



1st Sunday in Lent
March 9, 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: *Now the Green Blade Rises*

arr. Karen Beaumont

Welcome & Announcements

Prelude: *In the Cross of Christ I Glory*

arr. Jason W. Krug

L: Blessed be the holy Trinity, + one God: who forgives all our sin, whose mercy endures forever. **C: Amen.**

L: Let us return to God, confessing our sin in the assurance of God's abiding love.

L: Compassionate One,

C: You are slow to anger and abounding in steadfast love, but our lives do not always reflect you and your love for the world. We do not show others the tender compassion you have shown to us. We do not welcome others with the radical hospitality you grant to all people. We oppress others, even though you have set us free again and again. We squander the abundant gifts of the earth. Transform our lives and guide us again in the way of the cross. Amen.

L: Beloved in Christ, God's arms are always stretched open wide to welcome the wandering ones home. In + Christ your sins are forgiven. You have a place in God's house forever **C: Amen.**

Gathering Song: Guide Me Ever, Great Redeemer

ELW #618

1. Guide me ever, great Redeemer, pilgrim through this barren land.
I am weak, but you are mighty; hold me with your pow'ful hand.
Bread of heaven, bread of heaven, feed me now and ever more.
Feed me now and evermore.
2. Open now the crystal fountain where the healing waters flow;
Let the fire and cloudy pillar lead me all my journey through.
Strong deliv'rer, strong deliv'rer, shield me with your mighty arm.
Shield me with your mighty arm.
3. When I tread the verge of Jordan, bid my anxious fears subside;
Death of death and hell's destruction, land me safe on Canaan's side.
Songs and praises, songs and praises I will raise forevermore,
I will raise forevermore.

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.**

Refrain: Kyrie... eleison, on our world and on our way. Kyrie... eleison, ev'ry day.

1. For peace in the world, for the health of the church, for the unity of all;
For this holy house, for all who worship and praise,
let us pray to the Lord, let us pray to the Lord. (refrain)
2. That we may live out your impassioned response to the hungry and the poor;
That we may live out truth and justice and grace,
let us pray to the Lord, let us pray to the Lord. (refrain)
3. For peace in our hearts, for peace in our homes, for friends and family;
For life and for love, for our work and our play,
let us pray to the Lord, let us pray to the Lord. (refrain)
4. For your Spirit to guide; that you center our lives in the water and the Word;
That you nourish our souls with your body and blood,
let us pray to the Lord, let us pray to the Lord. (refrain)

L: We pray together the Prayer of the Day:

C: O Lord God, you led your people through the wilderness and brought them to the promised land. Guide us now, so that, following your Son, we may walk safely through the wilderness of this world toward the life you alone can give, through Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.

WORD

1st Reading: Deuteronomy 26:1-11

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

Responsive Reading from Psalm 91:1-2, 9-16

L: You who dwell in the shelter of the Most High, who abide in the shadow of the Almighty –

C: you will say to the Lord, "My refuge and my stronghold, my God in whom I put my trust."

L: Because you have made the Lord your refuge, and the Most High your habitation,

C: no evil will befall you, now shall affliction come near your dwelling.

L: For God will give the angels charge over you, to guard you in all your ways.

C: Upon their hands they will bear you up, lest you strike your foot against a stone.

L: You will tread upon the lion cub and viper; you will trample down the lion and the serpent.

C: I will deliver those who cling to me; I will uphold them, because they know my name.

L: They will call me, and I will answer them; I will be with them in trouble; I will rescue and honor them.

C: With long life will I satisfy them, and show them my salvation.

2nd Reading: Romans 10:8b-13

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

Lenten Response:

Let your steadfast love come to us, O Lord.

Let your steadfast love come to us, O Lord.

Save us as you promised; we will trust your Word.

Let your steadfast love come to us, O Lord.

Gospel Reading: Luke 4:1-13

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: When We Are Tested

ACS #922

1. When we are tested and wrestle alone,
Famished for bread when the world offers stone,
Nourish us, God, by your word and your way,
Food that sustains us by night and by day.
2. When in the desert we cry for relief,
Pleading for paths marked by certain belief,
Lift us to love you beyond sign and test,
Trusting your presence, our only true rest.
3. When we are tempted to barter our souls,
Trading the truth for the pow'r to control,
Teach us to worship and praise only you,
Seeking your will in the work that we do.
4. When we have struggled and searched through the night,
Sorting and sifting the wrong from the right,
Savior, surround us with circles of care,
Angels of healing, of hope, and of prayer.

Apostles' Creed

ELW p. 105

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

Sharing the Peace of Christ

L: The peace of the Lord be with you always. **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 our local partnerships with the Helping Hands food ministry, and Family Promise of Great Falls. 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: *St. Flavian*

arr. Edward Landin

Offering Response: Spirit, Open My Heart (refrain only)

ACS #1043

Spirit, open my heart to the joy and pain of living.

As you love may I love, in receiving and in giving. Spirit, open my heart.

Offertory Prayer: **C: Gracious Provider, you set your immense treasures among us, opening your heart to the world. As we prepare to feast on your bountiful love, deepen our commitment to sharing those treasures with others, through our Savior, Jesus Christ. Amen.**

The Great Thanksgiving

L: The Lord be with you.

C: And also with you.

L: Lift up your hearts.

C: We lift them to the Lord.

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

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

L: It is indeed right... we praise your name and join their unending hymn:

Holy, Holy, Holy

ELW p. 190

Holy, holy, holy Lord. God of pow'r and might, heaven and earth are full of your glory, full of your glory.

Hosanna, hosanna, hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna, hosanna, hosanna in the highest.

Words of Institution and Lord's Prayer

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

All who are hungry, come! The feast of grace is spread.

Lamb of God

ELW p.191

Lamb of God, you take away the sin of the world; have mercy on us.

Lamb of God, you take away the sin of the world; have mercy on us.

Lamb of God, you take away the sin of the world;

grant us peace, grant us peace, Lamb of God.

Hymn during Communion: Soul, Adorn Yourself with Gladness

ELW #488

1. Soul, adorn yourself with gladness, leave the gloomy haunts of sadness,
Come into the daylight's splendor, there with joy your praises render.
Bless the one whose grace unbounded this amazing banquet founded;
Christ, though heav'nly, high, and holy, deigns to dwell with you most lowly.
2. Hasten as a bride to meet him, eagerly and gladly greet him.
There he stands already knocking; quickly, now, your gate unlocking,
Open wide the fast-closed portal, saying to the Lord immortal:
"Come, and leave your loved one never; Dwell within my heart forever."
3. Now in faith I humbly ponder over this surpassing wonder
That the bread of life is boundless though the souls it feeds are countless;

With the choicest wine of heaven Christ's own blood to us is given.

Oh, most glorious consolation, pledge and seal of my salvation.

4. Jesus, source of lasting pleasure, truest friend, and dearest treasure,
Peace beyond all understanding, joy into all life expanding:
Humbly now, I bow before you, love incarnate, I adore you;
Worthily let me receive you, and, so favored, never leave you.

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: Generous Host, you have shared your feast with us and made us new. Send us now to set tables of love and grace in our communities, that your liberating love might nourish the world into freedom, in the name of the crucified one, Jesus Christ our Lord. Amen.**

SENDING

L: God our tender parent, God the crucified one, God the reconciling Spirit, + bless you now and forever. **C: Amen.**

Sending Song: Lord, Keep Us Steadfast in Your Word

ELW #517

1. Lord, keep us steadfast in your word; curb those who by deceit or sword
Would wrest the kingdom from your Son and bring to naught all he has done.
2. Lord Jesus Christ, your pow'r make known, for you are Lord of lords alone;
defend your holy church, that we may sing your praise eternally.
3. O Comforter of priceless worth, send peace and unity on earth;
support us in our final strife and lead us out of death to life.

L: Go in peace. Care for others as God cares for you. **C: Thanks be to God!**

Postlude: *Fanfare*

James Conely

Accompanist: James Rickley Cantor: Gaynell Tempel Acolyte:
Reader: Julie Haviland Communion Asst: Donna Winters
Fellowship: Harrison/Lux Altar Care: Gaynell Tempel & Michelle Yoder



ANNOUNCEMENTS for the Week of March 9:

TODAY: Installation of Rev. Dawn Busch at Bethel – 1 pm.

Wed. 3/12: Lent Soup Supper and worship. Soup at 6 pm; worship from 6:30 – 7:15 pm in the Social Hall.

Fri. 3/14: Game Night at the Church! 6:30 – 8 pm in the Social Hall. Bring your favorite game, or learn a new one. Friends are welcome.

March Special Offering: Month-long **Toilet Paper** Collection for Helping Hands

Lent Mid-week Soup Suppers and Holden Evening Prayer on Wednesdays during Lent. Please sign up to bring a pot of your favorite soup! Soup supper begins at 6 pm followed by worship at 6:30 pm in the Social Hall.

32nd St. from 5th Ave. S. to Central Ave. will remain closed through April 30.

Keeping in Prayer... Jeff & family; Tommi; John & Linda; Pam; Christina; Chase; Mari; Beth; Jean; Connor; Kameron & family; Peggy; Bob; Carol; Bud & Linda; Susan; Jane; Barbara & Jerry; Sumner; Sue; Dee; Triston; MaryAnn; Carl & Harley; Ann; Arvin; Beth; Arnie; Peggy & Larry; Sandy; Dorothy; Toni; Scott; Haley; Esther; Reta; Elaine.

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Variations on "Noël nouvelet"

Sw. Oboe or Krummhorn 8
Gt. Flutes 8, 4

Karen Beaumont
Tune: NOËL NOUVELET
French carol

Moderato ♩ = ca. 80

Sw. { *mp*

(No Ped.)

Variation 1: Allegretto e leggiero

Gt. or Ch. { Flutes 8, 4

Sw. Quiet 8
Gt. Solo

{ Gt. or Ch. Flutes 8, 4

Duration: 6:00

28 *Gt. Solo*

Sw. Quiet 8

{ Gt. or Ch. Flutes 8, 4

32 *Sw. Quiet 8*

rit.

a tempo
Gt. Solo

36

{ Gt. or Ch. Flutes 8, 4

40

43 **Variation 2: Poco largo**

Gt. Solo

Sw. Quiet 8

46

49

Musical score for measures 49-51. Treble clef has a melodic line starting with eighth notes. Bass clef has a steady accompaniment of chords.

52

Musical score for measures 52-54. Treble clef has a melodic line with some slurs. Bass clef continues the accompaniment.

55

Musical score for measures 55-57. Treble clef has a melodic line with slurs. Bass clef continues the accompaniment.

58

Musical score for measures 58-60. Treble clef has a melodic line. Bass clef has a steady accompaniment. A "rit." marking is present in the bass line.

Variation 3: Vivo e leggiero

61

Musical score for measures 61-63. Treble clef has a melodic line with triplets. Bass clef has a steady accompaniment. Labels "Sw. Flutes 8, 4" and "Gt. Solo" are present.

64

Musical score for measures 64-66. Treble clef has a melodic line with triplets. Bass clef has a steady accompaniment. A "Sw." marking is present in the bass line.

67

Gt.

70

Sw.

73

(Sw.)

Gt.

77

Variation 4: Largo, poco movimento

Gt. Flute 8

sempre non-legato

Sw. Solo stop or combination
sempre legato

80

83

86

Musical notation for measures 86-88. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff features a rhythmic accompaniment of eighth notes, starting with G2 and moving up stepwise.

89

Musical notation for measures 89-92. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The melody in the treble staff continues with quarter notes D5, E5, and F#5. The bass staff continues with eighth notes, including a half-note G2 in measure 92.

Full plenum
Variation 5: Vigoroso

93

Musical notation for measures 93-95. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The treble staff contains chords and melodic fragments. The bass staff features a guitar part with the instruction "Gt. { *ff marcato* }". A pedal point is indicated by "opt. Ped." below the bass staff.

96

Musical notation for measures 96-98. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The treble staff contains chords and melodic fragments. The bass staff features a guitar part with the instruction "Gt. { *ff marcato* }".

99

Musical notation for measures 99-101. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The treble staff contains chords and melodic fragments. The bass staff features a guitar part with the instruction "Gt. { *ff marcato* }".

102

Musical notation for measures 102-104. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#). The treble staff contains chords and melodic fragments. The bass staff features a guitar part with the instruction "Gt. { *ff marcato* }".

Gathering Music: *Now the Green Blade Rises*
Welcome & Announcements
Prelude: *In the Cross of Christ I Glory*

arr. Karen Beaumont

arr. Jason W. Krug

In the Cross of Christ I Glory

Sw. String and Celeste
 Gt. Solo Reed 8
 Ped. Quiet 16, Sw. to Ped.

Jason W. Krug
 Tune: RATHBUN
 by Ithamar Conkey

With a gentle flow ♩ = ca. 80

5

9 Gt.

13

Duration: 2:10

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17

mp

21

mf

25

29

33

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36

mf

40

rit.

44

f
a tempo

48

mf
dim.

52

Sw.
mp
rit.

L: Blessed be the holy Trinity, + one God: who forgives all our sin, whose mercy endures forever. **C: Amen.**

L: Let us return to God, confessing our sin in the assurance of God's abiding love.

L: Compassionate One,

C: You are slow to anger and abounding in steadfast love, but our lives do not always reflect you and your love for the world. We do not show others the tender compassion you have shown to us. We do not welcome others with the radical hospitality you grant to all people. We oppress others, even though you have set us free again and again. We squander the abundant gifts of the earth. Transform our lives and guide us again in the way of the cross. Amen.

L: Beloved in Christ, God's arms are always stretched open wide to welcome the wandering ones home. In + Christ your sins are forgiven. You have a place in God's house forever **C: Amen.**

Gathering Song: Guide Me Ever, Great Redeemer

ELW #618

1. Guide me ever, great Redeemer, pilgrim through this barren land.
I am weak, but you are mighty; hold me with your pow'rful hand.
Bread of heaven, bread of heaven, feed me now and ever more.
Feed me now and evermore.
2. Open now the crystal fountain where the healing waters flow;
Let the fire and cloudy pillar lead me all my journey through.
Strong deliv'rer, strong deliv'rer, shield me with your mighty arm.
Shield me with your mighty arm.
3. When I tread the verge of Jordan, bid my anxious fears subside;
Death of death and hell's destruction, land me safe on Canaan's side.
Songs and praises, songs and praises I will raise forevermore,
I will raise forevermore.

CWM RHONDDA

(Guide Me, O Thou Great Jehovah)

John Hughes
Arranged by Richard Unfreid

Intro.

Ped.

Stanza 1-2-3

Interlude

Stanza 4 *Save us from...*

Introduction

The musical score is for a piano introduction in G major and 4/4 time. It consists of two staves. The first staff is the treble clef, and the second is the bass clef. The piece begins with a forte (f) dynamic. The right hand starts with a series of chords in the first three measures, followed by a melodic line in the fourth measure. The left hand provides a steady accompaniment with chords and a moving bass line. The introduction concludes with a final chord in the eighth measure.

Tune: John Hughes, 1873–1932

Arrangement: Timothy Shaw; copyright © 2007 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Piano, vol. 6, ISBN 978-0-8006-2364-7

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Introduction

The musical score is arranged in three systems. The first system is in 3/8 time, the second in 2/4, and the third in 3/4. The key signature is G major (one sharp). The score includes a piano introduction with a bass line starting in 3/8 and moving to 2/4, and a right-hand accompaniment that changes from 3/8 to 2/4. Dynamics include *ff*, *marcato*, and *f a tempo più sostenuto*.

Tune: John Hughes, 1873–1932

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Largo grandioso

The image shows a musical score for piano and bassoon. The score is written in G major (one sharp) and consists of three staves. The piano part is in the upper two staves, and the bassoon part is in the lower staff. The tempo is marked 'Largo grandioso'. The score begins in 3/4 time and changes to 4/4 time after the first measure. The piano part features a 'rit.' (ritardando) marking over the first two measures and a 'fff' (fortissimo) marking in the 4/4 section. The bassoon part has a melodic line with a fermata over the first measure of the 4/4 section. The piano part ends with three measures of sustained chords, each marked with a 'V' (vibrato) symbol.

Guide Me Ever, Great Redeemer

1 Guide me ev - er, great Re - deem - er, pil - grim through this
2 O - pen now the crys - tal foun - tain where the heal - ing
3 When I tread the verge of Jor - dan, bid my anx - ious

bar - ren land. I am weak, but you are might - y; hold me
wa - ters flow; let the fire and cloud - y pil - lar lead me
fears sub - side; death of death and hell's de - struc - tion, land me

with your pow'r - ful hand. Bread of heav - en, bread of heav - en,
all my jour - ney through. Strong de - liv - 'rer, strong de - liv - 'rer,
safe on Ca - naan's side. Songs and prais - es, songs and prais - es

feed me now and ev - er - more, ev - er - more, feed me now and ev - er - more.
shield me with your might - y arm, might - y arm, shield me with your might - y arm.
I will raise for - ev - er - more, ev - er - more, I will raise for - ev - er - more.

Accompaniment

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It begins with a chord of F#4, A4, and C#5, followed by a quarter note D5. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It features a complex accompaniment with eighth and sixteenth notes, including a triplet of eighth notes in the bass clef. The bottom staff is a bass clef with a key signature of one sharp, containing a simple bass line of quarter notes: D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp. It contains a melodic line with eighth and quarter notes, including a triplet of eighth notes. The middle staff is a grand staff with a key signature of one sharp, providing a harmonic accompaniment with chords and moving lines in both hands. The bottom staff is a bass clef with a key signature of one sharp, featuring a steady bass line of quarter notes: D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one sharp, showing a melodic line with eighth and quarter notes, including a triplet of eighth notes. The middle staff is a grand staff with a key signature of one sharp, providing a harmonic accompaniment with chords and moving lines in both hands. The bottom staff is a bass clef with a key signature of one sharp, featuring a steady bass line of quarter notes: D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5.

Accompaniment

The image displays a piano accompaniment for the hymn "Guide Me Ever, Great Redeemer". It consists of three systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The first system begins with a forte (*ff*) dynamic marking. The music features a steady accompaniment with various textures, including chords, eighth-note patterns, and a triplet in the bass line of the second system. The piece concludes with a final cadence in the third system.

Tune: John Hughes, 1873–1932

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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.**

Kyrie

ELW p. 184

Refrain: Kyrie... eleison, on our world and on our way. Kyrie... eleison, ev'ry day.

1. For peace in the world, for the health of the church, for the unity of all;
For this holy house, for all who worship and praise,
let us pray to the Lord, let us pray to the Lord. (refrain)
2. That we may live out your impassioned response to the hungry and the poor;
That we may live out truth and justice and grace,
let us pray to the Lord, let us pray to the Lord. (refrain)
3. For peace in our hearts, for peace in our homes, for friends and family;
For life and for love, for our work and our play,
let us pray to the Lord, let us pray to the Lord. (refrain)
4. For your Spirit to guide; that you center our lives in the water and the Word;
That you nourish our souls with your body and blood,
let us pray to the Lord, let us pray to the Lord. (refrain)

Gathering Song

The time of gathering song may be brief or extended, and may include one or more of the following: hymns, psalms; a Kyrie; a canticle of praise.

During this time, the presiding minister and the assembly greet each other.

The grace of our Lord Jesus Christ, the love of God,
and the communion of the Holy Spirit be with you all.

And also with you.

A Kyrie may be sung. The assembly sings the refrain, and a leader sings the verses.

Refrain

All

S 184

Ky - ri - e e - lei - son, on our world and on

our way. Ky - ri - e e - lei - son,

ev - 'ry day.

To verses Last time

Leader/Choir



1 For peace in the world, for the health of the church, for the
2 That we may live out your im - pas-sioned re - sponse to the
3 For peace in our hearts, . . . for peace in our homes, . . . for
4 For your Spir - it to guide; that you cen - ter our lives in the

C#m

B



u - ni - ty of all; for
hun - gry and the poor; that
friends and fam - i - ly; for
wa - ter and the Word; that you

A

E



this ho - ly house, for all who wor-ship and praise,
we may live out truth and jus-tice and grace,
life and for love, for our work and our play,
nour-ish our souls with your bod - y and blood,

C#m

B



intro

Refrain



let us pray to the Lord, let us pray to the Lord.

A

B

A/C#

B/D#



L: We pray together the Prayer of the Day:

C: O Lord God, you led your people through the wilderness and brought them to the promised land. Guide us now, so that, following your Son, we may walk safely through the wilderness of this world toward the life you alone can give, through Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.

WORD

1st Reading: Deuteronomy 26:1-11

First Fruits and Tithes

26 “When you come into the land which the Lord your God gives you for an inheritance, and have taken possession of it, and live in it, 2 you shall take some of the first of all the fruit of the ground, which you harvest from your land that the Lord your God gives you, and you shall put it in a basket, and you shall go to the place which the Lord your God will choose, to make his name to dwell there. 3 And you shall go to the priest who is in office at that time, and say to him, ‘I declare this day to the Lord your God that I have come into the land which the Lord swore to our fathers to give us.’ 4 Then the priest shall take the basket from your hand, and set it down before the altar of the Lord your God.

5 “And you shall make response before the Lord your God, ‘A wandering Aramean was my father; and he went down into Egypt and sojourned there, few in number; and there he became a nation, great, mighty, and populous. 6 And the Egyptians treated us harshly, and afflicted us, and laid upon us hard bondage. 7 Then we cried to the Lord the God of our fathers, and the Lord heard our voice, and saw our affliction, our toil, and our oppression; 8 and the Lord brought us out of Egypt with a mighty hand and an outstretched arm, with great terror, with signs and wonders; 9 and he brought us into this place and gave us this land, a land flowing with milk and honey. 10 And behold, now I bring the first of the fruit of the ground, which thou, O Lord, hast given me.’ And you shall set it down before the Lord your God, and worship before the Lord your God; 11 and you shall rejoice in all the good which the Lord your God has given to you and to your house, you, and the Levite, and the sojourner who is among you.

L: Word of God, word of life.

C: Thanks be to God.

Responsive Reading from Psalm 91:1-2, 9-16

L: You who dwell in the shelter of the Most High, who abide in the shadow of the Almighty –

C: you will say to the Lord, “My refuge and my stronghold, my God in whom I put my trust.”

L: Because you have made the Lord your refuge, and the Most High your habitation,

C: no evil will befall you, now shall affliction come near your dwelling.

L: For God will give the angels charge over you, to guard you in all your ways.

C: Upon their hands they will bear you up, lest you strike your foot against a stone.

L: You will tread upon the lion cub and viper; you will trample down the lion and the serpent.

C: I will deliver those who cling to me; I will uphold them, because they know my name.

L: They will call me, and I will answer them; I will be with them in trouble; I will rescue and honor them.

C: With long life will I satisfy them, and show them my salvation.

2nd Reading: Romans 10:8b-13

8 But what does it say? The word is near you, on your lips and in your heart (that is, the word of faith which we preach); 9 because, if you confess with your lips that Jesus is Lord and believe in your heart that God raised him from the dead, you will be saved. 10 For man believes with his heart and so is justified, and he confesses with his lips and so is saved. 11 The scripture says, "No one who believes in him will be put to shame." 12 For there is no distinction between Jew and Greek; the same Lord is Lord of all and bestows his riches upon all who call upon him. 13 For, "every one who calls upon the name of the Lord will be saved."

L: Word of God, word of life.

C: Thanks be to God.

Lenten Response:

ELW p. 189

Let your steadfast love come to us, O Lord.

Let your steadfast love come to us, O Lord.

Save us as you promised; we will trust your Word.

Let your steadfast love come to us, O Lord.

D Bm G² A⁷ sus A⁷

Optional introduction

Let your stead - fast love come to us, O

D Bm⁷

Lord. Let your stead - fast love

G² A⁷ sus D

come to us, O Lord.

Bm F#m⁷ D⁷ sus

Save us as you prom - ised; we will trust your

G Em Bm A

word. Let your stead-fast love

E/G# G A7/G A/B D/E

come to us, O Lord.

A7sus A7 D

Gospel Reading: Luke 4:1-13

C: Glory to you, O Lord.

The Temptation of Jesus

4 And Jesus, full of the Holy Spirit, returned from the Jordan, and was led by the Spirit 2 for forty days in the wilderness, tempted by the devil. And he ate nothing in those days; and when they were ended, he was hungry. 3 The devil said to him, "If you are the Son of God, command this stone to become bread." 4 And Jesus answered him, "It is written, 'Man shall not live by bread alone.'" 5 And the devil took him up, and showed him all the kingdoms of the world in a moment of time, 6 and said to him, "To you I will give all this authority and their glory; for it has been delivered to me, and I give it to whom I will. 7 If you, then, will worship me, it shall all be yours." 8 And Jesus answered him, "It is written, 'You shall worship the Lord your God, and him only shall you serve.'"

9 And he took him to Jerusalem, and set him on the pinnacle of the temple, and said to him, "If you are the Son of God, throw yourself down from here; 10 for it is written, 'He will give his angels charge of you, to guard you,'

11 and

'On their hands they will bear you up, lest you strike your foot against a stone.'"

12 And Jesus answered him, "It is said, 'You shall not tempt the Lord your God.'" 13 And when the devil had ended every temptation, he departed from him until an opportune time.

L: The Gospel of our Lord.

C: Praise to you, O Christ.

Children's Time

Sermon

Rev. Tammy Bull

Hymn of the Day: When We Are Tested

ACS #922

1. When we are tested and wrestle alone,
Famished for bread when the world offers stone,
Nourish us, God, by your word and your way,
Food that sustains us by night and by day.
2. When in the desert we cry for relief,
Pleading for paths marked by certain belief,
Lift us to love you beyond sign and test,
Trusting your presence, our only true rest.
3. When we are tempted to barter our souls,
Trading the truth for the pow'r to control,
Teach us to worship and praise only you,
Seeking your will in the work that we do.
4. When we have struggled and searched through the night,
Sorting and sifting the wrong from the right,
Savior, surround us with circles of care,
Angels of healing, of hope, and of prayer.

Introduction

Stately and graceful (♩ = 78-84)

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 3/4 and the key signature has two flats (B-flat and E-flat). The music begins with a series of eighth and quarter notes in the treble, while the bass line is mostly rests.

The second system continues the introduction. It features a treble staff with chords and a bass staff with a steady accompaniment. A *sim.* (sostenuto) marking is placed above the bass staff in the third measure. The music concludes the system with a whole note chord in the treble and a whole note in the bass.

The third system continues the introduction. The treble staff features a series of chords and moving lines, while the bass staff provides a steady accompaniment with quarter notes. The system ends with a whole note chord in the treble and a whole note in the bass.

The fourth and final system of the introduction. It includes a *poco rit.* (poco ritardando) marking in the second measure and an *a tempo* marking in the third measure. The music concludes with a final chord in the treble and a whole note in the bass.

Tune: Irish traditional

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Introductions and Alternate Accompaniments for Organ, vol. 9, ISBN 978-0-8006-3922-8

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This musical score is for a piano piece in B-flat major (two flats) and 4/4 time. It consists of two systems of staves. The first system features a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The second system features a single bass clef staff. The music begins with a treble clef staff containing a series of chords and a melodic line. The bass clef staff in the first system provides a harmonic accompaniment. The second system continues the bass line with a more active melodic pattern. A *rit.* (ritardando) marking is present in the third measure of the first system, indicating a gradual deceleration of the tempo. The piece concludes with a final cadence in both systems.

Lord of All Hopefulness

765

SLANE

Introduction/Interlude

The musical score is written for piano in 6/4 time with a key signature of two flats (B-flat and E-flat). The piece consists of 16 measures. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a final chord in the right hand.

Tune: Irish traditional

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To Mary Elizabeth Caldwell

SLANE

Irish Melody

Arranged by Richard Unfreid

Introduction

Musical notation for the Introduction of 'Slane'. The piece is in 3/4 time and B-flat major. The right hand (RH) features a melodic line with eighth and sixteenth notes, while the left hand (LH) provides a harmonic accompaniment with chords and single notes. A 'Man.' (Mancina) bracket is placed over the first two measures of the LH. A 'Pedal' instruction is located below the first measure of the LH. The introduction consists of 12 measures.

Stanzas

Musical notation for the Stanzas of 'Slane'. The piece is in 3/4 time and B-flat major. The right hand (RH) features a melodic line with eighth and sixteenth notes, while the left hand (LH) provides a harmonic accompaniment with chords and single notes. The stanzas consist of 12 measures, with a repeat sign at the beginning of the second measure.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats and a common time signature.

Second system of musical notation, including a first ending bracket labeled "1."

Interlude

Interlude section of musical notation, including a second ending bracket labeled "2."

Final stanza

Solo Reed (Opt.)

Final stanza section of musical notation, with a "Solo Reed (Opt.)" instruction.

Section of musical notation following the Solo Reed instruction.

Final section of musical notation, including a first ending bracket labeled "(A men.)"

Introduction

The musical score is written for piano in 3/4 time with a key signature of two flats (B-flat and E-flat). It consists of three systems of two staves each. The first system begins with a treble clef and a 3/4 time signature. The melody in the right hand features a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The second system continues the piece, featuring a triplet of eighth notes in the right hand. The third system concludes the introduction with a final chord in the right hand and a descending eighth-note line in the left hand.

Tune: Irish traditional

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Introduction 1

I: Oboe 8'

legato

II: Principal 8'

Ped: Bourdons 16', 8'

Tune: Irish traditional

Arrangement: Intro. 1, Acc. 1, Larry J. Long; Intro. 2, Acc. 2, Robert Lind; copyright © 2009 Augsburg Fortress. All rights reserved.

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Introduction 2

$\text{♩} = 76$

The first system of music 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 two flats (B-flat and E-flat), and the time signature is 3/4. The top staff begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The middle staff starts with a whole rest, followed by a quarter note G3, a quarter note A3, and a quarter note B3. The bottom staff begins with a half note G2, followed by a half note A2, and a half note B2.

The second system of music 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 two flats, and the time signature is 3/4. The top staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The middle staff starts with a quarter note G3, followed by quarter notes A3, B3, and C4. The bottom staff begins with a quarter note G2, followed by quarter notes A2, B2, and C3.

The third system of music 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 two flats, and the time signature is 3/4. The top staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The middle staff starts with a quarter note G3, followed by quarter notes A3, B3, and C4. The bottom staff begins with a quarter note G2, followed by quarter notes A2, B2, and C3.

The fourth system of music 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 two flats, and the time signature is 6/4. The top staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The middle staff starts with a quarter note G3, followed by quarter notes A3, B3, and C4. The bottom staff begins with a quarter note G2, followed by quarter notes A2, B2, and C3. The system concludes with a double bar line and a repeat sign.

When We Are Tested

1 When we are test - ed and wres - tle a - lone,
 2 When in the des - ert we cry for re - lief,
 3 When we are tempt - ed to bar - ter our souls,
 4 When we have strug - gled and searched through the night,

fam - ished for bread when the world of - fers stone,
 plead - ing for paths marked by cer - tain be - lief,
 trad - ing the truth for the pow'r to con - trol,
 sort - ing and sift - ing the wrong from the right,

nour - ish us, God, by your word and your way,
 lift us to love you be - yond sign and test,
 teach us to wor - ship and praise on - ly you,
 Sav - ior, sur - round us with cir - cles of care,

food that sus - tains us by night and by day.
 trust - ing your pres - ence, our on - ly true rest.
 seek - ing your will in the work that we do.
 an - gels of heal - ing, of hope, and of prayer.

Accompaniment

The first system of piano accompaniment 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 two flats (B-flat and E-flat). The music features a melodic line in the treble with eighth and sixteenth notes, and a bass line in the bass clef with quarter and eighth notes. The bottom staff provides a steady bass line with quarter notes.

The second system of piano accompaniment 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 two flats. The music continues with a melodic line in the treble and a bass line in the middle staff. The bottom staff continues with a steady bass line.

The third system of piano accompaniment 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 two flats. The music concludes with a melodic line in the treble and a bass line in the middle staff. The bottom staff concludes with a steady bass line.

Lord of All Hopefulness

765

SLANE

Accompaniment

The image shows a piano accompaniment for the hymn 'Lord of All Hopefulness'. It consists of three systems of music, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The first system has four measures. The second system has four measures. The third system has four measures, with the final measure marked 'Last time only' and containing a repeat sign. The music is primarily chordal in nature, with some melodic lines in the treble staff.

Tune: Irish traditional

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SLANE

Trad. Irish melody
Setting by Gordon Young

Tune

Manuals

Pedal

The musical score is presented in four systems. Each system contains three staves: a single treble clef staff for the 'Tune', and a grand staff (treble and bass clefs) for the 'Manuals' and 'Pedal'. The key signature is B-flat major (two flats) and the time signature is 3/4. The 'Tune' staff features a simple melody of eighth and quarter notes. The 'Manuals' and 'Pedal' staves provide a harmonic accompaniment with chords and moving lines. The score concludes with a double bar line at the end of the fourth system.

SLANE

Traditional Irish Melody

Tune

Man.

Ped. opt.

The musical score is written in G minor (one flat) and 4/4 time. The melody line, labeled 'Tune', consists of a single staff with a treble clef. The piano accompaniment, labeled 'Man.', consists of two staves (treble and bass clefs) with a grand staff bracket. The piece is marked 'Ped. opt.' at the beginning of the piano part. The melody is a traditional Irish air, characterized by its simple, flowing line and the use of natural harmonics in the piano accompaniment.

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, featuring a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The middle and bottom staves are piano accompaniment. The middle staff uses a grand staff (treble and bass clefs) and contains chords and arpeggiated figures. The bottom staff is a single bass line. The key signature has two flats (Bb, Eb) and the time signature is 4/4.

The second system of the musical score also consists of three staves. The top staff continues the melodic line from the first system. The piano accompaniment in the middle and bottom staves features more complex harmonic textures, including chords and arpeggiated patterns. The key signature and time signature remain consistent with the first system.

Accompaniment 1

The first system of music 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 two flats (Bb and Eb), and the time signature is 6/4. The top staff contains a melodic line with eighth and quarter notes. The middle staff provides harmonic support with chords and some moving lines. The bottom staff features a simple bass line with dotted and quarter notes.

The second system continues the piece with three staves. The top staff has a more active melodic line with some sixteenth-note runs. The middle staff continues with block chords and some moving lines. The bottom staff has a steady bass line with dotted notes.

The third system concludes the piece with three staves. The top staff has a melodic line that ends with a final note. The middle and bottom staves provide harmonic and bass support, ending with a final chord and bass note respectively. The system ends with a double bar line.

Accompaniment 2

The first system of music 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 two flats (Bb, Eb) and the time signature is 3/4. The music features a steady accompaniment with chords and moving lines in both hands.

The second system continues the accompaniment. The top staff shows a melodic line with some grace notes, while the bottom staff provides a consistent bass line. The middle staff contains harmonic support with chords and intervals.

The third system shows further development of the accompaniment. The top staff has a more active melodic line, and the bottom staff continues with a steady bass line. The middle staff maintains the harmonic structure.

The fourth system concludes the piece. The top staff ends with a final melodic phrase, and the bottom staff ends with a final bass line. The middle staff concludes with a final chord. The system ends with a double bar line.

Accompaniment 1

The musical score for Accompaniment 1 is written for piano in a 4/4 time signature. The key signature consists of two flats (B-flat and E-flat), indicating a key of B-flat major or D-flat minor. The score is presented on two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The right hand part features a series of chords and dyads, often with a moving bass line, while the left hand provides a steady accompaniment with eighth and quarter notes.

Tune: Irish traditional

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The first system of music consists of two staves. The treble staff begins with a key signature of two flats (B-flat major) and contains a series of chords and melodic fragments. The bass staff features a steady eighth-note accompaniment. The system concludes with a repeat sign.

The second system continues the musical piece. The treble staff shows a progression of chords, including some with a fermata. The bass staff continues with its eighth-note accompaniment. The system ends with a final chord in the treble and a whole note in the bass, followed by a double bar line.

Accompaniment 2

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff features a more active melodic line with eighth notes and some triplets. The lower staff continues with a steady accompaniment of chords and moving lines.

The third system concludes the piece. The upper staff has a melodic line that ends with a final chord. The lower staff provides a rhythmic and harmonic foundation, ending with a final chord in both staves.

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

Sharing the Peace of Christ

L: The peace of the Lord be with you always. **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 our local partnerships with the Helping Hands food ministry, and Family Promise of Great Falls. 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: *St. Flavian*

arr. Edward Landin

Offering Response: Spirit, Open My Heart (refrain only)

ACS #1043

Spirit, open my heart to the joy and pain of living.

As you love may I love, in receiving and in giving. Spirit, open my heart.

Lenten Meditation on "St. Flavian"

Sw. String and Celeste
Ped. Quiet 16 (not coupled to Sw.)

Edward Landin
Tune: ST. FLAVIAN
from J. Day's *Psalter*, 1562

Lento ♩ = ca. 52

The musical score is written for a grand piano with three staves. The top staff is the treble clef, the middle is the right-hand bass clef, and the bottom is the left-hand bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The piece is marked 'Lento' with a tempo of approximately 52 beats per minute. The score is divided into three systems. The first system starts at measure 1 and ends at measure 5. The second system starts at measure 6 and ends at measure 10. The third system starts at measure 11 and ends at measure 15. The right hand plays a melody of eighth notes with a descending line, while the left hand provides a harmonic accompaniment of chords and moving lines. Dynamics include *p* (piano) for the string and celeste parts and *mp* (mezzo-piano) for the piano accompaniment.

Duration: 1:30

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[U] 1043

Spirit, Open My Heart

Refrain

Spir-it, o - pen my heart to the joy and pain of

Capo 3: D G D G A⁷
F B \flat F B \flat C⁷

liv-ing. As you love may I love, iu re - ceiv - ing

Bm D/A G A⁷ Bm D/A Em
Dm F/C B \flat C⁷ Dm F/C Gm

and in giv-ing. Spir-it, o - pen my heart.

D G Em⁷ D G D
F B \flat Gm⁷ F B \flat F

Text: Ruth Duck, b. 1947

Music: Irish melody; adapt. Alfred V. Fedak, b. 1953

Text © 1996 Pilgrim Press

Music © 2011 Alfred V. Fedak

WILD MOUNTAIN HYME

7 8 8 8 and refrain

1 God, re - place my ston - y heart with a heart that's
 2 Write your love up - on my heart as my law, my
 3 May I weep with those who weep; share the joy of

D G D G
 F B♭ F B♭

kind and ten - der. All my cold - ness and
 goal, my sto - ry. In each cold - ness and
 friend and neigh - bor. As I thought, word, and
 to

A⁷ Bm D/A G A⁷
 C⁷ Dm F/C B♭ C⁷

Refrain

fear deed, to your grace I now sur - ren - der.
 day, may my liv - ing bring you glo - ry.
 love will be my fin - est la - bor.

Bm Em⁷ D G² G
 Dm Gm⁷ F B♭² B♭

Offertory Prayer: **C: Gracious Provider, you set your immense treasures among us, opening your heart to the world. As we prepare to feast on your bountiful love, deepen our commitment to sharing those treasures with others, through our Savior, Jesus Christ. Amen.**

The Great Thanksgiving

L: The Lord be with you.

C: And also with you.

L: Lift up your hearts.

C: We lift them to the Lord.

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

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

L: It is indeed right... we praise your name and join their unending hymn:

Holy, Holy, Holy

ELW p. 190

Holy, holy, holy Lord. God of pow'r and might, heaven and earth are full of your glory, full of your glory. Hosanna, hosanna, hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna, hosanna, hosanna in the highest.

Great Thanksgiving

The presiding minister greets the assembly and invites all present to give thanks.

The Lord be with you.
And also with you.

Lift up your hearts.
We lift them to the Lord.

Let us give thanks to the Lord our God.
It is right to give our thanks and praise.

The presiding minister continues:

It is indeed right, our duty and our joy, that we should at all times and in all places give thanks and praise . . . Here the minister continues with the preface for the day, concluding: . . . we praise your name and join their unending hymn:

S 190

Ho-ly, ho-ly, ho-ly Lord, God of pow'r and

E B/D# C#m E/B A

might, heav-en and earth are full of your glo-ry,

B E/G# B/F# E A F#m7

full of your glo-ry. Ho - san - na, ho - san - na, ho -

B B⁷ E/G# C#m A F#m⁷

san-na in the high - est.

E/B C#m E/B B⁷ E F#m⁷ E/G# A

Bless-ed is he who comes in the name of the Lord. Ho -

E/B B^{sus} G#m/B A⁶ E B/A

san - na, ho - san - na, ho - san - na in the

E/G# C#m A F#m7 E/B C#m

high - est.

E/B B7 E F#m7 E/G# A E

Words of Institution and Lord's Prayer

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

All who are hungry, come! The feast of grace is spread.

Lamb of God

ELW p.191

Lamb of God, you take away the sin of the world; have mercy on us.

Lamb of God, you take away the sin of the world; have mercy on us.

Lamb of God, you take away the sin of the world;
grant us peace, grant us peace, Lamb of God.

Hymn during Communion: Soul, Adorn Yourself with Gladness ELW #488

1. Soul, adorn yourself with gladness, leave the gloomy haunts of sadness,
Come into the daylight's splendor, there with joy your praises render.
Bless the one whose grace unbounded this amazing banquet founded;
Christ, though heav'nly, high, and holy, deigns to dwell with you most lowly.
2. Hasten as a bride to meet him, eagerly and gladly greet him.
There he stands already knocking; quickly, now, your gate unlocking,
Open wide the fast-closed portal, saying to the Lord immortal:
"Come, and leave your loved one never; Dwell within my heart forever."
3. Now in faith I humbly ponder over this surpassing wonder
That the bread of life is boundless though the souls it feeds are countless;
With the choicest wine of heaven Christ's own blood to us is given.
Oh, most glorious consolation, pledge and seal of my salvation.
4. Jesus, source of lasting pleasure, truest friend, and dearest treasure,
Peace beyond all understanding, joy into all life expanding:
Humbly now, I bow before you, love incarnate, I adore you;
Worthily let me receive you, and, so favored, never leave you.

"Lamb of God" may be sung.

S191

Lamb of God, you take a-way the sin of the

A Em G D

This system contains the first two measures of the piece. The vocal line begins with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first measure has a quarter rest in the treble and a half note G2 in the bass. The second measure has a quarter note A2 in the treble and a half note G2 in the bass. Chord symbols A, Em, G, and D are placed above the piano staff.

world; have mer - cy on us.

A Em C G

This system contains the next two measures. The vocal line continues with a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment continues with a quarter note A2 in the treble and a half note G2 in the bass. The second measure has a quarter note A2 in the treble and a half note G2 in the bass. Chord symbols A, Em, C, and G are placed above the piano staff.

Lamb of God, you take a-way the sin of the

A Em G D

This system contains the final two measures of the piece. The vocal line begins with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first measure has a quarter rest in the treble and a half note G2 in the bass. The second measure has a quarter note A2 in the treble and a half note G2 in the bass. Chord symbols A, Em, G, and D are placed above the piano staff.

world; have mer - cy on us.

A Em C G

Lamb of God, you take a-way the sin of the world;

A Em G D A

grant us peace, grant us peace, Lamb of God.

Esus E G D A



1 Soul, a - dorn your - self with glad - ness, leave the gloom - y haunts of sad - ness,
 2 Has - ten as a bride to meet him, ea - ger - ly and glad - ly greet him.
 3 Now in faith I hum - bly pon - der o - ver this sur - pass - ing won - der
 4 Je - sus, source of last - ing plea - sure, tru - est friend, and dear - est trea - sure,



come in - to the day - light's splen - dor, there with joy your prais - es ren - der.
 There he stands al - read - y knock - ing; quick - ly, now, your gate un - lock - ing,
 that the bread of life is bound - less though the souls it feeds are count - less;
 peace be - yond all un - der - stand - ing, joy in - to all life ex - pand - ing:



Bless the one whose grace un - bound - ed this a - maz - ing ban - quet found - ed;
 o - pen wide the fast - closed por - tal, say - ing to the Lord im - mor - tal:
 with the choic - est wine of heav - en Christ's own blood to us is giv - en.
 hum - bly now, I bow be - fore you, love in - car - nate, I a - dore you;



Christ, though heav' n - ly, high, and ho - ly, deigns to dwell with you most low - ly.
 "Come, and leave your loved one nev - er; dwell with - in my heart for - ev - er."
 Oh, most glo - rious con - so - la - tion, pledge and seal of my sal - va - tion.
 wor - thi - ly let me re - ceive you, and, so fa - vored, nev - er leave you.



Introduction

Lightly, but not rushed

8' (or 4'), 1 1/3'

The first system of the introduction consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a melodic line of eighth notes, with some beamed eighth notes and a final quarter note. The lower staff is in bass clef with the same key signature and time signature, featuring a bass line of quarter notes. A bracket on the left side of the first measure of the upper staff indicates a duration of 8' (or 4'), 1 1/3'.

sim.

The second system continues the introduction with two staves. The upper staff in treble clef has a melodic line of eighth notes, with a *sim.* (sostenuto) marking in the first measure. The lower staff in bass clef continues the bass line of quarter notes.

The third system of the introduction consists of two staves. The upper staff in treble clef features a melodic line of eighth notes, with some beamed eighth notes and a final quarter note. The lower staff in bass clef continues the bass line of quarter notes.

The fourth system of the introduction consists of two staves. The upper staff in treble clef features a melodic line of eighth notes, with some beamed eighth notes and a final quarter note. The lower staff in bass clef continues the bass line of quarter notes.

Tune: Johann Crüger, 1598–1662

Arrangement: Benjamin M. Culli; copyright © 2008 Augsburg Fortress. All rights reserved.

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The first system of music consists of two staves. The right-hand staff begins with a treble clef, a key signature of two sharps (D major), and a common time signature. The melody starts on D4, moves to E4, then F#4, and continues with a series of eighth and quarter notes. The left-hand staff begins with a bass clef and the same key signature. It features a steady eighth-note accompaniment in the lower register, with some chords and a final quarter-note chord on D3.

The second system continues the piece. The right-hand staff features a melodic line with a half-note rest in the second measure, followed by eighth-note patterns. The left-hand staff continues the eighth-note accompaniment, with some chords and a final quarter-note chord on D3.

The third system concludes the piece. The right-hand staff continues the melodic line with eighth-note patterns. The left-hand staff continues the eighth-note accompaniment, ending with a final quarter-note chord on D3.

Accompaniment

The image displays a piano accompaniment score in D major (two sharps) and 4/4 time. The score is marked *mf* (mezzo-forte). It consists of two systems of music, each with a grand staff (treble and bass clefs) and a separate bass line. The first system features a melody in the treble clef and a bass line in the bass clef. The second system continues the melody and bass line. The music is characterized by a steady, rhythmic accompaniment with a mix of quarter and eighth notes, and some chords.

System 1: Treble and Bass clefs. Key signature: two sharps (F# and C#). The system contains four measures. The first measure has a treble staff with a half note chord (F#4, A4) and a bass staff with a half note chord (C#3, E3). The second measure has a treble staff with a half note chord (G4, B4) and a bass staff with a half note chord (F#3, A3). The third measure has a treble staff with a half note chord (A4, C#5) and a bass staff with a half note chord (B2, D3). The fourth measure has a treble staff with a half note chord (B4, D5) and a bass staff with a half note chord (C#3, E3). A double bar line is present after the second measure.

System 2: Treble and Bass clefs. Key signature: two sharps (F# and C#). The system contains four measures. The first measure has a treble staff with a half note chord (F#4, A4) and a bass staff with a half note chord (C#3, E3). The second measure has a treble staff with a half note chord (G4, B4) and a bass staff with a half note chord (F#3, A3). The third measure has a treble staff with a half note chord (A4, C#5) and a bass staff with a half note chord (B2, D3). The fourth measure has a treble staff with a half note chord (B4, D5) and a bass staff with a half note chord (C#3, E3). A double bar line is present after the second measure.

System 3: Treble and Bass clefs. Key signature: two sharps (F# and C#). The system contains five measures. The first measure has a treble staff with a half note chord (F#4, A4) and a bass staff with a half note chord (C#3, E3). The second measure has a treble staff with a half note chord (G4, B4) and a bass staff with a half note chord (F#3, A3). The third measure has a treble staff with a half note chord (A4, C#5) and a bass staff with a half note chord (B2, D3). The fourth measure has a treble staff with a half note chord (B4, D5) and a bass staff with a half note chord (C#3, E3). The fifth measure has a treble staff with a half note chord (F#4, A4) and a bass staff with a half note chord (C#3, E3). A double bar line is present at the end of the system.

Introduction 1 (Fugue)

The first system of the introduction features a treble clef staff with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody begins with a quarter note G4, followed by a quarter note A4, and then a series of eighth notes: B4, C5, B4, A4, G4, F#4, E4, D4. The bass clef staff contains whole rests for the first two measures.

The second system continues the melody in the treble clef. The left hand (l.h.) enters in the bass clef with a half note G3 in the first measure, followed by a series of eighth notes: A3, B3, C4, D4, E4, F#4, G4, A4. The right hand continues with eighth notes: B4, C5, B4, A4, G4, F#4, E4, D4.

The third system shows the right hand playing a series of eighth notes: B4, C5, B4, A4, G4, F#4, E4, D4. The left hand plays a series of eighth notes: A3, B3, C4, D4, E4, F#4, G4, A4.

The fourth system features the right hand playing a series of eighth notes: B4, C5, B4, A4, G4, F#4, E4, D4. The left hand plays a series of eighth notes: A3, B3, C4, D4, E4, F#4, G4, A4.

The fifth system shows the right hand playing a series of eighth notes: B4, C5, B4, A4, G4, F#4, E4, D4. The left hand plays a series of eighth notes: A3, B3, C4, D4, E4, F#4, G4, A4.

Tune: Johann Crüger, 1598-1662

Arrangement: Glenn Wonacott; copyright © 2008 Augsburg Fortress. All rights reserved.

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First system of a musical score in G major (one sharp). The right hand begins with a whole rest, followed by a melodic line of eighth notes. The left hand plays a rhythmic accompaniment of eighth notes.

Second system of the musical score. The right hand features a complex texture with sixteenth-note runs and chords. The left hand continues with eighth-note accompaniment. A slur connects the two staves in the second measure.

Third system of the musical score. The right hand has a melodic line with a flat sign (F) and a comma. The left hand has a melodic line with a flat sign (F) and a comma. The system concludes with a double bar line and a *ff* dynamic marking. Performance instructions include *cresc. e rall.* and *ff*.

First system of a piano score in G major. The right hand begins with a whole rest, followed by a melodic line of eighth notes. The left hand plays a steady eighth-note accompaniment.

Second system of the piano score. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment.

Third system of the piano score. The right hand features a melodic line with a trill-like figure. The left hand continues with the eighth-note accompaniment. The system concludes with a double bar line, a fermata, and the dynamic marking *ff*. The instruction *cresc. e rall.* is written above the first measure.

Introduction 2

First system of the 'Introduction 2' section. The music is in G major and 2/2 time. The right hand plays a series of chords and single notes, while the left hand plays a simple eighth-note accompaniment.

Second system of the 'Introduction 2' section. The right hand continues with chords and single notes, and the left hand maintains the eighth-note accompaniment.

A musical score for piano in G major (one sharp) and 4/4 time, consisting of four measures. The score is written for both the right and left hands.

Measure 1: The right hand plays a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The left hand plays a half note G2, a half note B2.

Measure 2: The right hand plays a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The left hand plays a half note D3, a half note F#3.

Measure 3: The right hand plays a half note A5, a quarter note B5, a quarter note C6, and a half note B5. The left hand plays a half note G3, a half note B3.

Measure 4: The right hand plays a half note A5, a quarter note G5, a quarter note F#5, and a half note E5. The left hand plays a half note G3, a half note B3.

Accompaniment

The first system of accompaniment consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with eighth and sixteenth notes, including some beamed pairs. The lower staff is in bass clef with the same key signature, providing a steady accompaniment of quarter and eighth notes.

The second system continues the accompaniment. The upper staff shows a progression of chords and moving lines, with some notes marked with accents. The lower staff maintains a consistent rhythmic pattern of eighth and quarter notes.

The third system features more complex chordal textures in the upper staff, with many notes beamed together. The lower staff continues with a steady accompaniment of quarter notes.

The fourth system concludes the accompaniment. The upper staff includes a measure with a double bar line and a fermata. The lower staff ends with a final chord and a double bar line.

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: Generous Host, you have shared your feast with us and made us new. Send us now to set tables of love and grace in our communities, that your liberating love might nourish the world into freedom, in the name of the crucified one, Jesus Christ our Lord. Amen.**

SENDING

L: God our tender parent, God the crucified one, God the reconciling Spirit, + bless you now and forever. **C: Amen.**

Sending Song: Lord, Keep Us Steadfast in Your Word

ELW #517

1. Lord, keep us steadfast in your word; curb those who by deceit or sword
Would wrest the kingdom from your Son and bring to naught all he has done.
2. Lord Jesus Christ, your pow'r make known, for you are Lord of lords alone;
defend your holy church, that we may sing your praise eternally.
3. O Comforter of priceless worth, send peace and unity on earth;
support us in our final strife and lead us out of death to life.

Introduction

Moderato (♩ = 74)

The musical score is written for piano in G major (one sharp) and 4/4 time. It begins with a dynamic marking of *f* (forte). The introduction consists of two systems of music. The first system has 8 measures: the right hand plays a melody of quarter notes (G4, A4, B4, C5, B4, A4, G4), and the left hand plays a bass line of quarter notes (G2, A2, B2, C3, B2, A2, G2). The second system has 8 measures: the right hand plays a melody of quarter notes (G4, A4, B4, C5, B4, A4, G4), and the left hand plays a bass line of quarter notes (G2, A2, B2, C3, B2, A2, G2). The piece concludes with a final chord in the right hand (G4, B4, D5) and a final note in the left hand (G2).

Introduction 1

I: Solo (Trumpet 8' or Cornet V)

The musical score is written for piano and a solo instrument (Trumpet 8' or Cornet V). It is in G major (one sharp) and 4/4 time. The piano part consists of five systems of music, each with a treble and bass clef staff. The solo part is indicated by a 'z' (zero) in the first measure of each system, meaning it is silent. The first system includes the instruction 'II: 8', 4', 2'' in the bass clef. The piano accompaniment features a steady eighth-note bass line and a treble line with quarter and eighth notes. The solo line is a simple melody of quarter notes.

Tune: J. Klug, *Geistliche Lieder*, 1543

Arrangement: Intro. 1, Acc. 1, David P. Dahl; Intro. 2, Acc. 2, Larry J. Long; Intro 3, Paul W. Hofreiter; copyright © 2008 Augsburg Fortress.

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Introduction 2

I: Flute 8', 2', 1 1/3'

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/4. It begins with a flute-like melody starting on a quarter rest, followed by eighth and sixteenth notes. The middle staff is in bass clef and contains a whole note chord (F#2) that is sustained across the system. The bottom staff is also in bass clef and contains a whole note chord (F#2) that is sustained across the system. The system concludes with a 4/4 time signature change and a final 6/4 time signature.

Ped: Flute 8'

The second system continues the musical score. The top staff features a flute-like melody with a trill (tr) in the second measure. The middle and bottom staves continue with the sustained bass notes from the first system. The system concludes with a 4/4 time signature change and a final 6/4 time signature.

The third system continues the musical score. The top staff features a flute-like melody with eighth and sixteenth notes. The middle and bottom staves continue with the sustained bass notes from the first system. The system concludes with a 4/4 time signature change and a final 6/4 time signature.

The fourth system continues the musical score. The top staff features a flute-like melody with a trill (tr) in the second measure. The middle and bottom staves continue with the sustained bass notes from the first system. The system concludes with a 4/4 time signature change and a final 6/4 time signature.

II: Krummhorn 8'

6/4 4/4

6/4 4/4

6/4 4/4

4/4 6/4 4/4

4/4 6/4 4/4

4/4 6/4 4/4

Introduction 3

The first system of music 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 four measures: the first three measures are whole rests, and the fourth measure contains a half note G4 and a quarter note A4. The middle staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains four measures of eighth-note chords: G2-A2, G2-A2-B2, G2-A2-B2-C3, G2-A2-B2-C3, G2-A2-B2-C3, G2-A2-B2-C3, G2-A2-B2-C3, and G2-A2-B2-C3. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains four measures: the first measure has a whole note G2, the second has a whole note A2, the third has a whole note B2, and the fourth has a whole note C3. A long slur spans the first three measures of the bottom staff.

The second system of music 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 four measures: the first three measures contain quarter notes G4, A4, and B4, and the fourth measure contains a half note G4 and a quarter note A4. The middle staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains four measures of eighth-note chords: G2-A2, G2-A2-B2, G2-A2-B2-C3, G2-A2-B2-C3, G2-A2-B2-C3, G2-A2-B2-C3, G2-A2-B2-C3, and G2-A2-B2-C3. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains four measures: the first measure has a whole note G2, the second has a whole note A2, the third has a whole note B2, and the fourth has a whole note C3. A long slur spans the first three measures of the bottom staff.

System 1: Treble clef, key signature of one sharp (F#), 4/4 time. The right hand plays a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The left hand plays a bass line with a slur over four groups of notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter); G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter); G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter); G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). The bass clef staff below has a single note G2 (half note) in the first measure, followed by a slur over two measures containing A2 (half note) and B2 (half note).

System 2: Treble clef, key signature of one sharp (F#), 4/4 time. The right hand plays: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The left hand plays a bass line with a slur over four groups of notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter); G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter); G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter); G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). The bass clef staff below has a single note G2 (half note) in the first measure, followed by a slur over two measures containing A2 (half note) and B2 (half note).

System 3: Treble clef, key signature of one sharp (F#), 4/4 time. The right hand plays: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The left hand plays a bass line with a slur over four groups of notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter); G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter); G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter); G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). The bass clef staff below has a single note G2 (half note) in the first measure, followed by a slur over two measures containing A2 (half note) and B2 (half note).

System 4: Treble clef, key signature of one sharp (F#), 4/4 time. The right hand plays: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The left hand plays a bass line with a slur over four groups of notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter); G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter); G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter); G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter). The bass clef staff below has a single note G2 (half note) in the first measure, followed by a slur over two measures containing A2 (half note) and B2 (half note).

Lord, Keep Us Steadfast in Your Word

The image shows a musical score for three voices. It consists of three systems of music. Each system has a vocal line (treble clef) and a bass line (bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal line. The first system contains the first two lines of lyrics. The second system contains the next two lines. The third system contains the final two lines. The music is written in a simple, homophonic style with block chords and moving bass lines.

1 Lord, keep us stead - fast in your word; curb those who
2 Lord Je - sus Christ, your pow'r make known, for you are
3 O Com - fort - er of price - less worth, send peace and

by de - ceit or sword would wrest the king - dom from your Son
Lord of lords a - lone; de - fend your ho - ly church, that we
u - ni - ty on earth; sup - port us in our fi - nal strife

and bring to naught all he has done.
may sing your praise e - ter - nal - ly.
and lead us out of death to life.

Accompaniment 1

I: Optional Solo

The first system of music consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line of eighth and quarter notes. The middle staff is in bass clef with a key signature of one sharp (F#) and a Roman numeral 'II' above it, indicating a second ending. It features a bass line with chords and moving lines. The bottom staff is also in bass clef with a key signature of one sharp (F#) and contains a bass line with moving eighth and quarter notes.

The second system of music consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line of quarter and eighth notes. The middle staff is in bass clef with a key signature of one sharp (F#) and contains a bass line with chords and moving lines. The bottom staff is also in bass clef with a key signature of one sharp (F#) and contains a bass line with moving eighth and quarter notes. The system concludes with a double bar line.

Accompaniment 2

The first system of musical notation for 'Accompaniment 2' consists of three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The key signature is one sharp (F#). The music features a complex accompaniment with various rhythmic values and chordal textures.

The second system of musical notation for 'Accompaniment 2' consists of three staves, continuing from the first system. It maintains the same key signature and clefs, concluding with a double bar line.

Accompaniment 1

The musical score for Accompaniment 1 is presented in two systems. Both systems are in G major (one sharp) and 4/4 time. The first system consists of eight measures. The right hand (treble clef) plays a series of chords, starting with a G major triad and moving through various chordal textures. The left hand (bass clef) plays a rhythmic accompaniment of eighth and sixteenth notes, often in pairs. The second system also consists of eight measures, continuing the harmonic and rhythmic patterns from the first system. The piece concludes with a final G major chord in both hands.

Tune: J. Klug, *Geistliche Lieder*, 1543

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Accompaniment 2

The first system of music features a treble and bass clef with a key signature of one sharp (F#). The treble clef begins with a forte (*f*) dynamic marking. The melody in the treble clef starts with a half note chord (F#4, A4), followed by quarter notes (B4, C#5), and then a half note chord (D5, E5) which is tied to the next measure. The bass clef provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The treble clef features a more active melody with eighth and quarter notes, including a chromatic descent (G#4, F#4, E4, D4). The bass clef continues with a steady accompaniment pattern.

The third system concludes the piece. The treble clef melody continues with eighth notes and quarter notes, ending with a half note chord (F#4, A4). The bass clef accompaniment also concludes with a final chord and a double bar line.

L: Go in peace. Care for others as God cares for you. **C: Thanks be to God!**

Postlude: *Fanfare*

James Conely

Fanfare

James Conely

Sw. Full to Mixtures
Gt. Full to Mixtures, Sw. to Gt.
Ped. Full to balance, Sw.to Ped., Gt. to Ped.

Allegro moderato ♩ = ca. 104

Duration: 3:00

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16

Musical score for measures 16-20. The score is written for piano in G major. It features a complex texture with multiple voices in the right hand and a steady bass line in the left hand. Measure 16 starts with a treble clef and a key signature of two sharps. The music includes various rhythmic patterns and dynamic markings.

- Mixtures

Meno mosso

21

Musical score for measures 21-26. The score is written for piano in G major. It features a complex texture with multiple voices in the right hand and a steady bass line in the left hand. Measure 21 starts with a treble clef and a key signature of two sharps. The music includes various rhythmic patterns and dynamic markings, including *mf*.

27

Musical score for measures 27-31. The score is written for piano in G major. It features a complex texture with multiple voices in the right hand and a steady bass line in the left hand. Measure 27 starts with a treble clef and a key signature of two sharps. The music includes various rhythmic patterns and dynamic markings.

32

Musical score for measures 32-36. The score is written for piano in G major. It features a complex texture with multiple voices in the right hand and a steady bass line in the left hand. Measure 32 starts with a treble clef and a key signature of two sharps. The music includes various rhythmic patterns and dynamic markings, including *rit.* and first/second endings.

+ Mixtures and Reeds

38 **Tempo primo**

Musical score for measures 38-42. The system includes a grand staff (treble and bass clefs) and a separate bass line. The grand staff begins with a forte (*ff*) dynamic marking. The music features complex chordal textures and melodic lines in both hands.

43

Musical score for measures 43-47. The system includes a grand staff and a separate bass line. The music continues with intricate harmonic and melodic development.

48

Meno mosso

Musical score for measures 48-52. The system includes a grand staff and a separate bass line. The tempo is marked *Meno mosso*. The music shows a change in texture and dynamics.

Slow, deliberate

53

Musical score for measures 53-57. The system includes a grand staff and a separate bass line. The tempo is marked *Slow, deliberate*. The music features sustained chords and a slower melodic flow.