me - to - ka ka - bu - ri - ni.
Death's fear - ful sting he has come to de - stroy.

Ka - shi - nda ki - fo, ha - le - lu - ya;
Our sin for - giv - ing, al - le - lu - ia!

ha - le - lu - ya, Ye - su yu ha - i.
Je - sus is liv - ing, al - le - lu - ia!

- 4 “Go spread the news: he’s not in the grave. He has arisen this world to save. Jesus’ redeeming labors are done. Even the battle with sin is won.” *Refrain*
- 5 Christ has arisen to set us free. Alleluia, to him praises be. Jesus is living! Let us all sing; he reigns triumphant, heavenly king. *Refrain*

Text: Bernard Kyamanywa, b. 1938; tr. Howard S. Olson, b. 1922

Music: Tanzanian traditional

Swahili text © 1968 Lutheran Theological College, Makumira, Tanzania, admin. Augsburg Fortress; English text © 1977 Howard S. Olson, admin. Augsburg Fortress.

Accompaniment

The image shows two systems of piano accompaniment for the song 'Christ Has Risen, Alleluia'. Each system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is one flat (B-flat), and the time signature is 4/4. The first system contains four measures of music. The second system also contains four measures of music. The accompaniment features a mix of chords and moving lines in both hands, providing a harmonic and rhythmic foundation for the vocal melody.

Tune: Tanzanian traditional

Arrangement: John Helgen; copyright © 2008 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Piano, vol. 3, ISBN 978-0-8006-2361-6

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The first system of music consists of two staves. The treble staff begins with a series of chords, followed by a melodic line of eighth and quarter notes. The bass staff provides a simple accompaniment with quarter and eighth notes.

Refrain

The second system is labeled "Refrain" and contains two measures. It features a similar structure to the first system, with chords in the treble and a simple bass line.

The third system continues the musical piece with two measures of music, maintaining the chordal texture in the treble and the accompaniment in the bass.

The fourth system consists of two measures, showing further development of the musical themes established in the previous systems.

The fifth and final system on the page contains two measures, concluding the piece with a final chord in the treble and a sustained note in the bass.

Introduction/Accompaniment 1

Gt: Solo

Sw.

Refrain

Sw.

Gt.

Gt.

Sw.

Tune: Tanzanian traditional

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Introductions and Alternate Accompaniments for Organ, vol. 3, ISBN 978-0-8006-3916-7

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Accompaniment 2

The first system of music consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat (B-flat). The music features a piano accompaniment with chords and melodic lines. The top staff has a melodic line with some grace notes. The middle staff has a chordal accompaniment. The bottom staff has a bass line with some rhythmic patterns.

The second system of music is identical to the first system, consisting of three staves in the same arrangement and key signature.

Refrain

Gt. solo

The Refrain section consists of three staves. The top staff is labeled 'Gt. solo' and contains a guitar solo line. The middle staff is labeled 'Sw.' and contains piano accompaniment. The bottom staff is empty. The key signature remains one flat.

The final system of music consists of three staves. The top staff is labeled 'Sw.' and contains piano accompaniment. The middle staff is empty. The bottom staff contains piano accompaniment. The key signature remains one flat.

L: Go in peace. Christ is your light. **C: Thanks be to God!**

Postlude: *Hour of Triumph*

Allen James

HOUR OF TRIUMPH

77

Sw. Flutes 8', 4'

ⓑ 00 6644 322 Prepare Ⓐ# 21 5645 553

3 ¼ minutes

Gt. Full with Reeds

Ⓐ# 32 8867 654

Ped. Full 16', 8', Sw. to Ped.

Ped. 64, Chorus ad lib.

ALLEN JAMES

Largo grandioso ♩ = 60

The musical score is written for three parts: Sw. Flutes (8' and 4'), Gt. (Grand), and Ped. (Pedal). The tempo is Largo grandioso with a metronome marking of ♩ = 60. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of four systems of music. The first system begins with a dynamic marking of *ff* and includes a box labeled 'Gt.' with a checkmark. The second system includes a dynamic marking of *simile*. The third system includes a dynamic marking of *f*. The score features various musical notations, including slurs, fingering numbers (1, 2, 3, 4), and dynamic markings. The piece concludes with a final cadence in the 4/4 time signature.

First system of musical notation, featuring a grand staff (treble and bass clefs) and a separate bass line. The music includes a 7-measure arpeggiated figure in the treble and various chordal textures.

Second system of musical notation, continuing the grand staff and bass line. It features another 7-measure arpeggiated figure in the treble.

Third system of musical notation, including performance instructions such as *rit.*, *Fine*, *mp*, *Andante* (♩ = 69), and *Add Soft Reeds*. It also contains a *Sw.* (Swell) marking and a *Ped. 42* instruction.

Fourth system of musical notation, showing a grand staff with treble and bass clefs and a separate bass line. It features a long, sustained chord in the treble and a melodic line in the bass.

mp

mf

f

Ⓐ Full Sw. *poco animato*

Increase Ped.

Ped. 64

allarg.

Tempo primo

rit.

D. C.

Largo grandioso ♩ = 60

The first system of the score consists of three staves. The top staff is for guitar, marked with a 'Gt.' box and a 'ff' dynamic. It begins with a 4/4 time signature and contains a series of chords and a seven-note scale. The middle staff is the piano accompaniment, starting with a 4/4 time signature and containing chords and a bass line. The bottom staff is a separate bass line, also in 4/4 time. The system concludes with a 3/4 time signature change.

The second system continues the piano accompaniment across three staves. The top staff features a seven-note scale marked 'simile' and a '7' fingering. The middle and bottom staves continue the harmonic and bass line. The system concludes with a 3/4 time signature change.

The third system continues the piano accompaniment across three staves. The top staff features a seven-note scale marked '7' and a '7' fingering. The middle and bottom staves continue the harmonic and bass line. The system concludes with a 3/4 time signature change.

The fourth system continues the piano accompaniment across three staves. The top staff features a seven-note scale marked '7' and a '7' fingering. The middle and bottom staves continue the harmonic and bass line. The system concludes with a 3/4 time signature change.

First system of musical notation. The top staff is a grand staff with treble and bass clefs. The bottom staff is a separate bass line. The music is in D major and 4/4 time. It features a 7th fret barre in the treble clef and a 7/8 time signature change.

Second system of musical notation. The top staff is a grand staff with treble and bass clefs. The bottom staff is a separate bass line. The music is in D major and 4/4 time. It features a 7th fret barre in the treble clef and a 3/4 time signature change.

Third system of musical notation. The top staff is a grand staff with treble and bass clefs. The bottom staff is a separate bass line. The music is in D major and 3/4 time. It features a *rit.* marking and a *Fine* marking.

