

4<sup>th</sup> Sunday in Lent  
March 30, 2025

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

*Our mission: Sharing our faith in Christ by serving all with respectful compassion.*

### GATHERING

Gathering Music: *Chorale & Variations on O Sacred Head* Johann Pachelbel

Welcome & Announcements

Prelude: *Fugue in C Major*

Johann Pachelbel

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: Our Father, We Have Wandered

ELW #606

1. Our Father, we have wandered and hidden from your face;  
In foolishness have squandered your legacy of grace.  
But now, in exile dwelling, we rise with fear and shame,  
As, distant but compelling, we hear you call our name.
2. And now at length discerning the evil that we do,  
Behold us, Lord, returning with hope and trust to you.  
In haste you come to meet us and home rejoicing bring,  
In gladness there to greet us with calf and robe and ring.
3. O Lord of all the living, both banished and restored,  
Compassionate, forgiving, and ever-caring Lord,  
Grant now that our transgressing, our faithlessness may cease.  
Stretch out your hand in blessing, in pardon, and in 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.**

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)

L: We pray together the Prayer of the Day:

**C: God of compassion, you welcome the wayward, and you embrace us all with your mercy. By our baptism clothe us with garments of your grace, and feed us at the table of your love, through Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.**

#### WORD

1<sup>st</sup> Reading: Joshua 5:9-12

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

Responsive Reading of Psalm 32

L: Happy are they whose transgressions are forgiven, and whose sin is put away!

**C: Happy are they to whom the Lord imputes no guilt, and in whose spirit there is no guile!**

L: While I held my tongue, my bones withered away, because of my groaning all day long.

**C: For your hand was heavy upon me day and night; my moisture was dried up as in the heat of summer.**

L: Then I acknowledged my sin to you, and did not conceal my guilt.

**C: I said, "I will confess my transgressions to the Lord." Then you forgave me the guilt of my sin.**

L: Therefore all the faithful will make their prayers to you in time of trouble; when the great waters overflow, they shall not reach them.

**C: You are my hiding place; you preserve me from trouble; you surround me with shouts of deliverance.**

L: "I will instruct you and teach you in the way that you should go; I will guide you with my eye.

**C: Do not be like horse or mule, which have no understanding; who must be fitted with bit and bridle, or else they will not stay near you."**

L: Great are the tribulations of the wicked; but mercy embraces those who trust in the Lord.

**C: Be glad, you righteous, and rejoice in the Lord; shout for joy, all who are true of heart.**

2<sup>nd</sup> Reading: 2 Corinthians 5:16-21

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.

Gospel Reading: Luke 15: 1-3, 11b-32  
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: Build a Longer Table

ACS #1062

1. Build a longer table, not a higher wall,  
feeding those who hunger, making room for all.  
Feasting together, stranger turns to friend,  
Christ breaks walls to pieces, false divisions end.
2. Build a safer refuge, not a larger jail;  
Where the weak find shelter, mercy will not fail.  
For any place where justice is denied,  
Christ will breach the jail wall, freeing all inside.
3. Build a broader doorway, not a longer fence.  
Love protects all people, sparing no expense.  
When we embrace compassion more than fear,  
Christ tears down our fences: all are welcome here.
4. When we lived as exiles, refugees abroad,  
Christ became our doorway to the reign of God.  
So must our tables welcome those who roam,  
None can be excluded; all must find a home.

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 (petitions end "Lord, in your mercy... **hear our prayer.**")

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: *Christe, der du bist Tag und licht*

Martin Luther/ arr. J. Pachelbel

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: My Life Flows On in Endless Song ELW #763

1. My life flows on in endless song; above earth's lamentation  
I catch the sweet, though far-off hymn that hails a new creation.  
REFRAIN: No storm can shake my in-most calm while to that Rock I'm clinging.  
Since Christ is Lord of heaven and earth, how can I keep from singing?
2. Through all the tumult and the strife, I hear that music ringing.  
It finds an echo in my soul. How can I keep from singing? (refrain)
3. What though my joys and comforts die? The Lord my Savior liveth.  
What though the darkness gather round? Songs in the night he giveth. (ref)
4. The peace of Christ makes fresh my heart, a fountain ever springing!  
All things are mine since I am his! How can I keep from singing! (refrain)

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

Postlude: *The Celebrated Canon in D Major* Johann Pachelbel



### ANNOUNCEMENTS for the Week of March 30:

- Wed. 4/2: Lent Soup Supper and worship. Soup at 6 pm; worship from 6:30 – 7:15 pm in the Social Hall.  
Thu. 4/3: GF Community Band rehearses 7 pm in the Sanctuary  
Sat. 4/4: 1<sup>st</sup> Communion Instruction – 10 am – Noon in the Social Hall

**Keeping in Prayer...** Bruce & family; Ron; Larry; Jeff & family; Tommi; Pam; Christina; Chase; Mari; Beth; Connor; Kameron & family; Carol; Bud & Linda; Susan; Jane; Barbara & Jerry; Sumner; Sue; Dee; Triston;



### 3. Herzlich tut mich verlangen

(Ach Herr, mich armen Sünder)

(O Haupt voll Blut und Wunden)

Choral mit 7 Partiten

#### Choral

{ Herz - lich tut mich ver - lan - - - gen nach ei - - - nem sel - - - gen End, \_\_\_\_\_ }  
 { weil ich hier bin um - fan - - - gen mit Trüb - - - sal und E - - - lend. \_\_\_\_\_ }

Ich hab Lust ab - zu - - scheid - den, von die - ser ar - gen Welt, \_\_\_\_\_, sehn

mich nach ew - gen Freu - - - den, \_\_\_\_\_, o Je - su, komm nur bald! \_\_\_\_\_

## Partita 1

Measures 1-5 of Partita 1. The score is in 3/4 time and G major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. Measure 5 is marked with a circled '5'.

Measures 6-10 of Partita 1. The right hand continues the melodic development with some chromaticism. Measure 10 is marked with a circled '10'.

Measures 11-25 of Partita 1. The right hand has a more active melodic line with slurs. Measure 20 is marked with a circled '20', and measure 25 is marked with a circled '25'.

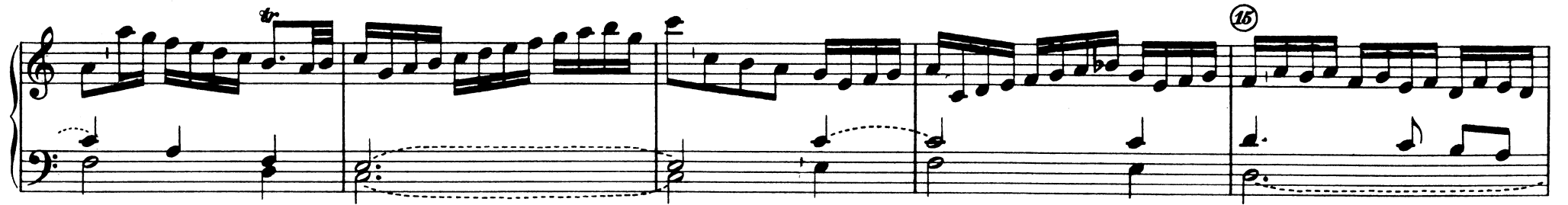
## Partita 2

Measures 1-5 of Partita 2. The score is in 3/4 time and G major. The right hand features a continuous sixteenth-note pattern, while the left hand has a more melodic line with slurs. Measure 5 is marked with a circled '5'.

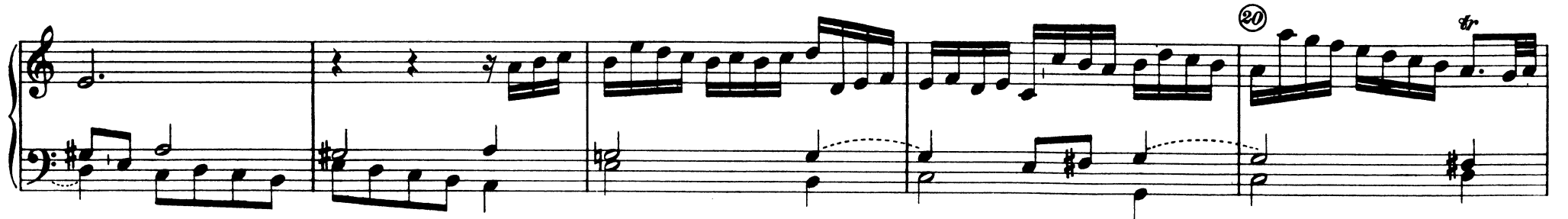




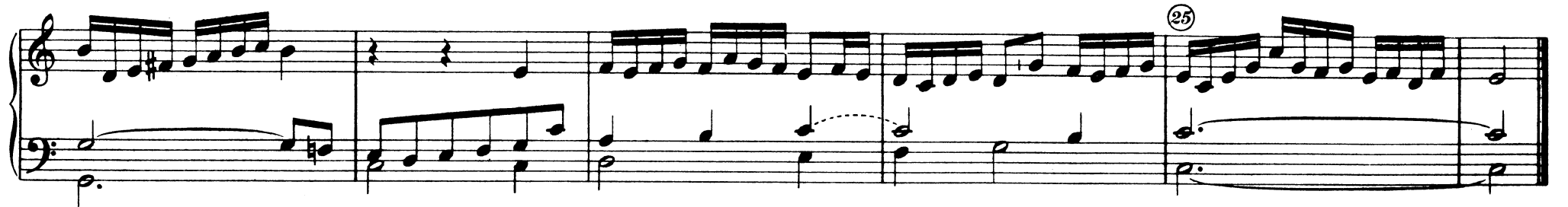
System 1: Treble and bass staves. Treble clef, key signature of one sharp (F#). The system contains five measures. Measure 10 is circled. The bass line features a long dotted half note in the first measure and a half note in the second measure, both with a slur. The treble line has a complex melodic line with many sixteenth notes.



System 2: Treble and bass staves. Treble clef, key signature of one sharp (F#). The system contains five measures. Measure 15 is circled. The bass line has a long dotted half note in the first measure and a half note in the second measure, both with a slur. The treble line continues with a complex melodic line.



System 3: Treble and bass staves. Treble clef, key signature of one sharp (F#). The system contains five measures. Measure 20 is circled. The bass line has a long dotted half note in the first measure and a half note in the second measure, both with a slur. The treble line has a complex melodic line.



System 4: Treble and bass staves. Treble clef, key signature of one sharp (F#). The system contains five measures. Measure 25 is circled. The bass line has a long dotted half note in the first measure and a half note in the second measure, both with a slur. The treble line has a complex melodic line.

## Partita 3

Musical score for Partita 3, measures 1 through 28. The score is written for piano in 3/4 time, featuring a treble and bass clef. The key signature is one sharp (F#). The piece consists of five systems of two staves each. Measure numbers 5, 10, 15, 20, and 25 are indicated by circled numbers above the treble staff. The notation includes various rhythmic values, accidentals, and phrasing slurs. The piece concludes with a double bar line and a repeat sign at the end of the fifth system.

Partita 4 (für Cembalo)

The image displays a musical score for a piece titled "Partita 4 (für Cembalo)". The score is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 3/4. The piece begins with a dynamic marking of *c. f.* (crescendo fortissimo). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several measures marked with circled numbers: 5, 10, 15, 20, and 25. Some measures contain a small box with a stylized symbol, possibly a performance instruction. The score concludes with a double bar line.

## Partita 4 (für Orgel)

Manual

Pedal

*c. f.*

8'

5

10

15

Musical score for the first system, measures 20-25. The score is written for piano in G major, 3/4 time. Measure 20 starts with a circled number 20 and a bracketed 5/4. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with quarter and eighth notes. Measure 25 is marked with a circled number 25.

## Partita 5

Musical score for Partita 5, measures 1-5. The score is written for piano in G major, 3/4 time. The right hand has a simple melodic line, and the left hand has a more complex bass line with many accidentals. Measure 5 is marked with a circled number 5.

Musical score for Partita 5, measures 10-16. The score is written for piano in G major, 3/4 time. The right hand continues the melodic line, and the left hand has a complex bass line with many accidentals. Measure 10 is marked with a circled number 10, and measure 16 is marked with a circled number 16.

Musical score for Partita 5, measures 20-25. The score is written for piano in G major, 3/4 time. The right hand continues the melodic line, and the left hand has a complex bass line with many accidentals. Measure 20 is marked with a circled number 20, and measure 25 is marked with a circled number 25.

## Partita 6

The musical score is written for a single instrument, likely a harpsichord or spinet, in 3/4 time. It consists of five systems, each with a treble and bass staff. The first system includes a tempo marking 'c.f.' and a '(Pedal)' instruction. The music is characterized by a complex rhythmic pattern in the right hand, often involving sixteenth and thirty-second notes, and a simpler bass line. Measure numbers 5, 10, 15, 20, and 25 are circled at the end of each system. The score concludes with a double bar line at the end of the fifth system.

\*) vergleiche Bemerkung auf Seite 9

Partita 7

Measures 1-5 of Partita 7. The music is in 3/4 time and G major. The right hand features a continuous eighth-note pattern, while the left hand plays a steady quarter-note accompaniment. Measure 5 is marked with a circled '5'.

Measures 6-10 of Partita 7. The right hand continues with eighth-note patterns, including some sixteenth-note runs. The left hand maintains the quarter-note accompaniment. Measure 10 is marked with a circled '10'.

Measures 11-15 of Partita 7. The right hand shows more complex eighth-note figures. The left hand accompaniment remains consistent. Measure 15 is marked with a circled '15'.

Measures 16-20 of Partita 7. The right hand continues with intricate eighth-note patterns. The left hand accompaniment is steady. Measure 20 is marked with a circled '20'.

Measures 21-25 of Partita 7. The right hand features a dense eighth-note texture. The left hand accompaniment is consistent. Measure 25 is marked with a circled '25'. The piece concludes with a final cadence in measure 25.

Welcome & Announcements  
Prelude: *Fugue in C Major*

Johann Pachelbel



Pachelbel  
Fugue in C Major

The image displays a musical score for Pachelbel's Fugue in C Major, arranged in four systems. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in C major and common time (C). The first system shows the initial entry of the fugue with a rhythmic pattern of quarter notes in the right hand and eighth notes in the left hand. The second system features a more complex texture with sixteenth-note passages in the right hand and a steady eighth-note accompaniment in the left hand. The third system continues the intricate interplay between the two hands, with the right hand playing sixteenth-note figures and the left hand providing harmonic support. The fourth system concludes the piece with a final cadence, marked with a 'Ped.' (pedal) instruction in the bass staff, indicating the use of the sustain pedal for the final notes.

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: Our Father, We Have Wandered

ELW #606

1. Our Father, we have wandered and hidden from your face;  
In foolishness have squandered your legacy of grace.  
But now, in exile dwelling, we rise with fear and shame,  
As, distant but compelling, we hear you call our name.
2. And now at length discerning the evil that we do,  
Behold us, Lord, returning with hope and trust to you.  
In haste you come to meet us and home rejoicing bring,  
In gladness there to greet us with calf and robe and ring.
3. O Lord of all the living, both banished and restored,  
Compassionate, forgiving, and ever-caring Lord,  
Grant now that our transgressing, our faithlessness may cease.  
Stretch out your hand in blessing, in pardon, and in peace.

## Introduction

The musical score is for the introduction of the hymn 'Our Father, We Have Wandered'. It is written for piano in 4/4 time. The piece begins with a mezzo-piano (*mp*) dynamic. The right hand features a melody of quarter and eighth notes, while the left hand provides a steady accompaniment of eighth notes. The key signature has one sharp (F#). The introduction concludes with a final cadence in the right hand and a sustained bass note in the left hand.

Tune: Hans Leo Hassler, 1564–1612

Arrangement: Pam Gervais; copyright © 2000 Augsburg Fortress. All rights reserved.

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## Introduction

Moderato; very, very freely (♩ = c. 72)

I } Flute 8' or Quintadena

II: Solo Reed 8'

+ Principal 8'  
*mf*

Tune: Hans Leo Hassler, 1564–1612

Arrangement: J. Bert Carlson; copyright © 2007 Augsburg Fortress. All rights reserved.

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# Our Father, We Have Wandered

1 Our Fa - ther, we have wan - dered and hid - den from your face;  
2 And now at length dis - cern - ing the e - vil that we do,  
3 O Lord of all the liv - ing, both ban - ished and re - stored,

in fool - ish - ness have squan - dered your leg - a - cy of grace.  
be - hold us, Lord, re - turn - ing with hope and trust to you.  
com - pas - sion - ate, for - giv - ing, and ev - er - car - ing Lord,

But now, in ex - ile dwell - ing, we rise with fear and shame,  
In haste you come to meet us and home re - joic - ing bring,  
grant now that our trans - gress - ing, our faith - less - ness may cease.

as, dis - tant but com - pel - ling, we hear you call our name.  
in glad - ness there to greet us with calf and robe and ring.  
Stretch out your hand in bless - ing, in par - don, and in peace.

Text: Kevin Nichols, 1929–2006

Music: HERZLICH TUT MICH VERLANGEN, Hans Leo Hassler, 1564–1612; arr. Johann Sebastian Bach, 1685–1750

Text from *Resource Collection of Hymns and Service Music for the Liturgy*, © 1981 International Committee on English in the Liturgy, Inc.

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# Accompaniment

The first system of accompaniment consists of three staves. The top staff is in treble clef and contains a series of chords and melodic fragments. The middle staff is in bass clef and features a steady eighth-note bass line. The bottom staff is also in bass clef and provides a harmonic foundation with half and quarter notes.

The second system continues the accompaniment with three staves. The top staff shows chordal textures and melodic movement. The middle staff maintains the eighth-note bass line. The bottom staff continues the harmonic support with half and quarter notes.

The third system of accompaniment consists of three staves. The top staff features a mix of chords and melodic lines. The middle staff continues the eighth-note bass line. The bottom staff provides harmonic support with half and quarter notes.

The fourth system of accompaniment consists of three staves. The top staff shows chordal textures and melodic movement. The middle staff maintains the eighth-note bass line. The bottom staff continues the harmonic support with half and quarter notes.

The fifth system of accompaniment consists of three staves. The top staff features a mix of chords and melodic lines. The middle staff continues the eighth-note bass line. The bottom staff provides harmonic support with half and quarter notes. The system concludes with a double bar line.

## Accompaniment

The image displays a piano accompaniment for the hymn 'Our Father, We Have Wandered'. It is written in G major and 3/4 time. The score is organized into three systems, each with a treble and bass clef staff. The bass line is characterized by a steady eighth-note accompaniment, with some measures containing triplets. The treble line features a mix of quarter and eighth notes, often with grace notes. Dynamics such as *Red.* (ritardando) and *mf* (mezzo-forte) are indicated throughout. A trill is present in the first system, and a triplet is marked in the third system.

Tune: Hans Leo Hassler, 1564–1612

Arrangement: Pam Gervais; copyright © 2000 Augsburg Fortress. All rights reserved.

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First system of musical notation. The treble clef staff contains chords and melodic fragments, including a B-flat chord. The bass clef staff features a rhythmic pattern of eighth notes. The word "Ped." is written below the bass staff at the beginning of each measure.

Second system of musical notation. The treble clef staff continues with chords and melodic lines. The bass clef staff maintains the eighth-note rhythmic pattern. The word "Ped." is written below the bass staff at the beginning of each measure.

Third system of musical notation. The treble clef staff includes a triplet of eighth notes marked with a "3" above them. The bass clef staff continues with eighth notes. The word "Ped." is written below the bass staff at the beginning of each measure. The system concludes with a double bar line and repeat signs.



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

E G#m7 A B E G#m7

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

A B E G#m7 A B

ev - 'ry day.

E G#m7 A B A B E

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: God of compassion, you welcome the wayward, and you embrace us all with your mercy. By our baptism clothe us with garments of your grace, and feed us at the table of your love, through Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.**

## WORD

1<sup>st</sup> Reading: Joshua 5:9-12

9 And the Lord said to Joshua, "This day I have rolled away the reproach of Egypt from you." And so the name of that place is called Gilgal[a] to this day.

The Passover at Gilgal

10 While the people of Israel were encamped in Gilgal they kept the passover on the fourteenth day of the month at evening in the plains of Jericho. 11 And on the morrow after the passover, on that very day, they ate of the produce of the land, unleavened cakes and parched grain. 12 And the manna ceased on the morrow, when they ate of the produce of the land; and the people of Israel had manna no more, but ate of the fruit of the land of Canaan that year.

L: Word of God, word of life.

**C: Thanks be to God.**

Responsive Reading of Psalm 32

L: Happy are they whose transgressions are forgiven, and whose sin is put away!

**C: Happy are they to whom the Lord imputes no guilt, and in whose spirit there is no guile!**

L: While I held my tongue, my bones withered away, because of my groaning all day long.

**C: For your hand was heavy upon me day and night; my moisture was dried up as in the heat of summer.**

L: Then I acknowledged my sin to you, and did not conceal my guilt.

**C: I said, "I will confess my transgressions to the Lord." Then you forgave me the guilt of my sin.**

L: Therefore all the faithful will make their prayers to you in time of trouble; when the great waters overflow, they shall not reach them.

**C: You are my hiding place; you preserve me from trouble; you surround me with shouts of deliverance.**

L: "I will instruct you and teach you in the way that you should go; I will guide you with my eye.

**C: Do not be like horse or mule, which have no understanding; who must be fitted with bit and bridle, or else they will not stay near you."**

L: Great are the tribulations of the wicked; but mercy embraces those who trust in the Lord.

**C: Be glad, you righteous, and rejoice in the Lord; shout for joy, all who are true of heart.**

2<sup>nd</sup> Reading: 2 Corinthians 5:16-21

16 From now on, therefore, we regard no one from a human point of view; even though we once regarded Christ from a human point of view, we regard him thus no longer. 17 Therefore, if any one is in Christ, he is a new creation;[a] the old has passed away, behold, the new has come. 18 All this is from God, who through Christ reconciled us to himself and gave us the ministry of reconciliation; 19 that is, in Christ God was reconciling[b] the world to himself, not counting their trespasses against them, and entrusting to us the message of reconciliation. 20 So we are ambassadors for Christ, God making his appeal through us. We beseech you on behalf of Christ, be reconciled to God. 21 For our sake he made him to be sin who knew no sin, so that in him we might become the righteousness of God.

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 G<sup>2</sup> A<sup>7</sup>sus A<sup>7</sup>

*Optional introduction*

Let your stead - fast love come to us, O

D Bm<sup>7</sup>

Lord. Let your stead - fast love

G<sup>2</sup> A<sup>7</sup>sus D

come to us, O Lord.

Bm F#m<sup>7</sup> D<sup>7</sup>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 15: 1-3, 11b-32

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

### The Parable of the Lost Sheep

15 Now the tax collectors and sinners were all drawing near to hear him. 2 And the Pharisees and the scribes murmured, saying, "This man receives sinners and eats with them."

3 So he told them this parable:

### The Parable of the Prodigal and His Brother

11 And he said, "There was a man who had two sons; 12 and the younger of them said to his father, 'Father, give me the share of property that falls to me.' And he divided his living between them. 13 Not many days later, the younger son gathered all he had and took his journey into a far country, and there he squandered his property in loose living. 14 And when he had spent everything, a great famine arose in that country, and he began to be in want. 15 So he went and joined himself to one of the citizens of that country, who sent him into his fields to feed swine. 16 And he would gladly have fed on[a] the pods that the swine ate; and no one gave him anything. 17 But when he came to himself he said, 'How many of my father's hired servants have bread enough and to spare, but I perish here with hunger! 18 I will arise and go to my father, and I will say to him, "Father, I have sinned against heaven and before you; 19 I am no longer worthy to be called your son; treat me as one of your hired servants."' 20 And he arose and came to his father. But while he was yet at a distance, his father saw him and had compassion, and ran and embraced him and kissed him. 21 And the son said to him, 'Father, I have sinned against heaven and before you; I am no longer worthy to be called your son.'[b] 22 But the father said to his servants, 'Bring quickly the best robe, and put it on him; and put a ring on his hand, and shoes on his feet; 23 and bring the fatted calf and kill it, and let us eat and make merry; 24 for this my son was dead, and is alive again; he was lost, and is found.' And they began to make merry.

25 "Now his elder son was in the field; and as he came and drew near to the house, he heard music and dancing. 26 And he called one of the servants and asked what this meant. 27 And he said to him, 'Your brother has come, and your father has killed the fatted calf, because he has received him safe and sound.' 28 But he was angry and refused to go in. His father came out and entreated him, 29 but he answered his father, 'Lo, these many years I have served you, and I never disobeyed your command; yet you never gave me a kid, that I might make merry with my friends. 30 But when this son of yours came, who has devoured your living with harlots, you killed for him the fatted calf!' 31 And he said to him, 'Son, you are always with me, and all that is mine is yours. 32 It was fitting to make merry and be glad, for this your brother was dead, and is alive; he was lost, and is found.'"

L: The Gospel of our Lord.

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

Children's Time  
Sermon

Rev. Tammy Bull

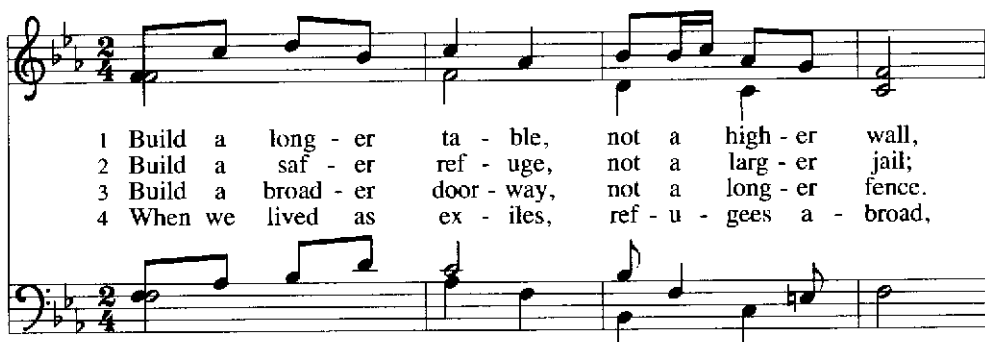


Hymn of the Day: Build a Longer Table

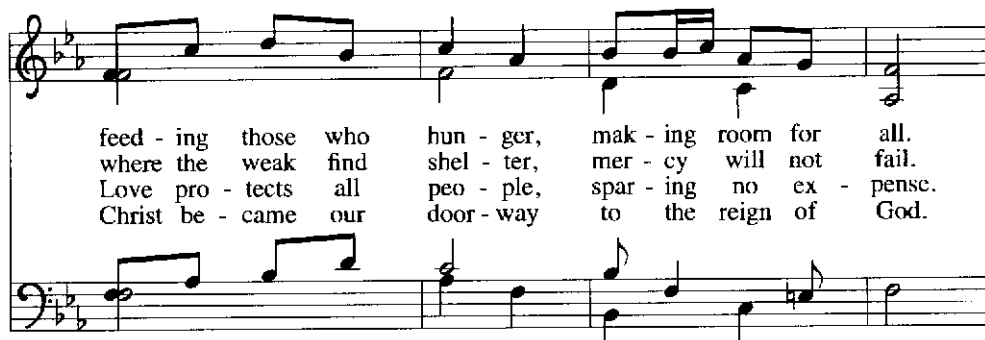
ACS #1062

1. Build a longer table, not a higher wall,  
feeding those who hunger, making room for all.  
Feasting together, stranger turns to friend,  
Christ breaks walls to pieces, false divisions end.
2. Build a safer refuge, not a larger jail;  
Where the weak find shelter, mercy will not fail.  
For any place where justice is denied,  
Christ will breach the jail wall, freeing all inside.
3. Build a broader doorway, not a longer fence.  
Love protects all people, sparing no expense.  
When we embrace compassion more than fear,  
Christ tears down our fences: all are welcome here.
4. When we lived as exiles, refugees abroad,  
Christ became our doorway to the reign of God.  
So must our tables welcome those who roam,  
None can be excluded; all must find a home.

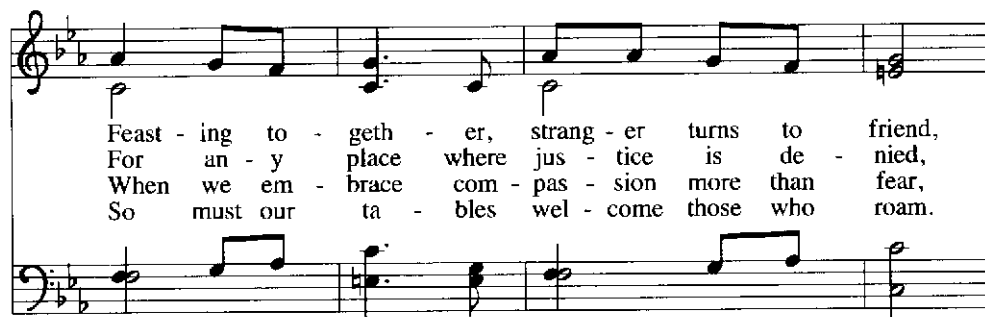
1062

Build a Longer Table [U]


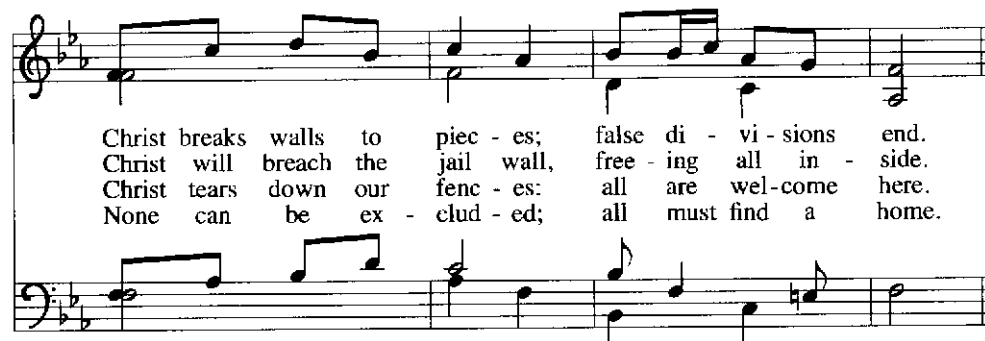
1 Build a long - er ta - ble, not a high - er wall,  
 2 Build a saf - er ref - uge, not a larg - er jail;  
 3 Build a broad - er door - way, not a long - er fence.  
 4 When we lived as ex - iles, ref - u - gees a - broad,



feed - ing those who hun - ger, mak - ing room for all.  
 where the weak find shel - ter, mer - cy will not fail.  
 Love pro - tects all peo - ple, spar - ing no ex - pense.  
 Christ be - came our door - way to the reign of God.



Feast - ing to - geth - er, strang - er turns to friend,  
 For an - y place where jus - tice is de - nied,  
 When we em - brace com - pas - sion more than fear,  
 So must our ta - bles wel - come those who roam.



Christ breaks walls to piec - es; false di - vi - sions end.  
 Christ will breach the jail wall, free - ing all in - side.  
 Christ tears down our fenc - es: all are wel - come here.  
 None can be ex - clud - ed; all must find a home.

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

**I believe in Jesus Christ, God's only Son, our Lord, who was conceived by the Holy Spirit, born of the virgin Mary, suffered under Pontius Pilate, was crucified, died and was buried; he descended to the dead. On the third day he rose again; he ascended into heaven, he is seated at the right hand of the Father, and he will come to judge the living and the dead.**

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

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

Sharing the Peace of Christ

L: The peace of 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: *Christe, der du bist Tag und licht*

Martin Luther/ arr. J. Pachelbel

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.

# Chorale Preludes, Part I

## Christe, der du bist Tag und Licht

The image displays a musical score for a chorale prelude. It is organized into four horizontal systems, each consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a common time signature (C). The first system begins with a treble staff that is mostly empty, while the bass staff contains a series of eighth notes. The second system shows more activity in both staves, with the treble staff featuring a melodic line and the bass staff providing harmonic support. The third system continues this pattern, with the treble staff playing a more active role. The fourth system concludes the piece with sustained chords in both staves. The overall style is characteristic of 17th-century German organ music.

1043

## Spirit, Open My Heart

*Refrain*

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

*Capo 3:* D G D G A<sup>7</sup>  
F B $\flat$  F B $\flat$  C<sup>7</sup>

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

Bm D/A G A<sup>7</sup> Bm D/A Em  
Dm F/C B $\flat$  C<sup>7</sup> Dm F/C Gm

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

D G Em<sup>7</sup> D G D  
F B $\flat$  Gm<sup>7</sup> 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

A<sup>7</sup> Bm D/A G A<sup>7</sup>  
 C<sup>7</sup> Dm F/C B♭ C<sup>7</sup>

*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 Em<sup>7</sup> D G<sup>2</sup> G  
 Dm Gm<sup>7</sup> F B♭<sup>2</sup> 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 B<sup>7</sup> E/G# C#m A F#m<sup>7</sup>

san-na in the high - est.

E/B C#m E/B B<sup>7</sup> E F#m<sup>7</sup> E/G# A

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

E/B B<sup>sus</sup> G#m/B A<sup>6</sup> E B/A

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

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

Detailed description: This system contains the first two measures of a musical piece. The vocal line (top staff) is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics are "san - na, ho - san - na, ho - san - na in the". The piano accompaniment consists of a right-hand part (middle staff) and a left-hand part (bottom staff). The right-hand part includes the following chords: E/G# (first measure), C#m (second measure), A (third measure), F#m7 (fourth measure), E/B (fifth measure), and C#m (sixth measure). The left-hand part provides a simple bass line with eighth and quarter notes.

high - est.

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

Detailed description: This system contains the next two measures of the musical piece. The vocal line (top staff) continues with the lyrics "high - est." and has a long note in the second measure followed by a whole rest for the remainder of the system. The piano accompaniment continues with the right-hand part (middle staff) and left-hand part (bottom staff). The right-hand part includes the following chords: E/B (first measure), B7 (second measure), E (third measure), F#m7 (fourth measure), E/G# (fifth measure), A (sixth measure), and E (seventh measure). The left-hand part continues with a simple bass line.

## 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 note on G4, followed by a quarter rest, a quarter note on A4, and a quarter note on 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 whole note chord of A major (A2, C#3, E3) and a bass line with a whole note G2. The second measure has a whole note chord of E minor (E2, G2, B2) and a bass line with a whole note G2. The third measure has a whole note chord of G major (G2, B2, D3) and a bass line with a whole note G2. The fourth measure has a whole note chord of D major (D2, F#2, A2) and a bass line with a whole note G2.

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 on C5, a quarter rest, a quarter note on B4, and a quarter note on A4. The piano accompaniment continues with the same harmonic structure. The first measure has a whole note chord of A major (A2, C#3, E3) and a bass line with a whole note G2. The second measure has a whole note chord of E minor (E2, G2, B2) and a bass line with a whole note G2. The third measure has a whole note chord of C major (C2, E2, G2) and a bass line with a whole note G2. The fourth measure has a whole note chord of G major (G2, B2, D3) and a bass line with a whole note G2.

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 note on G4, followed by a quarter rest, a quarter note on A4, and a quarter note on B4. The piano accompaniment repeats the harmonic structure from the first system. The first measure has a whole note chord of A major (A2, C#3, E3) and a bass line with a whole note G2. The second measure has a whole note chord of E minor (E2, G2, B2) and a bass line with a whole note G2. The third measure has a whole note chord of G major (G2, B2, D3) and a bass line with a whole note G2. The fourth measure has a whole note chord of D major (D2, F#2, A2) and a bass line with a whole note G2.

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 (D major) and a 4/4 time signature. It features a melodic line of eighth notes with a descending eighth-note pattern. The lower staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment of quarter notes.

*sim.*

The second system continues the introduction. The upper staff maintains the eighth-note melodic line, while the lower staff continues with the quarter-note accompaniment. The dynamic marking *sim.* (sostenuto) is placed above the first measure of the upper staff.

The third system of the introduction shows the continuation of the eighth-note melody in the upper staff and the quarter-note accompaniment in the lower staff.

The fourth and final system of the introduction concludes the piece with the same eighth-note melody and quarter-note accompaniment.

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 upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 4/4 time. The melody in the upper staff begins with a quarter note D4, followed by eighth notes E4 and F#4, a quarter note G4, and a quarter note A4. The bass line starts with a quarter note D3, followed by eighth notes E3 and F#3, a quarter note G3, and a quarter note A3. The system concludes with a quarter note D4 in the upper staff and a quarter note D3 in the bass staff.

The second system continues the piece. The upper staff features a quarter note D4, an eighth note E4, a quarter note F#4, and a half note G4. The bass line has a quarter note D3, an eighth note E3, a quarter note F#3, and a half note G3. The system ends with a quarter note D4 in the upper staff and a quarter note D3 in the bass staff.

The third system shows the continuation of the melody and bass line. The upper staff has a quarter note D4, an eighth note E4, a quarter note F#4, and a half note G4. The bass line has a quarter note D3, an eighth note E3, a quarter note F#3, and a half note G3. The system concludes with a quarter note D4 in the upper staff and a quarter note D3 in the bass staff.



Accompaniment

The image displays a piano accompaniment score in D major (two sharps) and 4/4 time. The music is marked *mf* (mezzo-forte). The score is organized into two systems, each with a grand staff (treble and bass clefs) and a separate bass line. The first system consists of five measures. The second system also consists of five measures. The notation includes quarter notes, eighth notes, and chords, with some measures containing rests. The overall texture is a simple harmonic accompaniment.

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)

Tune: Johann Crüger, 1598-1662

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

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The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a whole rest, followed by a series of eighth and sixteenth notes, including some beamed sixteenth-note runs. The lower staff is in bass clef with the same key signature, featuring a steady eighth-note accompaniment.

The second system continues the piece. The upper staff features more complex rhythmic patterns with beamed sixteenth notes and some rests. The lower staff maintains its eighth-note accompaniment, with some notes beamed together.

The third system concludes the piece. The upper staff has a few final notes, including a flat sign (Bb) and a fermata. The lower staff also ends with a fermata. The system includes performance markings: *cresc. e rall.* in the first measure and *ff* in the final measure.

First system of a piano score in G major. The right hand begins with a whole rest, followed by a melodic line of eighth and sixteenth 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. There are some ties and slurs in the right hand.

Third system of the piano score. The right hand features a melodic line with a trill-like figure. The left hand continues with eighth notes. 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 2/2 time. The right hand has a simple melodic line, and the left hand has a bass line of quarter notes.

Second system of the 'Introduction 2' section. The right hand continues with a melodic line, and the left hand continues with a bass line. The system ends with a double bar line.

A musical score for piano in G major, 4/4 time, consisting of four measures. The score is written for both the right and left hands. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5. The left hand starts with a half note G3, followed by quarter notes A3, B3, and C4. In the second measure, the right hand has a quarter rest, a quarter note A4, a quarter note B4, and a quarter note C5. The left hand has a half note G3, followed by quarter notes A3, B3, and C4. In the third measure, the right hand has quarter notes G4, A4, B4, and C5. The left hand has quarter notes G3, A3, B3, and C4. In the fourth measure, the right hand has a half note G4, followed by quarter notes A4 and B4. The left hand has a half note G3, followed by quarter notes A3 and B3.

**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 sharps (F# and C#). It begins with a dotted quarter note G4, followed by an eighth note F#4, a quarter note G4, and a dotted quarter note A4. The rest of the staff contains a sequence of eighth and quarter notes, ending with a quarter note G4. The lower staff is in bass clef with the same key signature. It starts with a quarter note G2, followed by a sequence of eighth and quarter notes, ending with a quarter note G2.

The second system continues the accompaniment. The upper staff features a series of chords and moving lines, including a half note chord G4-A4-B4, a quarter note G4, and a half note chord G4-A4-B4. The lower staff continues with a sequence of eighth and quarter notes, ending with a quarter note G2.

The third system shows a more complex texture. The upper staff has several chords, including a half note chord G4-A4-B4, a quarter note G4, and a half note chord G4-A4-B4. The lower staff continues with a sequence of eighth and quarter notes, ending with a quarter note G2.

The fourth system concludes the accompaniment. The upper staff features a series of chords and moving lines, including a half note chord G4-A4-B4, a quarter note G4, and a half note chord G4-A4-B4. The lower staff continues with a sequence of eighth and quarter notes, ending with a quarter note G2. The system concludes with 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: My Life Flows On in Endless Song

ELW #763

1. My life flows on in endless song; above earth's lamentation  
I catch the sweet, though far-off hymn that hails a new creation.  
REFRAIN: No storm can shake my in-most calm while to that Rock I'm clinging.  
Since Christ is Lord of heaven and earth, how can I keep from singing?
2. Through all the tumult and the strife, I hear that music ringing.  
It finds an echo in my soul. How can I keep from singing? (refrain)
3. What though my joys and comforts die? The Lord my Savior liveth.  
What though the darkness gather round? Songs in the night he giveth. (ref)
4. The peace of Christ makes fresh my heart, a fountain ever springing!  
All things are mine since I am his! How can I keep from singing! (refrain)



## Introduction

The first system of the introduction consists of two staves. The treble staff begins with a quarter rest followed by a series of eighth and quarter notes. The bass staff starts with a quarter rest followed by a series of quarter notes. The key signature is one flat (Bb) and the time signature is 4/4.

The second system continues the introduction. The treble staff features a mix of quarter and eighth notes, with some chords. The bass staff continues with quarter notes and some chords. The key signature and time signature remain the same.

The third system of the introduction. The treble staff has a more active melody with eighth notes. The bass staff features chords and quarter notes. The key signature and time signature are consistent.

The fourth and final system of the introduction. It concludes with a double bar line and a 4/4 time signature. The treble staff has a final chord and a half note. The bass staff has a final chord and a half note. The key signature is one flat.

Tune: Robert Lowry, 1826–1899

Arrangement: Thomas Keesecker; copyright © 2009 Augsburg Fortress. All rights reserved.

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## Introduction

Musical score for the introduction, featuring three staves (Soprano, Alto, and Bass) in 4/4 time. The key signature is one flat (B-flat). The score includes dynamic markings such as *mp* and *pp*, and performance instructions like "Solo stop" and "Ped: 16'; Sw/Ped".

Second system of the musical score, continuing the introduction with three staves in 4/4 time, one flat key signature, and dynamic markings.

Third system of the musical score, concluding the introduction with three staves in 4/4 time, one flat key signature, and a *rit.* marking.

Tune: Robert Lowry, 1826–1899

Arrangement: David Christiansen; copyright © 2005 Augsburg Fortress. All rights reserved.

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## My Life Flows On in Endless Song



- 1 My life flows on in end-less song; a-bove earth's lam-en - ta - tion,  
 2 Through all the tu - mult and the strife, I hear that mu-sic ring - ing.  
 3 What though my joys and com-forts die? The Lord my Sav-ior liv - eth.  
 4 The peace of Christ makes fresh my heart, a foun-tain ev - er spring - ing!



I catch the sweet, though far-off hymn that hails a new cre - a - tion.  
 It finds an ech - o in my soul. How can I keep from sing-ing?  
 What though the dark - ness gath-er round? Songs in the night he giv - eth.  
 All things are mine since I am his! How can I keep from sing-ing?

*Refrain*

No storm can shake my in-most calm while to that Rock I'm cling-ing.



Since Christ is Lord of heaven and earth, how can I keep from sing-ing?



Accompaniment

The first system of the accompaniment consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a first ending bracket labeled 'I' over a quarter note G4. The middle staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). It starts with a second ending bracket labeled 'II' over a quarter rest, followed by a series of chords and moving lines. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C), featuring a simple bass line.

The second system of the accompaniment consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It features a section labeled 'Refrain' starting with a repeat sign. The middle staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C), providing harmonic support with chords and moving lines. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C), with a simple bass line.

The third system of the accompaniment consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). The middle staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C), featuring chords and moving lines. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C), with a simple bass line.

The fourth system of the accompaniment consists of three staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It includes time signature changes to 3/2 and 4/4. The middle staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C), featuring chords and moving lines. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C), with a simple bass line.

# Accompaniment

*a tempo*

The first system of the accompaniment is written in 4/4 time with a key signature of one flat (Bb). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter and eighth notes. The tempo marking *a tempo* is placed in the first measure.

## Refrain

The first system of the refrain continues in 4/4 time with a key signature of one flat. The right hand uses a pattern of chords and moving lines, while the left hand maintains a simple bass line. The music concludes with a double bar line.

The second system of the refrain continues the musical pattern. The right hand features more complex chordal textures and melodic fragments, while the left hand provides harmonic support. The system ends with a double bar line.

The third system of the refrain concludes the piece. It includes a key signature change to two flats (Bb and Eb) in the final measure, indicated by a 'b' symbol. The right hand has a final chordal cadence, and the left hand ends with a simple bass line. The system concludes with a double bar line.

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

Postlude: *The Celebrated Canon in D Major*

Johann Pachelbel

# Canon in D

"The Celebrated Canon"  
by Johann Pachelbel

Arranged and edited for Organ  
by S. DRUMMOND WOLFF

Sw. A# 00 2554 210  
B 00 5666 300  
 Gt. A# 00 4774 343  
B 00 6654 210  
 Ped. 32

## Andante Sostenuto

Manuals

Pedal

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(Ch.)

(Sw.)

(tr.)

Solo

Gt. A#

mf

(Sw.) A#

mp



Sw. (A#)

*mf*

Gt. B

*mf*

Gt. B

(Gt. to Ped.)

4 2

Solo

Gt. A#

*mf*

Sw. (A#)

(Gt. to Ped. off)

3 2



Musical score system 1. It consists of three staves. The top staff is a grand staff (treble and bass clefs) with a treble clef and a key signature of two sharps (F# and C#). It contains a complex melodic line with many beamed notes and slurs. The middle staff is a grand staff with a treble clef and a key signature of two sharps, containing a series of chords and some single notes. The bottom staff is a grand staff with a bass clef and a key signature of two sharps, containing a simple bass line. Annotations include "Gt. B" in a box, a dynamic marking *f*, and the instruction "Gt. to Ped." below the middle staff. The number "42" is written below the bottom staff.



Musical score system 2. It consists of three staves. The top staff is a grand staff with a treble clef and a key signature of two sharps, containing a complex melodic line with many beamed notes and slurs. The middle staff is a grand staff with a treble clef and a key signature of two sharps, containing a series of chords and some single notes. The bottom staff is a grand staff with a bass clef and a key signature of two sharps, containing a simple bass line.



Musical score system 3. It consists of three staves. The top staff is a grand staff with a treble clef and a key signature of two sharps, containing a series of chords and some single notes. The middle staff is a grand staff with a bass clef and a key signature of two sharps, containing a complex melodic line with many beamed notes and slurs. The bottom staff is a grand staff with a bass clef and a key signature of two sharps, containing a simple bass line. Annotations include "Sw." above the top staff, a circled "A#" above the top staff, and a dynamic marking *f* below the middle staff.



Musical score system 4. It consists of three staves. The top staff is a grand staff with a treble clef and a key signature of two sharps, containing a series of chords and some single notes. The middle staff is a grand staff with a bass clef and a key signature of two sharps, containing a complex melodic line with many beamed notes and slurs. The bottom staff is a grand staff with a bass clef and a key signature of two sharps, containing a simple bass line.

Gt. A# Solo

Sw. (A#)

(Gt. to Ped. off)

32

Sw./Ch. (A#)

Gt. A# Solo

Sw./Ch. (A#)

Solo/Gt. A#

Gt. A#  
Solo

mf  
Ch./Sw. A#

Gt. B

Gt. B

(Gt. to Ped. on)

Ch.(Sw.) A#  
mp

Gt. to Ped. off

Gt. A#  
Solo

A#  
Sw.

*f*

32

Gt. B *f*

(Gt. to Ped. on)

42

add

Sw. <sup>B</sup>  
Solo Reed

This system contains three staves. The top staff is a grand staff with treble and bass clefs. The middle staff is a grand staff with treble and bass clefs. The bottom staff is a bass clef staff. The music is in G major and 2/4 time. A circled 'B' indicates a barre on the guitar. The text 'Sw. Solo Reed' is written above the middle staff.

add  
Gt. <sup>B</sup>

This system contains three staves. The top staff is a grand staff with treble and bass clefs. The middle staff is a grand staff with treble and bass clefs. The bottom staff is a bass clef staff. The music is in G major and 2/4 time. A circled 'B' indicates a barre on the guitar. The text 'add' is written above the middle staff, and 'Gt. B' is written below it.

Sw. <sup>B</sup>  
Solo Reed

*ff*

This system contains three staves. The top staff is a grand staff with treble and bass clefs. The middle staff is a grand staff with treble and bass clefs. The bottom staff is a bass clef staff. The music is in G major and 2/4 time. A circled 'B' indicates a barre on the guitar. The text 'Sw. Solo Reed' is written above the middle staff, and '*ff*' is written below the middle staff.

*Largamente*

*marcato ff*

Gt. <sup>G</sup>

*rit.*

This system contains three staves. The top staff is a grand staff with treble and bass clefs. The middle staff is a grand staff with treble and bass clefs. The bottom staff is a bass clef staff. The music is in G major and 2/4 time. A circled 'G' indicates a barre on the guitar. The text '*Largamente*' is written above the top staff, '*marcato ff*' is written above the middle staff, 'Gt. G' is written below the middle staff, and '*rit.*' is written above the middle staff.