

5th Sunday in Lent
April 6, 2025

3125 5th 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: *Foundation*

arr. Gilbert M. Martin

Welcome & Announcements

Prelude: *Restoration*

arr. John S. Dixon

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: My Hope Is Built on Nothing Less

ELW #597

1. My hope is built on nothing less than Jesus' blood and righteousness;
No merit of my own I claim, but wholly lean on Jesus' name.
On Christ, the solid rock, I stand; all other ground is sinking sand.
2. When darkness veils his lovely face, I rest on his unchanging grace;
In every high and stormy gale my anchor holds within the veil.
On Christ, the solid rock I stand; all other ground is sinking sand.
3. His oath, his covenant, his blood sustain me in the raging flood;
When all supports are washed away, he then is all my hope and stay.
On Christ, the solid rock, I stand; all other ground is sinking sand.
4. When he shall come with trumpet sound, oh, may I then in him be found,
Clothed in his righteousness alone, redeemed to stand before the throne!
On Christ, the solid rock, I stand; all other ground is sinking sand.

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: Creator God, you prepare a new way in the wilderness, and your grace waters our desert. Open our hearts to be transformed by the new thing you are doing, that our lives may proclaim the extravagance of your love given to all through your Son, 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: Isaiah 43:16-21

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

Responsive Reading of Psalm 126

L: When the Lord restored the fortunes of Zion, then we were like those who dream.

C: Then was our mouth filled with laughter, and our tongue with shouts of joy. They said among the nations, "The Lord has done great things for them."

L: The Lord has done great things for us, and we are glad indeed.

C: Restore our fortunes, O Lord, like the watercourses of the Negeb.

L: Those who sowed with tears will reap with songs of joy.

C: Those who go out weeping, carrying the seed, will come again with joy, shouldering their sheaves.

2nd Reading: Philippians 3:4b-14

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: John 12:1-8

C: Glory to you, O Lord.

L: The Gospel of our Lord.

C: Praise to you, O Christ.

Children's Time

Sermon

Rev. Tammy Bull

Hymn of the Day: Holy Woman, Graceful Giver

ACS #1002

1. Holy woman, graceful giver, prophet, servant, and believer,
Mary with the ointment jar,
Sought the Christ, by scorn undaunted, knelt in love, his feet anointed,
For his coming burial hour, for his coming burial hour.
2. How the fragrance filled the dwelling! How the act of beauty welling
blest all those within the place!
How the act of pure devotion, whisp'ring of his coming passion,
blest the heart of Christ with grace, blest the heart of Christ with grace!
3. Lovingly Christ stilled the scoffer who would grasping guard the coffer,
pointing to a hidden trove:
Not all treasures gain and profit; feed the poor, and feed the spirit
acts of beauty, acts of love; acts of beauty, acts of love.
4. Though disdained or though contested, acts of love are never wasted;
beauty is a face of God.
Graceful Mary, by your giving, you have shown a way of living:
acts of beauty, love, and good; acts of beauty, love, and good.

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: *Christ lag in Todesbanden*

arr. David Lasky

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: Take My Life, That I May Be

ELW #685

1. Take my life, that I may be consecrated, Lord, to thee;
Take my moments and my days; let them flow in ceaseless praise.
2. Take my hands and let them move... at the impulse of thy love;
Take my feet and let them be swift and beautiful for thee.
3. Take my voice and let me sing... always, only for my King;
Take my lips and let them be filled with messages from thee.
4. Take my silver and my gold... not a mite would I withhold;
Take my intellect and use ev'ry pow'r as thou shalt choose.
5. Take my will and make it thine...; it shall be no longer mine;
Take my heart, it is thine own; it shall be thy royal throne.
6. Take my love; my Lord, I pour at thy feet its treasure store;
Taky myself, land I will be ever, only, all for thee.

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

Postlude: *Marosa (Brother James's Air)*

arr. Gilbert M. Martin

Accompanist: James Rickley Cantor: Gaynell Tempel Acolyte:
Reader: Allan Tooley Communion Asst: Allan Tooley
Fellowship: Stroms Altar Care: Vicki Morgan & Victoria Bull



ANNOUNCEMENTS for the Week of April 6:

- Mon. 4/7 1st Monday Quilters meet from 6-8 pm in the Social Hall
- Wed. 4/9: Last week for Lent Soup Supper and worship. Soup at 6 pm; worship from 6:30 – 7:15 pm in the Social Hall.
GF Community Jazz Band rehearsal in the Sanctuary – 7:30 pm.
- Thu. 4/10: GF Community Band rehearses 7 pm in the Fireside Room
- Sat. 4/12: GF Community Jazz Band concert – 7 pm in the Sanctuary

Keeping in Prayer... Pat; Bruce & family; Larry; Jeff & family; Tommi; Pam; Christina; Mari; Beth; Connor; Kameron & family; 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.

April Special Offering: Great Falls Children's Receiving Home

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

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ORGAN VARIATIONS ON "FOUNDATION"

5 minutes

Sw. Light 8', 4'

Gt. Light Solo Reed 8'

Ped. Light 16', Sw. to Ped.

(F) Prepare (A#) 31 3451 132

(D#) Prepare (A#) 01 6678 656

Ped. 32

GILBERT M. MARTIN
Based on the American hymn tune

THEME

Moderately; gently

Sw.
mp

l. h.

VAR. I

Gt.
mf
espr.

più cresc.

rall.

VAR. II

Quickly; brightly

mf

At Gt. Fl. 8', 2', Mixt.

Prepare Ped. 16', 8', Gt. to Ped.
Ped. 35

f *mp* *f*

mp *f*

1

mf (F#) Sw. Rd. 8'

2

mp Gt.

f non rit!

p

VAR. III Slowly; warmly

mp (F) Sw. Fl. 8', 4'

mf

Musical score for the first system, featuring piano and bass staves. The tempo is marked *rall.* (rallentando). The music consists of flowing eighth and sixteenth notes in the right hand and sustained chords in the left hand.

VAR. IV

Musical score for the second system, including Gt. Fl. 8' and Sw. Str. 8' parts. The tempo is marked *a tempo*. The dynamic is *mf* (mezzo-forte). The right hand features a melodic line with eighth notes, while the left hand provides harmonic support with chords.

Musical score for the third system, including Sw. Str. 16', 8', 4' parts. The tempo is marked *piu lento* (piu lento). The dynamic is *mp* (mezzo-piano). The right hand features a melodic line with eighth notes, while the left hand provides harmonic support with chords.

Musical score for the fourth system, including piano and bass staves. The tempo is marked *rall.* (rallentando). The dynamic is *ppp* (pianissimo). The right hand features a melodic line with eighth notes, while the left hand provides harmonic support with chords.

Welcome & Announcements
Prelude: *Restoration*

arr. John S. Dixon

Voluntary on "Restoration"

Sw. Soft Reed or Cornet 8
Gt. Flutes 8, 4
(Manuals only)

John S. Dixon
Tune: RESTORATION
from W. Walker's *Southern Harmony*, 1835

Vivo ♩ = ca. 120

Gt. Sw.

mf *f*

Gt.

No Ped.

5

9

Gt.

13

Sw.

17

Duration: 1:30

21 Gt.
mf

25

29 Sw.
f

33

37 Gt.

41 Sw.
(no 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: My Hope Is Built on Nothing Less

ELW #597

1. My hope is built on nothing less than Jesus' blood and righteousness;
No merit of my own I claim, but wholly lean on Jesus' name.
On Christ, the solid rock, I stand; all other ground is sinking sand.
2. When darkness veils his lovely face, I rest on his unchanging grace;
In every high and stormy gale my anchor holds within the veil.
On Christ, the solid rock I stand; all other ground is sinking sand.
3. His oath, his covenant, his blood sustain me in the raging flood;
When all supports are washed away, he then is all my hope and stay.
On Christ, the solid rock, I stand; all other ground is sinking sand.
4. When he shall come with trumpet sound, oh, may I then in him be found,
Clothed in his righteousness alone, redeemed to stand before the throne!
On Christ, the solid rock, I stand; all other ground is sinking sand.

Introduction

The introduction consists of two staves of music in 4/4 time. The right hand begins with a quarter note G4, followed by a quarter note A4, and then a half note B4. The left hand plays a quarter note G3, followed by a quarter note A3, and then a half note B3. The music continues with various chords and melodic lines in both hands, including a sequence of chords in the right hand: G4-B4, A4-C5, B4-D5, and C5-E5. The left hand provides a steady accompaniment with chords and moving lines.

The first few notes of the main melody are shown in two staves. The right hand starts with a quarter note G4, followed by a quarter note A4, and then a half note B4. The left hand plays a quarter note G3, followed by a quarter note A3, and then a half note B3.

Tune: John B. Dykes, 1823–1876

Arrangement: Lynette Maynard; copyright © 2003 Augsburg Fortress. All rights reserved.

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My Hope Is Built on Nothing Less

597

MELITA

Introduction 1

$\text{♩} = 68$

I: Strings

mp

II: Clarinet
mp

III } Foundations
8', 4'

Ped: 16', 8'

Tune: John B. Dykes, 1823–1876

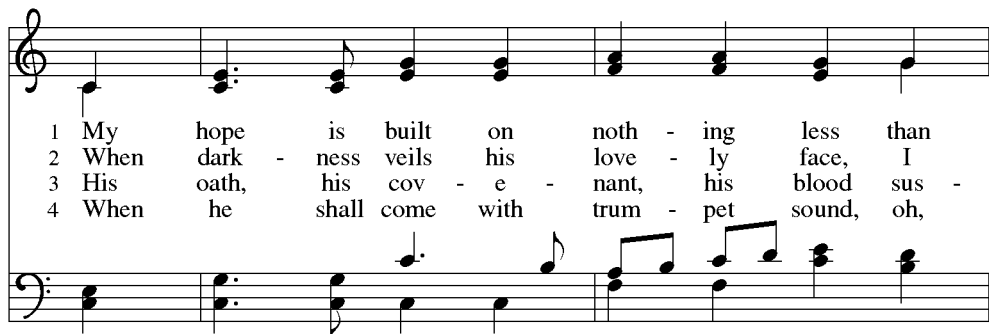
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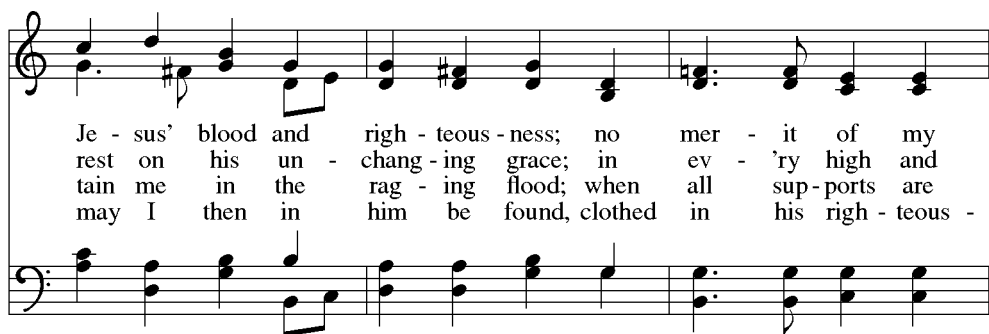
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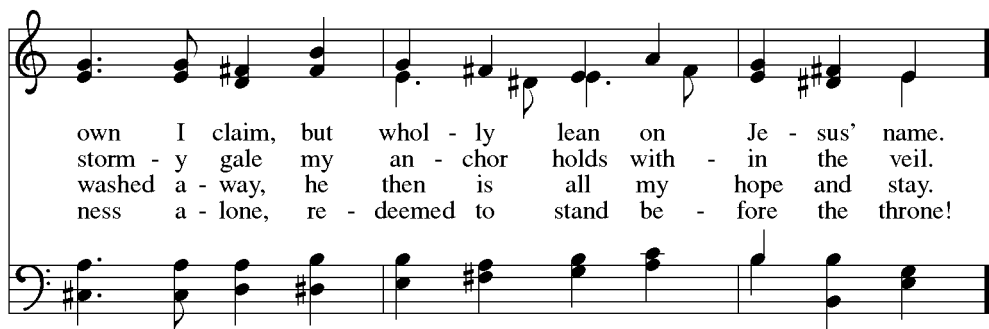
My Hope Is Built on Nothing Less



1 My hope is built on noth - ing less than
2 When dark - ness veils his love - ly face, I
3 His oath, his cov - e - nant, his blood sus -
4 When he shall come with trum - pet sound, oh,

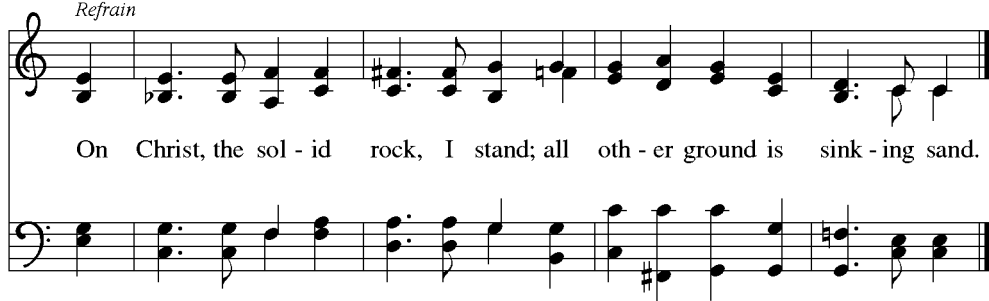


Je - sus' blood and righ - teous - ness; no mer - it of my
rest on his un - chang - ing grace; in ev - 'ry high and
tain me in the rag - ing flood; when all sup - ports are
may I then in him be found, clothed in his righ - teous -



own I claim, but whol - ly lean on Je - sus' name.
storm - y gale my an - chor holds with - in the veil.
washed a - way, he then is all my hope and stay.
ness a - lone, re - deemed to stand be - fore the throne!

Refrain



On Christ, the sol - id rock, I stand; all oth - er ground is sink - ing sand.

Accompaniment

Foundations 8', 4', Boxes closed
mf

The first system of the accompaniment consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and features a long, sustained note with a fermata, likely the Bourdon 8' pedal point.

Ped: Bourdon 8'

The second system continues the accompaniment. The upper staff has a few notes, while the lower staff shows the continuation of the Bourdon 8' pedal point with a fermata.

Refrain

+ 2'

The third system is marked as a 'Refrain'. It features more complex chordal textures in both staves. The lower staff includes a fermata over a note.

+ Flute 16',
Reed 16'

The fourth system continues the refrain. The lower staff has a long note with a fermata, and the upper staff continues with chords.

The fifth system shows further development of the accompaniment with various chordal and melodic elements in both staves.

The sixth system concludes the accompaniment with a final series of notes and chords in both staves.

Accompaniment

The first system of the accompaniment consists of two staves. The treble staff begins with a piano (p) dynamic marking and contains a series of eighth-note chords and single notes. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes.

The second system continues the accompaniment. The treble staff features a more active melodic line with eighth-note patterns and some accidentals. The bass staff continues with a steady harmonic accompaniment.

The third system concludes the accompaniment. It features similar rhythmic patterns to the previous systems. The word "Refrain" is written above the treble staff. The system ends with an "8va" marking, indicating an octave shift.

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The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a continuous eighth-note melody with a complex rhythmic pattern, including triplets and sixteenth notes. The lower staff is in bass clef and provides a harmonic accompaniment with chords and eighth-note patterns. The key signature changes from one flat to one sharp during the system.

Coda

The second system is labeled "Coda" and consists of two staves. The upper staff begins with a melodic phrase marked with a fermata, followed by a final cadence. The lower staff provides a harmonic accompaniment with chords and eighth-note patterns. The section concludes with a double bar line and a final chord in the bass staff.

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

Musical score for the first system of the Kyrie refrain. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The lyrics are: "Ky - ri - e e - lei - son, on our world and on". Chord symbols E, G#m7, A, B, and E are placed below the piano part.

Musical score for the second system of the Kyrie refrain. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The lyrics are: "our way. Ky - ri - e e - lei - son,". Chord symbols A, B, E, G#m7, A, and B are placed below the piano part.

Musical score for the verses of the Kyrie. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The lyrics are: "ev - 'ry day." Above the vocal line, there are two boxes: "To verses" and "Last time". Chord symbols E, G#m7, A, B, A, B, and E are placed below the piano part.

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: Creator God, you prepare a new way in the wilderness, and your grace waters our desert. Open our hearts to be transformed by the new thing you are doing, that our lives may proclaim the extravagance of your love given to all through your Son, 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: Isaiah 43:16-21

16 Thus says the Lord,
 who makes a way in the sea,
 a path in the mighty waters,
17 who brings forth chariot and horse,
 army and warrior;
they lie down, they cannot rise,
 they are extinguished, quenched like a wick:
18 “Remember not the former things,
 nor consider the things of old.
19 Behold, I am doing a new thing;
 now it springs forth, do you not perceive it?
I will make a way in the wilderness
 and rivers in the desert.
20 The wild beasts will honor me,
 the jackals and the ostriches;
for I give water in the wilderness,
 rivers in the desert,
to give drink to my chosen people,
21 the people whom I formed for myself
that they might declare my praise.

L: Word of God, word of life.

C: Thanks be to God.

Responsive Reading of Psalm 126

L: When the Lord restored the fortunes of Zion, then we were like those who dream.

C: Then was our mouth filled with laughter, and our tongue with shouts of joy. They said among the nations, “The Lord has done great things for them.”

L: The Lord has done great things for us, and we are glad indeed.

C: Restore our fortunes, O Lord, like the watercourses of the Negeb.

L: Those who sowed with tears will reap with songs of joy.

C: Those who go out weeping, carrying the seed, will come again with joy, shouldering their sheaves.

2nd Reading: Philippians 3:4b-14

4 Though I myself have reason for confidence in the flesh also. If any other man thinks he has reason for confidence in the flesh, I have more: 5 circumcised on the eighth day, of the people of Israel, of the tribe of Benjamin, a Hebrew born of Hebrews; as to the law a Pharisee, 6 as to zeal a persecutor of the church, as to righteousness under the law blameless. 7 But whatever gain I had, I counted as loss for the sake of Christ. 8 Indeed I count everything as loss because of the surpassing worth of knowing Christ Jesus my Lord. For his sake I have suffered the loss of all things, and count them as refuse, in order that I may gain Christ 9 and be found in him, not having a righteousness of my own, based on law, but that which is through faith in Christ, the righteousness from God that depends on faith; 10 that I may know him and the power of his resurrection, and may share his sufferings, becoming like him in his death, 11 that if possible I may attain the resurrection from the dead.

Pressing toward the Goal

12 Not that I have already obtained this or am already perfect; but I press on to make it my own, because Christ Jesus has made me his own. 13 Brethren, I do not consider that I have made it my own; but one thing I do, forgetting what lies behind and straining forward to what lies ahead, 14 I press on toward the goal for the prize of the upward call of God in Christ Jesus.

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 A⁷sus A⁷

Optional introduction

Let your stead - fast love come to us, O

D Bm⁷

Lord. Let your stead - fast love

G² A⁷sus D

come to us, O Lord.

Bm F#m⁷ D⁷sus

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

G Em Bm A

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "Save us as you prom - ised; we will trust your". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Chord symbols G, Em, Bm, and A are placed above the right-hand staff.

word. Let your stead-fast love

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

Detailed description: This system contains the next two measures. The vocal line continues with the lyrics "word. Let your stead-fast love". The piano accompaniment continues with the right-hand part playing chords and the left-hand part playing a bass line. Chord symbols E/G#, G, A7/G, A/B, and D/E are placed above the right-hand staff.

come to us, O Lord.

A7sus A7 D

Detailed description: This system contains the final two measures of the piece. The vocal line concludes with the lyrics "come to us, O Lord.". The piano accompaniment concludes with the right-hand part playing chords and the left-hand part playing a bass line. Chord symbols A7sus, A7, and D are placed above the right-hand staff. The system ends with a double bar line.

Gospel Reading: John 12:1-8

C: Glory to you, O Lord.

Mary Anoints Jesus

12 Six days before the Passover, Jesus came to Bethany, where Laz'arus was, whom Jesus had raised from the dead. 2 There they made him a supper; Martha served, and Laz'arus was one of those at table with him. 3 Mary took a pound of costly ointment of pure nard and anointed the feet of Jesus and wiped his feet with her hair; and the house was filled with the fragrance of the ointment. 4 But Judas Iscariot, one of his disciples (he who was to betray him), said, 5 "Why was this ointment not sold for three hundred denarii[a] and given to the poor?" 6 This he said, not that he cared for the poor but because he was a thief, and as he had the money box he used to take what was put into it. 7 Jesus said, "Let her alone, let her keep it for the day of my burial. 8 The poor you always have with you, but you do not always have me."

L: The Gospel of our Lord.

C: Praise to you, O Christ.

Children's Time

Sermon

Rev. Tammy Bull

Hymn of the Day: Holy Woman, Graceful Giver

ACS #1002

1. Holy woman, graceful giver, prophet, servant, and believer,
Mary with the ointment jar,
Sought the Christ, by scorn undaunted, knelt in love, his feet anointed,
For his coming burial hour, for his coming burial hour.
2. How the fragrance filled the dwelling! How the act of beauty welling
blest all those within the place!
How the act of pure devotion, whisp'ring of his coming passion,
blest the heart of Christ with grace, blest the heart of Christ with grace!
3. Lovingly Christ stilled the scoffer who would grasping guard the coffer,
pointing to a hidden trove:
Not all treasures gain and profit; feed the poor, and feed the spirit
acts of beauty, acts of love; acts of beauty, acts of love.
4. Though disdained or though contested, acts of love are never wasted;
beauty is a face of God.
Graceful Mary, by your giving, you have shown a way of living:
acts of beauty, love, and good; acts of beauty, love, and good.

Holy Woman, Graceful Giver

Mark 14

[U] 1001



1 Ho - ly wom - an, grace - ful giv - er, proph - et,
 2 Like the ves - sel, we are bro - ken; like the
 3 In these jars is hid - den trea - sure, cost - ly
 4 Ho - ly wom - an, cost - ly trea - sure, with the



ser - vant, and be - liev - er, wom - an with the oint - ment
 oint - ment, we are to - ken of God's lov - ing un - to
 fra - grance, Christ - ly plea - sure, like the Christ, first from the
 jar of al - a - bas - ter, shows the hid - den gift we



jar, rose up near the time ap - point - ed, broke the
 death; like the wom - an, we are serv - ing; like the
 dead, bro - ken for cre - a - tion's whole - ness, poured out
 are; there - fore let us as Christ's ser - vants hold our



Text: Susan Palo Cherwien, b. 1953

Music: Anne Krentz Organ, b. 1960

Text © 1994 Susan Palo Cherwien, admin. Augsburg Fortress

Music © 2020 Augsburg Fortress

ALABASTER JAR

8 8 7 8 8 7 7

seal, Christ's head a - noint - ed for the com - ing fa - tal
 scold - ers, ill - de - serv - ing such a rich, for - giv - ing
 for its com - ing full - ness, Proph - et, Ser - vant, Hope, and
 sis - ter in re - mem - brance, wom - an with the oint - ment

hour, for the com - ing fa - tal hour.
 faith, such a rich, for - giv - ing faith.
 Head, Proph - et, Ser - vant, Hope, and Head.
 jar, wom - an with the oint - ment jar.

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: *Christ lag in Todesbanden*

arr. David Lasky

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.

Voluntary on “Christ lag in Todesbanden”

Sw. Principals 8, 4, 2, (Reed 8)
 Gt. Principals 8, 4, light Mixture, Sw. to Gt.
 Ped. 16, 8, Sw. to Ped., Gt. to Ped.

David Lasky
 Tune: CHRIST LAG IN TODESBANDEN
 Plainchant melody,
 adapted as German chorale

With strength and moderation ♩ = ca. 96–100

The musical score is written for a grand piano and is divided into four systems. The first system (measures 1-4) features the Gt. (Great) part in a *f* dynamic and the Sw. (Swell) part in a *No Ped.* instruction. The second system (measures 5-8) features the Sw. part in a *mf* dynamic and the Gt. part in a *f* dynamic, with a *Ped.* instruction. The third system (measures 9-13) features the Sw. part in a *mf* dynamic and the Gt. part in a *f* dynamic, with *No Ped.* and *Ped.* instructions. The fourth system (measures 14-17) continues the piece with the Gt. part in a *f* dynamic and the Sw. part in a *mf* dynamic, with *No Ped.* and *Ped.* instructions.

Duration: 2:00

19

mf
Sw.
No Ped.

24 Sw.

Sw.

29

senza rit.

34 + Gt. Reed 8

Gt. { *ff*
Ped. *p*.

38

42 + Reed 16 (if desired)

poco rall. al fine
v

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 F G B♭ D F G 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 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 right hand plays a sequence of chords: A major (A2, C#3, E3), E minor (E2, G2, B2), G major (G2, B2, D3), and D major (D2, F#2, A2). The bass line consists of a single quarter note on 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 B4, a quarter rest, a quarter note on A4, and a quarter note on G4. The piano accompaniment continues with chords: A major (A2, C#3, E3), E minor (E2, G2, B2), C major (C2, E2, G2), and G major (G2, B2, D3). The bass line continues with a quarter note on 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 features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The right hand plays a sequence of chords: A major (A2, C#3, E3), E minor (E2, G2, B2), G major (G2, B2, D3), and D major (D2, F#2, A2). The bass line consists of a single quarter note on G2.

world; have mer - cy on us.

A Em C G

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in treble clef, starting with a quarter note followed by a quarter rest, then a quarter note, and ending with a quarter note. The lyrics "world; have mer - cy on us." are written below the notes. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand staff has a treble clef and contains chords and moving lines. Above the staff, the chords A, Em, C, and G are indicated. The left-hand staff has a bass clef and contains a bass line with quarter notes and rests.

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

A Em G D A

Detailed description: This system contains the second two lines of music. The top line is a vocal melody in treble clef, starting with a quarter note, followed by a quarter note, a quarter rest, and then a series of eighth notes. The lyrics "Lamb of God, you take a-way the sin of the world;" are written below. The piano accompaniment continues with two staves. The right-hand staff has a treble clef and contains chords and moving lines. Above the staff, the chords A, Em, G, D, and A are indicated. The left-hand staff has a bass clef and contains a bass line with quarter notes and rests.

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

Esus E G D A

Detailed description: This system contains the final two lines of music. The top line is a vocal melody in treble clef, starting with a quarter note, followed by a quarter note, a quarter note, and ending with a quarter note. The lyrics "grant us peace, grant us peace, Lamb of God." are written below. The piano accompaniment continues with two staves. The right-hand staff has a treble clef and contains chords and moving lines. Above the staff, the chords Esus, E, G, D, and A are indicated. The left-hand staff has a bass clef and contains a bass line with quarter notes and rests.



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'

sim.

Tune: Johann Crüger, 1598–1662

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

Introductions and Alternate Accompaniments for Organ, vol. 4, ISBN 978-0-8006-3917-4

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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 4/4 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 and time signature. It features a steady eighth-note accompaniment in the lower register, with some chords and a final quarter-note flourish.

The second system continues the piece. The right-hand staff features a more active melody with eighth-note runs and a few quarter notes. The left-hand staff provides a harmonic accompaniment with a mix of eighth and quarter notes, including some chords and a final quarter-note chord.

The third system concludes the piece. The right-hand staff has a melodic line with eighth-note patterns and a final quarter note. The left-hand staff continues the accompaniment with eighth notes and ends with a final quarter note on D2.

Accompaniment

The image displays a musical score for piano accompaniment, consisting of two systems of staves. The key signature is D major (two sharps) and the time signature is 4/4. The first system includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system continues the accompaniment with similar parts. The dynamic marking *mf* is present in the first system. The score features a variety of rhythmic patterns, including quarter notes, eighth notes, and chords, with some measures containing rests.

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#2, E2). The second measure has a treble staff with a half note chord (A4, C#5) and a bass staff with a half note chord (E2, G#2). The third measure has a treble staff with a half note chord (C#5, E5) and a bass staff with a half note chord (G#2, B2). The fourth measure has a treble staff with a half note chord (E5, G#5) and a bass staff with a half note chord (B2, D#3). 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#2, E2). The second measure has a treble staff with a half note chord (A4, C#5) and a bass staff with a half note chord (E2, G#2). The third measure has a treble staff with a half note chord (C#5, E5) and a bass staff with a half note chord (G#2, B2). The fourth measure has a treble staff with a half note chord (E5, G#5) and a bass staff with a half note chord (B2, D#3). A 4/4 time signature change is indicated at the start of the fourth 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#2, E2). The second measure has a treble staff with a half note chord (A4, C#5) and a bass staff with a half note chord (E2, G#2). The third measure has a treble staff with a half note chord (C#5, E5) and a bass staff with a half note chord (G#2, B2). The fourth measure has a treble staff with a half note chord (E5, G#5) and a bass staff with a half note chord (B2, D#3). The fifth measure has a treble staff with a half note chord (F#5, A5) 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.

Introductions and Alternate Accompaniments for Piano, vol. 4, ISBN 978-0-8006-2362-3

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First system of a piano score in D major. The right hand begins with a whole rest, while the left hand plays a rhythmic eighth-note pattern. The right hand enters in the second measure with a melodic line. The system concludes with a complex sixteenth-note passage in both hands.

Second system of the piano score. The right hand features a dense sixteenth-note texture, while the left hand continues with a steady eighth-note accompaniment. The system ends with a half-note chord in the right hand.

Third system of the piano score. The right hand has a melodic line with a dynamic hairpin. The left hand plays a rhythmic eighth-note pattern. The system concludes with a double bar line and a fortissimo (*ff*) dynamic marking.

cresc. e rall.

ff

First system of a piano score in G major. The right hand begins with a whole rest, while the left hand plays a rhythmic pattern of eighth notes. The right hand enters in the second measure with a series of eighth-note chords.

Second system of the piano score. The right hand continues with eighth-note chords, and the left hand plays a steady eighth-note accompaniment. The system concludes with a whole rest 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 ends with a double bar line, a fermata, and the dynamic marking *ff*.

Introduction 2

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

Second system of the 'Introduction 2' section. The right hand continues with chords, and the left hand plays a rhythmic accompaniment. The system concludes with a double bar line.

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 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 3: 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 4: 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.

Accompaniment

The first system of piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The upper staff begins with a dotted quarter note G4, followed by an eighth note F#4, a quarter note E4, and a dotted quarter note D4. The lower staff begins with a quarter note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, and A4.

The second system of piano accompaniment consists of two staves. The upper staff features a melodic line with eighth and quarter notes, including a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The lower staff continues the bass line with quarter notes, including a triplet of eighth notes (G3, A3, B3) and a quarter note C4.

The third system of piano accompaniment consists of two staves. The upper staff is primarily chordal, featuring a series of chords such as G4-B4-D5, A4-C5-E5, and F#4-A4-C5. The lower staff continues with a bass line of quarter notes, including a triplet of eighth notes (G3, A3, B3) and a quarter note C4.

The fourth system of piano accompaniment consists of two staves. The upper staff features a melodic line with a triplet of eighth notes (G4, A4, B4) and a quarter note C5. The lower staff continues the bass line with quarter notes, including a triplet of eighth notes (G3, A3, B3) and a quarter note C4. 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: Take My Life, That I May Be

ELW #685

1. Take my life, that I may be consecrated, Lord, to thee;
Take my moments and my days; let them flow in ceaseless praise.
2. Take my hands and let them move... at the impulse of thy love;
Take my feet and let them be swift and beautiful for thee.
3. Take my voice and let me sing... always, only for my King;
Take my lips and let them be filled with messages from thee.
4. Take my silver and my gold... not a mite would I withhold;
Take my intellect and use ev'ry pow'r as thou shalt choose.
5. Take my will and make it thine...; it shall be no longer mine;
Take my heart, it is thine own; it shall be thy royal throne.
6. Take my love; my Lord, I pour at thy feet its treasure store;
Taky myself, land I will be ever, only, all for thee.

Take My Life, That I May Be

685

PATMOS

Introduction

The musical score is for a piano introduction in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The piece begins with a quarter rest in the bass staff, followed by a series of chords and single notes. The treble staff features a sequence of chords and eighth-note patterns. The bass staff provides a harmonic foundation with chords and single notes, including a prominent G2 note in the first measure. The introduction concludes with a final chord in both staves, marked with a fermata.

Tune: William H. Havergal, 1793-1870

Arrangement: John Carter; copyright © 2007 Augsburg Fortress. All rights reserved.

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

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Introduction

II } 8', 4'

Ped: 16', II/Ped

I: Cornet + trem. or other Solo stop

(II)

II }

I

(II)

II }

Tune: William H. Havergal, 1793–1870

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

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

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First system of a musical score in G major (one sharp). It consists of three staves: a grand staff (treble and alto clefs) and a bass staff. The grand staff features a melodic line in the treble clef and a supporting line in the alto clef. The bass staff provides a simple harmonic accompaniment.

Second system of the musical score. It features a grand staff and a bass staff. The grand staff includes first (I) and second (II) endings, indicated by bracketed lines. The first ending leads back to the beginning of the system, while the second ending concludes the phrase. The bass staff continues the accompaniment.

Third system of the musical score. It consists of a grand staff and a bass staff. The grand staff shows a melodic line with some rests and a supporting line. The bass staff continues with a steady accompaniment.

Fourth system of the musical score. It features a grand staff and a bass staff. Similar to the second system, it includes first (I) and second (II) endings. The first ending leads back to the beginning of the system, and the second ending concludes the phrase. The bass staff provides the accompaniment.

A musical score for piano, consisting of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature is two sharps (F# and C#). The top staff contains a melody of quarter and eighth notes. The middle staff contains a bass line with chords and eighth notes. The bottom staff contains a bass line with rests and a few notes.

The score is written in a key signature of two sharps (F# and C#). It consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The top staff contains a melody of quarter and eighth notes. The middle staff contains a bass line with chords and eighth notes. The bottom staff contains a bass line with rests and a few notes.

Take My Life, That I May Be



- 1 Take my life, that I may be con - se - crat - ed, Lord, to thee;
2 Take my hands and let them move at the im - pulse of thy love;
3 Take my voice and let me sing al - ways, on - ly, for my King;
4 Take my sil - ver and my gold, not a mite would I with - hold;



- take my mo - ments and my days; let them flow in cease - less praise.
take my feet and let them be swift and beau - ti - ful for thee.
take my lips and let them be filled with mes - sag - es from thee.
take my in - tel - lect, and use ev - 'ry pow'r as thou shalt choose.



- 5 Take my will and make it thine;
it shall be no longer mine.
Take my heart, it is thine own;
it shall be thy royal throne.
- 6 Take my love; my Lord, I pour
at thy feet its treasure store;
take myself, and I will be
ever, only, all for thee.

Accompaniment

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains four measures of music, primarily using chords and eighth-note patterns. The middle staff is in bass clef with the same key signature, featuring a steady eighth-note accompaniment. The bottom staff is also in bass clef with the same key signature, containing a single melodic line with eighth and sixteenth notes.

The second system of musical notation also consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains four measures of music, primarily using chords and eighth-note patterns. The middle staff is in bass clef with the same key signature, featuring a steady eighth-note accompaniment. The bottom staff is also in bass clef with the same key signature, containing a single melodic line with eighth and sixteenth notes. The system concludes with a double bar line.

Take My Life, That I May Be

685

PATMOS

Accompaniment

The first system of the piano accompaniment consists of two staves, Treble and Bass clef, in the key of D major (two sharps). The music is written in a simple, homophonic style. The right hand features a series of chords and dyads, while the left hand provides a steady harmonic accompaniment with chords and single notes. The system concludes with a final chord in the right hand and a whole note in the left hand.

The second system of the piano accompaniment continues the piece. It maintains the same key signature and style as the first system. The right hand continues with chords and dyads, and the left hand provides a consistent harmonic support. The system ends with a final chord in the right hand and a whole note in the left hand, marked with a double bar line.

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

Postlude: *Marosa (Brother James's Air)*

arr. Gilbert M. Martin

PRELUDE ON "MAROSA" (Brother James's Air)

Sw. Flutes 8', 4'

Gt. Solo String Stop 8'

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

F

E Prepare A# 23 8876 545

Ped. 43

GILBERT M. MARTIN

Moderately; expressively $\text{♩} = 60$

The first system of the musical score is written for piano. It features a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is marked *mp* and includes a fermata over the first two measures. A circled 'Sw.' indicates a swell. The bass line consists of chords and single notes. A handwritten '51' is written above the first measure.

The second system of the musical score continues the piano accompaniment. It includes markings for *rall.* (rallentando) and *a tempo*. The treble clef part has a fermata and is marked *mp* with a circled 'Gt.' (Guitar). The bass line is marked *p* (piano) and *simile*. A handwritten '14/24' is written above the first measure.

The third system of the musical score continues the piano accompaniment. It features a treble clef with a key signature of two sharps and a 3/4 time signature. The melody is marked *mp* and includes a fermata. The bass line consists of chords and single notes.

Sw. a tempo
 Gt. mp

p rit. *pp* *p*

A little faster

mf

Gt. Add Diap. 8', 4'

f Gt. Add Reeds

Add to Ped.
Ped. 73

cresc. *poco* *a* *poco* *allargando*

Broadening

piu marcato

ff

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music features complex chords and melodic lines. Handwritten annotations include 'ff' and 'Broadening' above the staff.

Second system of musical notation, continuing the piece with similar complex textures and melodic development.

Third system of musical notation. It includes a dynamic marking of **f** and a performance instruction: **Gt. Off Reeds rit.**. The notation shows a transition in texture and dynamics.

Reduce Ped.

mf

a tempo

dim. e rit.

Fourth system of musical notation. It features a grand staff with a melodic line in the treble clef and a bass line in the bass clef. The music is marked **mf** and includes the instruction *a tempo dim. e rit.*. The bass line consists of sustained chords.

Ped. 43

M 25

As at beginning

$D^{\#}$ Gt. Solo Reed 8'

mp

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a whole note chord (F4, A-flat4, C5) and continues with a melodic line of eighth notes. The middle staff is in bass clef and contains a steady eighth-note accompaniment. The bottom staff is in bass clef and features a series of half notes (F2, B-flat2, D3, F3, A-flat3) with a slur underneath.

The second system continues the musical piece. The top staff has a slur over the first four measures and a circled 'Sw.' (Swell) marking above the fifth measure. The middle staff continues the eighth-note accompaniment. The bottom staff continues the half-note bass line. A 'rit.' (ritardando) marking is placed in the middle of the system.

The third system features a change in the top staff to a more complex, sixteenth-note melodic texture. The middle staff continues with eighth notes, and the bottom staff continues with half notes. A 'rit.' marking is present in the latter part of the system. The tempo marking 'a tempo' is written in the first measure of the top staff.

The fourth system concludes the piece. The top staff has a circled 'Sw.' marking above the final measure. The middle staff continues with eighth notes. The bottom staff continues with half notes. A 'rit.' marking is placed in the middle of the system, and the dynamic marking 'pp' (pianissimo) is written in the final measure of the top staff.