



2nd Sunday after the Epiphany - January 14, 2024

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

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

GATHERING

Gathering Music: *Psalm 84:1-4*

Stephen Burtonwood

Welcome & Announcements

Prelude: *Sine Nomine*

Ralph Vaughan Williams arr. John G. Barr

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

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

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

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

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

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

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

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

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

C: Amen.

Gathering Song: How Marvelous God's Greatness

ELW #830

1. How marvelous God's greatness, how glorious God's might!
To this the world bears witness in wonders day and night:
In form of flow'r and snowflake, in morn's resplendent birth,
In afterglow at evening, in sky and sea and earth.
2. Each tiny flow'ret whispers the great life-giver's name;
The mighty mountain masses his majesty proclaim;
The valleys deep are hymning God's shelter for his own;
The snow-capped peaks are pointing to God's almighty throne.
3. The ocean's vast abysses in one grand psalm record
The deep mysterious counsels and mercies of the Lord;
The icy waves of winter are thund'ring on the strand;
And grief's chill stream is guided by God's all-gracious hand.
4. The starry hosts are singing through all the light-strewn sky
Of God's majestic temple and palace courts on high;
When in these outer chambers such glory gilds the night,
Oh, what transcendent brightness is God's eternal light!

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
Glory to You, God

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ACS p. 31

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

C: Thanks be to you, Lord Jesus Christ, most merciful redeemer, for the countless blessings and benefits you give. May we know you more clearly, love you more dearly, and follow you more nearly, day by day praising you, with the Father and the Holy Spirit, one God, now and forever. Amen.

WORD

1st Reading: 1 Samuel 3:1-20

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

Responsive reading of Psalm 139: 1-6, 13-18

L: Lord, you have searched me out; O Lord, you have known me.

C: You know my sitting down and my rising up; you discern my thoughts from afar.

L: You trace my journeys and my resting-places and are acquainted with all my ways.

C: Indeed, there is not a word on my lips, but you, O Lord, know it altogether.

L: You encompass me, behind and before, and lay your hand upon me.

C: Such knowledge is too wonderful for me; it is so high that I cannot attain to it.

L: For you yourself created my inmost parts; you knit me together in my mother's womb.

C: I will thank you because I am marvelously made; your works are wonderful, and I know it well.

L: My body was not hidden from you, while I was being made in secret and woven in the depths of the earth.

C: Your eyes beheld my limbs, yet unfinished in the womb; all of them were written in your book; my days were fashioned before they came to be.

L: How deep I find your thoughts, O God! How great is the sum of them!

C: If I were to count them, they would be more in number than the sand; to count them all, my life span would need to be like yours.

Gospel Acclamation

ACS p. 33

Gospel: John 1:35-51

C: Glory to you, O Lord.

The Gospel of our Lord.

C: Praise to you, O Christ.

Children's Time
Sermon

Bishop Laurie Jungling
Bishop Laurie Jungling

Hymn of the Day: Will You Come and Follow Me

ELW #798

1. "Will you come and follow me if I but call your name?
Will you go where you don't know and never be the same?
Will you let my love be shown, will you let my name be known,
Will you let my life be grown in you and you in me?"
2. "Will you leave yourself behind if I but call your name?
Will you care for cruel and kind and never be the same?
Will you risk the hostile stare, should your life attract or scare?"

- Will you let me answer pray'r in you and you in me?"
3. "Will you let the blinded see if I but call your name?
Will you set the pris'ners free and never be the same?
Will you kiss the leper clean, and do such as this unseen,
And admit to what I mean in you and you in me?"
 4. "Will you love the you you hide if I but call your name?
Will you quell the fear inside and never be the same?
Will you use the faith you've found to reshape the world around,
Through my sight and touch and sound in you and you in me?"
 5. Lord, you summons echoes true when you but call my name.
Let me turn and follow you and never be the same.
In your company I'll go where your love and footsteps show.
Thus I'll move and live and grow in you and you in me.

L: Living together in trust and hope, we confess our faith...

Apostles' Creed

ACS p. 17

C: 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 (each petition ends... "Hear us O God... **your mercy is great.**")

Sharing the Peace of Christ

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

MEAL

Offering: (At this time we bring our gifts and offerings to God in gratitude and joy. In response to God's love, we care for others in the name of Jesus. We do this, in part, through the ministries we share as a congregation of the Montana Synod of the ELCA. 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 Music: *Offertorio giocoso*

Gregg Sewell

Offering Response: God Bless to Us Our Bread

ACS #1056

God bless to us our bread, and give bread to those who are hungry, and hunger for justice to those who are fed. God bless to us our bread.

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

The Great Thanksgiving

P: The Lord be with you.

C: And also with you.

P: Lift up your hearts.

C: We lift them to the Lord.

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

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

Words of Institution and Lord's Prayer

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

Invitation to Communion

Be Known to Us

ACS p. 40

Hymn during Communion: The Rice of Life

ACS #965

[In many Asian cultures rice, not bread, is the staple food. During the season of Epiphany we celebrate Jesus' revelation to the Wise Ones from the East - and to the whole world. This hymn reminds us that the words and images we use for Jesus may differ by culture and place.]

1. The rice of life from heaven came to bring true life from God above.
Receive this gift; God's mercy claim; in joy and pain give thanks for love.
2. True rice the hungry world has fed, the rice required for life below.
Provide this gift; God's mercy spread; in weakness God's compassion show.
3. The rice of God for all is meant; no one who comes is turned away.
Believe in Christ whom God has sent; in humble trust God's will obey.
4. The living rice, for all a sigh, came down eternal life to give.
Abide in Christ, the living vine; in Christ, with people, die and live.

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

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

SENDING

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

Sending Song: Go to the World

ACS #991

1. Go to the world! Go into all the earth.
Go preach the cross where Christ renews life's worth.
Baptizing as... the sign of our rebirth. Al-le-lu-ia. Al-le-lu-ia.
2. God to the world! Go into ev'ry place.

Go live the word of God's redeeming grace.

Go seek... God's presence in each time and space. Al-le-lu-ia. Al-le-lu-ia.

3. Go to the world! Go struggle, bless, and pray;
The nights... of tears... give way to joyous day.
As servant church, you follow Christ's own way. Al-le-lu-ia. Al-le-lu-ia.
4. "Go to the world! Go as the ones I send,
For I... am with you till the age shall end,
When all the hosts... of glory cry, Amen!" Al-le-lu-ia. Al-le-lu-ia.

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

Postlude: *Allegro molto moderato* Johannes Brahms arr. Lani Smith

We gladly welcome Bishop Laurie Jungling (Montana Synod, ELCA) as our guest preacher this morning! Bishop Jungling will give a brief presentation on behalf of the synod during the fellowship time and be available to answer questions.

Thanks to our worship assistants!

Accompanist: James Rickley

Cantor: Gaynell Tempel

Reader: Dee Wood

Fellowship:

Communion Assistant: Dona Shehan

Worship texts for next Sunday: Jonah 3:1-5, 10; Psalm 62:5-12; 1 Corinthians 7:29-31; Mark 1:14-20



Keeping in Prayer... Eloise Moorhead, Lilith, Chris Bender, Dawn, Doris, Brian, Kathy's friend, Beth, Doris, Jim, Arnie Depping, Larry & Peggy Johnson, Rachel, Don & Donna, Ann, Jennifer, Diana, Rose Ulery, Amy, Ted, Carl & Harley, Marilyn, Angie, Dorothy Sowa, Sandy Kirkegaard, Noah, Elaine Rice, Dorothy Roseth, Jerry, Toni Sperle, Steven, Megan, Scott, Haley, Judi Jonas, Esther Bender, Reta, Sharron.

ANNOUNCEMENTS:

- Church Council meets Tuesday, Jan. 16th at 7 pm in the Fireside Room
- R.O.M.E.O. men's lunch group - 11:30 am on Thurs. 1/18 – Fireside Room
- GF Community Band rehearses Thur. 7 pm in the Fireside Room.
- **The ANNUAL MEETING OF THE CONGREGATION** is Sunday, January 28, 2024 at 11:00 am following the worship service. A potluck meal to follow.

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Psalm Prelude

(Psalm 84:1-4)

Sw. Light 8, 4

Gt. Solo (Light 8, 4, and Twelfth) or Soft Reed 8

Ped. Quiet 16, 8, Sw. to Ped.

Stephen Burtonwood

Flowing expressively ♩ = ca. 53

p {Sw. legato}

4 (Sw.)
f Gt.

8

Duration: 4:20

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12



Gt.
Sw.

16

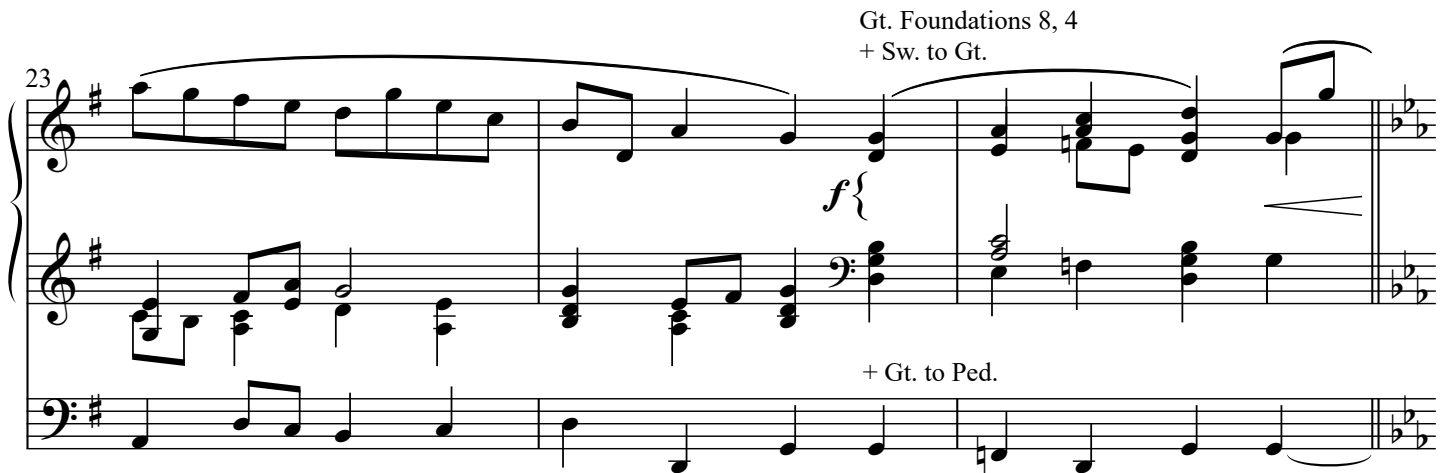


20



23

Gt. Foundations 8, 4
+ Sw. to Gt.



f
+ Gt. to Ped.

26 add

Musical score for measures 26-28. The system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of two flats (B-flat and E-flat). It features a complex texture with many beamed notes and chords. The middle staff is a grand staff with a key signature of two flats, featuring a similar complex texture. The bottom staff is a single bass clef staff with a key signature of two flats, containing a melodic line with some rests.

29

Musical score for measures 29-31. The system consists of three staves. The top staff is a grand staff with a key signature of two flats, featuring a complex texture with many beamed notes and chords. The middle staff is a grand staff with a key signature of two flats, featuring a similar complex texture. The bottom staff is a single bass clef staff with a key signature of two flats, containing a melodic line with some rests.

32

Musical score for measures 32-34. The system consists of three staves. The top staff is a grand staff with a key signature of one sharp (F#), featuring a complex texture with many beamed notes and chords. The middle staff is a grand staff with a key signature of one sharp, featuring a similar complex texture. The bottom staff is a single bass clef staff with a key signature of one sharp, containing a melodic line with some rests.

35 *ff*

Musical score for measures 35-37. The system consists of three staves. The top staff is a grand staff with a key signature of one sharp, featuring a complex texture with many beamed notes and chords. The middle staff is a grand staff with a key signature of one sharp, featuring a similar complex texture. The bottom staff is a single bass clef staff with a key signature of one sharp, containing a melodic line with some rests. A dynamic marking of *ff* (fortissimo) is present in the middle staff at the beginning of measure 35.

38

41

44

add

48

rall.

Welcome & Announcements
Prelude: *Sine Nomine*

Ralph Vaughan Williams arr. John G. Barr

Intonation on "For All the Saints"

Gt. Foundations 8, 4, 2, Mixture
Ped. 16, 8, Gt. to Ped.

John G. Barr
Tune: SINE NOMINE
by Ralph Vaughan Williams

Moderato

Gt.

Ped.

5

9

13

Duration: 1:00

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

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

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

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

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

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

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

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

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

C: Amen.

Gathering Song: How Marvelous God's Greatness

ELW #830

1. How marvelous God's greatness, how glorious God's might!
To this the world bears witness in wonders day and night:
In form of flow'r and snowflake, in morn's resplendent birth,
In afterglow at evening, in sky and sea and earth.
2. Each tiny flow'ret whispers the great life-giver's name;
The mighty mountain masses his majesty proclaim;
The valleys deep are hymning God's shelter for his own;
The snow-capped peaks are pointing to God's almighty throne.
3. The ocean's vast abysses in one grand psalm record
The deep mysterious counsels and mercies of the Lord;
The icy waves of winter are thund'ring on the strand;
And grief's chill stream is guided by God's all-gracious hand.
4. The starry hosts are singing through all the light-strewn sky
Of God's majestic temple and palace courts on high;
When in these outer chambers such glory gilds the night,
Oh, what transcendent brightness is God's eternal light!

Intonation on "For All the Saints"

Gt. Foundations 8, 4, 2, Mixture
Ped. 16, 8, Gt. to Ped.

John G. Barr
Tune: SINE NOMINE
by Ralph Vaughan Williams

Moderato

Gt.

Ped.

5

9

13

Duration: 1:00

Introduction

The musical score is arranged for organ and consists of three systems. Each system has three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is one flat (B-flat) and the time signature is 12/8. The first system begins with a forte (*ff*) dynamic marking. The melody in the treble clef is characterized by eighth-note patterns, while the bass clef provides a steady accompaniment. The second and third systems continue the melodic and harmonic development, with the bass staff showing a more active line in the second system.

Tune: *Koralpsalmboken*, Stockholm, 1697

Arrangement: Kristina Langlois; copyright © 2009 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Organ, vol. 10, ISBN 978-0-8006-3922-8

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The first system of music consists of three staves. The top two staves form 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 key signature of one flat (B-flat) and a common time signature. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a slur over the first two measures. The lower staff of the grand staff contains a bass line with eighth and sixteenth notes. Below the grand staff is a single bass clef staff containing a simple bass line with quarter and eighth notes.

A single bass clef staff containing a simple bass line with quarter and eighth notes.

The second system of music consists of three staves. The top two staves form 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 key signature of one flat (B-flat) and a common time signature. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a slur over the first two measures. The lower staff of the grand staff contains a bass line with eighth and sixteenth notes. Below the grand staff is a single bass clef staff containing a simple bass line with quarter and eighth notes.

A single bass clef staff containing a simple bass line with quarter and eighth notes.

The third system of music consists of three staves. The top two staves form 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 key signature of one flat (B-flat) and a common time signature. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a slur over the first two measures. The lower staff of the grand staff contains a bass line with eighth and sixteenth notes. Below the grand staff is a single bass clef staff containing a simple bass line with quarter and eighth notes.

A single bass clef staff containing a simple bass line with quarter and eighth notes.

The fourth system of music consists of three staves. The top two staves form 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 key signature of one flat (B-flat) and a common time signature. The upper staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a slur over the first two measures. The lower staff of the grand staff contains a bass line with eighth and sixteenth notes. Below the grand staff is a single bass clef staff containing a simple bass line with quarter and eighth notes.

A single bass clef staff containing a simple bass line with quarter and eighth notes.

System 1: Treble and Bass clefs. Treble clef contains a melodic line with a slur over the first two measures. Bass clef contains a rhythmic accompaniment of eighth notes.

System 2: Treble and Bass clefs. Treble clef continues the melodic line. Bass clef continues the rhythmic accompaniment. The system ends with a 6/8 time signature change.

System 3: Treble and Bass clefs. Treble clef continues the melodic line. Bass clef continues the rhythmic accompaniment. The system includes a 12/8 time signature change.

System 4: Treble and Bass clefs. Treble clef continues the melodic line. Bass clef continues the rhythmic accompaniment. The system includes a *rit.* marking and ends with a 4/4 time signature change.

Introduction

The first system of the introduction consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. It begins with a series of chords and a melodic line. The lower staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment.

The second system continues the introduction. The upper staff features more complex chordal textures and melodic movement. The lower staff maintains a steady accompaniment with some chromaticism.

The third system shows further development of the musical ideas. The upper staff has several measures with sustained notes and chords. The lower staff continues with a consistent rhythmic pattern.

The fourth system concludes the introduction. The upper staff ends with a final chord and a melodic flourish. The lower staff provides a final accompaniment line.

Tune: Koralsalmboken, Stockholm, 1697

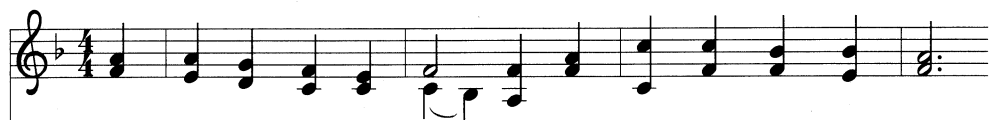
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How Marvelous God's Greatness



1 How mar - vel - ous God's great - ness, how glo - ri - ous God's might!
 2 Each ti - ny flow'r-et whis - pers the great life - giv - er's name;
 3 The o - cean's vast a - byss - es in one grand psalm re - cord
 4 The star - ry hosts are sing - ing through all the light - strewn sky



To this the world bears wit - ness in won - ders day and night:
 the might - y moun - tain mass - es his maj - es - ty pro - claim;
 the deep mys - ter - ious coun - sels and mer - cies of the Lord;
 of God's ma - jes - tic tem - ple and pal - ace courts on high;



in form of flow'r and snow - flake, in morn's re - splen - dent birth,
 the val - leys deep are hymn - ing God's shel - ter for his own;
 the ic - y waves of win - ter are thun - d'ring on the strand;
 when in these out - er cham - bers such glo - ry gilds the night,



in af - ter - glow at eve - ning, in sky and sea and earth.
 the snow - capped peaks are point - ing to God's al - might - y throne.
 and grief's chill stream is guid - ed by God's all - gra - cious hand.
 oh, what tran - scen - dent bright - ness is God's e - ter - nal light!



Accompaniment

The first system of accompaniment consists of three staves. The top staff is in treble clef with a 4/4 time signature and a key signature of one flat (Bb). It features a series of chords and dyads, including a whole note chord in the first measure, followed by eighth and quarter notes in subsequent measures. The middle staff is in bass clef with a 4/4 time signature and a key signature of one flat. It contains a steady eighth-note bass line. The bottom staff is also in bass clef with a 4/4 time signature and a key signature of one flat, featuring a steady eighth-note bass line.

The second system of accompaniment consists of three staves. The top staff is in treble clef with a 4/4 time signature and a key signature of one flat. It continues the chordal and melodic patterns from the first system. The middle staff is in bass clef with a 4/4 time signature and a key signature of one flat, continuing the eighth-note bass line. The bottom staff is also in bass clef with a 4/4 time signature and a key signature of one flat, continuing the eighth-note bass line.

The third system of accompaniment consists of three staves. The top staff is in treble clef with a 4/4 time signature and a key signature of one flat. It features more complex chordal textures and melodic lines. The middle staff is in bass clef with a 4/4 time signature and a key signature of one flat, continuing the eighth-note bass line. The bottom staff is also in bass clef with a 4/4 time signature and a key signature of one flat, continuing the eighth-note bass line.

The fourth system of accompaniment consists of three staves. The top staff is in treble clef with a 4/4 time signature and a key signature of one flat. It concludes the piece with a final chord and a fermata. The middle staff is in bass clef with a 4/4 time signature and a key signature of one flat, concluding with a final note and a fermata. The bottom staff is also in bass clef with a 4/4 time signature and a key signature of one flat, concluding with a final note and a fermata.

Accompaniment

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music features a steady accompaniment with chords and single notes. The upper staff begins with a series of chords, followed by a melodic line with some grace notes. The lower staff provides a harmonic foundation with chords and a simple melodic line.

The second system continues the piano accompaniment. It features similar chordal textures in both staves. The upper staff has some more complex chordal structures and melodic movement, while the lower staff maintains a consistent rhythmic and harmonic pattern.

The third system concludes the piano accompaniment. It shows a continuation of the musical themes established in the previous systems, with a final cadence in the upper staff and a concluding melodic phrase in the lower 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
Glory to You, God

ACS p. 31
ACS p. 31

Ky - ri - e e - lei - son. Lord, have mer - cy.

The first system consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are "Ky - ri - e e - lei - son. Lord, have mer - cy." The piano accompaniment is written in grand staff notation (treble and bass clefs) with the same key signature and time signature. The melody is simple and homophonic, with a steady rhythm.

Chris - te e - lei - son. Christ, have mer - cy.

The second system consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are "Chris - te e - lei - son. Christ, have mer - cy." The piano accompaniment is written in grand staff notation (treble and bass clefs) with the same key signature and time signature. The melody is simple and homophonic, with a steady rhythm.

Ky - ri - e e - lei - son. Lord, have mer - cy.

The third system consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are "Ky - ri - e e - lei - son. Lord, have mer - cy." The piano accompaniment is written in grand staff notation (treble and bass clefs) with the same key signature and time signature. The melody is simple and homophonic, with a steady rhythm.

♩ = 96

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

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

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

11



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

Detailed description: This system contains two staves. The top staff is a vocal line in G major (one flat) with a treble clef. It begins with a fermata over a half note G4, followed by a melodic line: A4, B4, C5, B4, A4, G4. The bottom staff is a piano accompaniment with grand staff notation (treble and bass clefs). It features a rhythmic accompaniment of eighth notes in the bass and chords in the treble.

14



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

Detailed description: This system continues the musical piece. The top staff is a vocal line in G major with a treble clef. It starts with a fermata over a half note G4, then continues with A4, B4, C5, B4, A4, G4. The bottom staff is a piano accompaniment with grand staff notation. It features a rhythmic accompaniment of eighth notes in the bass and chords in the treble. A key signature change to D major (two sharps) is indicated by a double bar line and a new key signature symbol.

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

C: Thanks be to you, Lord Jesus Christ, most merciful redeemer, for the countless blessings and benefits you give. May we know you more clearly, love you more dearly, and follow you more nearly, day by day praising you, with the Father and the Holy Spirit, one God, now and forever. Amen.

WORD

1st Reading: 1 Samuel 3:1-20

Samuel's Calling and Prophetic Activity

3 Now the boy Samuel was ministering to the Lord under Eli. And the word of the Lord was rare in those days; there was no frequent vision.

2 At that time Eli, whose eyesight had begun to grow dim, so that he could not see, was lying down in his own place; 3 the lamp of God had not yet gone out, and Samuel was lying down within the temple of the Lord, where the ark of God was. 4 Then the Lord called, "Samuel! Samuel!" [a] and he said, "Here I am!" 5 and ran to Eli, and said, "Here I am, for you called me." But he said, "I did not call; lie down again." So he went and lay down. 6 And the Lord called again, "Samuel!" and Samuel arose and went to Eli, and said, "Here I am, for you called me." But he said, "I did not call, my son; lie down again." 7 Now Samuel did not yet know the Lord, and the word of the Lord had not yet been revealed to him. 8 And the Lord called Samuel again the third time. And he arose and went to Eli, and said, "Here I am, for you called me." Then Eli perceived that the Lord was calling the boy. 9 Therefore Eli said to Samuel, "Go, lie down; and if he calls you, you shall say, 'Speak, Lord, for thy servant hears.'" So Samuel went and lay down in his place.

10 And the Lord came and stood forth, calling as at other times, "Samuel! Samuel!" And Samuel said, "Speak, for thy servant hears." 11 Then the Lord said to Samuel, "Behold, I am about to do a thing in Israel, at which the two ears of every one that hears it will tingle. 12 On that day I will fulfil against Eli all that I have spoken concerning his house, from beginning to end. 13 And I tell him that I am about to punish his house for ever, for the iniquity which he knew, because his sons were blaspheming God,[b] and he did not restrain them. 14 Therefore I swear to the house of Eli that the iniquity of Eli's house shall not be expiated by sacrifice or offering for ever."

15 Samuel lay until morning; then he opened the doors of the house of the Lord. And Samuel was afraid to tell the vision to Eli. 16 But Eli called Samuel and said, "Samuel, my son." And he said, "Here I am." 17 And Eli said, "What was it that he told you? Do not hide it from me. May God do so to you and more also, if you hide anything from me of all that he told you." 18 So Samuel told him everything and hid nothing from him. And he said, "It is the Lord; let him do what seems good to him."

19 And Samuel grew, and the Lord was with him and let none of his words fall to the ground. 20 And all Israel from Dan to Beer-sheba knew that Samuel was established as a prophet of the Lord.

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

Responsive reading of Psalm 139: 1-6, 13-18

L: Lord, you have searched me out; O Lord, you have known me.

C: You know my sitting down and my rising up; you discern my thoughts from afar.

L: You trace my journeys and my resting-places and are acquainted with all my ways.

C: Indeed, there is not a word on my lips, but you, O Lord, know it altogether.

L: You encompass me, behind and before, and lay your hand upon me.

C: Such knowledge is too wonderful for me; it is so high that I cannot attain to it.

L: For you yourself created my inmost parts; you knit me together in my mother's womb.

C: I will thank you because I am marvelously made; your works are wonderful, and I know it well.

L: My body was not hidden from you, while I was being made in secret and woven in the depths of the earth.

C: Your eyes beheld my limbs, yet unfinished in the womb; all of them were written in your book; my days were fashioned before they came to be.

L: How deep I find your thoughts, O God! How great is the sum of them!

C: If I were to count them, they would be more in number than the sand; to count them all, my life span would need to be like yours.

Gospel Acclamation

ACS p. 33

Response after the prayer: **Amen.**

The assembly is seated.

Word

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

Readings and Psalm

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

Gospel Acclamation

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

S711

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

This musical score is for the Gospel Acclamation. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line consists of three phrases: 'Al-le-lu - ia', 'al - le-lu - ia', and 'al - le-lu - ia'. The piano accompaniment provides harmonic support with chords and moving lines in both the right and left hands.

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

Repeat alleluia

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

This musical score is for the proper verse. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line consists of two phrases: 'Lord, to whom shall we go?' and 'You have the words of e - ter - nal life.' The piano accompaniment provides harmonic support with chords and moving lines in both the right and left hands.

Gospel: John 1:35-51

C: Glory to you, O Lord.

The First Disciples of Jesus

35 The next day again John was standing with two of his disciples; 36 and he looked at Jesus as he walked, and said, "Behold, the Lamb of God!" 37 The two disciples heard him say this, and they followed Jesus. 38 Jesus turned, and saw them following, and said to them, "What do you seek?" And they said to him, "Rabbi" (which means Teacher), "where are you staying?" 39 He said to them, "Come and see." They came and saw where he was staying; and they stayed with him that day, for it was about the tenth hour. 40 One of the two who heard John speak, and followed him, was Andrew, Simon Peter's brother. 41 He first found his brother Simon, and said to him, "We have found the Messiah" (which means Christ). 42 He brought him to Jesus. Jesus looked at him, and said, "So you are Simon the son of John? You shall be called Cephas" (which means Peter[a]).

Jesus Calls Philip and Nathanael

43 The next day Jesus decided to go to Galilee. And he found Philip and said to him, "Follow me." 44 Now Philip was from Beth-sa'ida, the city of Andrew and Peter. 45 Philip found Nathan'a-el, and said to him, "We have found him of whom Moses in the law and also the prophets wrote, Jesus of Nazareth, the son of Joseph." 46 Nathan'a-el said to him, "Can anything good come out of Nazareth?" Philip said to him, "Come and see." 47 Jesus saw Nathan'a-el coming to him, and said of him, "Behold, an Israelite indeed, in whom is no guile!" 48 Nathan'a-el said to him, "How do you know me?" Jesus answered him, "Before Philip called you, when you were under the fig tree, I saw you." 49 Nathan'a-el answered him, "Rabbi, you are the Son of God! You are the King of Israel!" 50 Jesus answered him, "Because I said to you, I saw you under the fig tree, do you believe? You shall see greater things than these." 51 And he said to him, "Truly, truly, I say to you, you will see heaven opened, and the angels of God ascending and descending upon the Son of man."

The Gospel of our Lord.

C: Praise to you, O Christ.

Children's Time
Sermon

Bishop Laurie Jungling
Bishop Laurie Jungling

Hymn of the Day: Will You Come and Follow Me

ELW #798

1. "Will you come and follow me if I but call your name?
Will you go where you don't know and never be the same?
Will you let my love be shown, will you let my name be known,
Will you let my life be grown in you and you in me?"
2. "Will you leave yourself behind if I but call your name?
Will you care for cruel and kind and never be the same?
Will you risk the hostile stare, should your life attract or scare?
Will you let me answer pray'r in you and you in me?"
3. "Will you let the blinded see if I but call your name?
Will you set the pris'ners free and never be the same?"

Will you kiss the leper clean, and do such as this unseen,
And admit to what I mean in you and you in me?"

4. "Will you love the you you hide if I but call your name?
Will you quell the fear inside and never be the same?
Will you use the faith you've found to reshape the world around,
Through my sight and touch and sound in you and you in me?"
5. Lord, you summons echoes true when you but call my name.
Let me turn and follow you and never be the same.
In your company I'll go where your love and footsteps show.
Thus I'll move and live and grow in you and you in me.

Introduction

First system of musical notation for the introduction. The treble clef part has a 3/4 time signature and contains rests for the first four measures, followed by a melodic line. The bass clef part includes a first ending bracket labeled 'I' and a second ending bracket labeled 'II'.

Second system of musical notation. The treble clef part continues the melodic line. The bass clef part features a first ending bracket labeled 'I' and continues the accompaniment.

Third system of musical notation. The treble clef part continues the melodic line. The bass clef part continues the accompaniment.

Fourth system of musical notation. The treble clef part concludes the melodic line. The bass clef part concludes the accompaniment.

Tune: Scottish traditional

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This musical score consists of three staves. The top two staves are grouped by a brace on the left and represent the piano part. The top staff uses a treble clef and a key signature of one flat (B-flat). The bottom staff of this pair uses a bass clef. The bottom-most staff is a single bass clef line. The score is divided into five measures. The first measure shows a piano part with a half note chord in the treble and a half note chord in the bass. The second measure continues with similar chords. The third measure features a half note chord in the treble and a half note in the bass. The fourth measure has a half note chord in the treble and a half note in the bass. The fifth measure concludes with a half note chord in the treble and a half note in the bass. The bottom-most staff begins with a whole rest, followed by a quarter note, a half note, and a quarter note, all in the bass clef.

Introduction

The first system of the introduction consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. It begins with a quarter rest, followed by a quarter note G, a quarter note A, a dotted quarter note Bb, a quarter note A, a quarter note G, a quarter note F, a quarter note E, and a dotted quarter note D. The lower staff is in bass clef with the same key signature and time signature. It begins with a whole rest, followed by a dotted quarter note G, a dotted quarter note A, a dotted quarter note Bb, a dotted quarter note A, a dotted quarter note G, a dotted quarter note F, a dotted quarter note E, and a dotted quarter note D. The notes in the lower staff are beamed together in pairs.

The second system of the introduction consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. It begins with a dotted quarter note G, a dotted quarter note A, a dotted quarter note Bb, a dotted quarter note A, a dotted quarter note G, a dotted quarter note F, a dotted quarter note E, and a dotted quarter note D. The lower staff is in bass clef with the same key signature and time signature. It begins with a dotted quarter note G, a dotted quarter note A, a dotted quarter note Bb, a dotted quarter note A, a dotted quarter note G, a dotted quarter note F, a dotted quarter note E, and a dotted quarter note D. The notes in the lower staff are beamed together in pairs.

Tune: Scottish traditional

Arrangement: Intro., Acc. 1, Elizabeth Jordan; Acc. 2, Acc. 3, Rachel Trelstad Porter; copyright © 2009 Augsburg Fortress. All rights reserved.

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Will You Come and Follow Me

The Summons

798

Musical notation for the first system, featuring a treble clef, 3/4 time signature, and a key signature of one flat (Bb). The melody is written on a single staff. Chords are indicated above the staff: F, C7, Dm, and Gm7. The lyrics are written below the staff.

1 "Will you come and fol - low me if I but call
 2 "Will you leave your - self be - hind if I but call
 3 "Will you let the blind - ed see if I but call
 4 "Will you love the you you hide if I but call
 5 Lord, your sum - mons ech - oes true when you but call

Musical notation for the second system, continuing the melody from the first system. Chords are indicated above the staff: Csus, C, F, and C7. The lyrics are written below the staff.

your name? Will you go where you don't
 your name? Will you care for cruel and
 your name? Will you set the pris - 'ners
 your name? Will you quell the fear in -
 my name. Let me turn and fol - low

Musical notation for the third system, continuing the melody. Chords are indicated above the staff: Dm, Gm7, C7sus, and F. The lyrics are written below the staff.

know and nev - er be the same?
 kind and nev - er be the same?
 free and nev - er be the same?
 side and nev - er be the same?
 you and nev - er be the same.

Will you let my love be shown, will you let my
 Will you risk the hos - tile stare, should your life at -
 Will you kiss the lep - er clean, and do such as
 Will you use the faith you've found to re - shape the
 In your com - pa - ny I'll go where your love and

name be known, will you let my life be
 tract or scare? Will you let me an - swer
 this un - seen, and ad - mit to what I
 world a - round, through my sight and touch and
 foot - steps show. Thus I'll move and live and

grown in you and you in me?"
 pray'r in you and you in me?"
 mean in you and you in me?"
 sound in you and you in me?"
 grow in you and you in me.

Accompaniment 1

Opt. 8va

The musical score for Accompaniment 1 consists of three systems of piano accompaniment. Each system is written for a grand piano with a treble and bass clef. The key signature is one flat (F major), and the time signature is 3/4. The first system begins with a treble clef chord of G4 and B4, followed by a series of eighth notes in the right hand and quarter notes in the left hand. The second system features a treble clef chord of G4 and B4, followed by a series of eighth notes in the right hand and quarter notes in the left hand. The third system features a treble clef chord of G4 and B4, followed by a series of eighth notes in the right hand and quarter notes in the left hand.

Tune: Scottish traditional

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First system of a musical score. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The top staff begins with a whole note chord (F4, A4) tied to the next measure, followed by quarter notes G4, A4, Bb4, and C5. The bottom staff provides harmonic support with chords and rests.

Second system of a musical score. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The top staff features eighth notes G4, A4, Bb4, and C5, followed by a whole note chord (F4, A4) tied to the next measure. The bottom staff continues with a melodic line of eighth notes and quarter notes.

Accompaniment 2

The first system of musical notation for Accompaniment 2 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The upper staff begins with a quarter rest, followed by a sequence of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The lower staff begins with a whole rest, followed by a series of half notes: G3, F3, E3, D3, C3, B2, A2, G2.

The second system of musical notation for Accompaniment 2 consists of two staves. The upper staff begins with a half note G4, followed by a quarter note A4, then a quarter rest, and continues with eighth notes: Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The lower staff begins with a half note G3, followed by a quarter note F3, then a quarter rest, and continues with half notes: E3, D3, C3, B2, A2, G2.

The third system of musical notation for Accompaniment 2 consists of two staves. The upper staff begins with eighth notes: G4, A4, Bb4, C5, followed by a quarter note Bb4, then a quarter note A4, and continues with eighth notes: G4, F4, E4, D4, C4. The lower staff begins with a half note G3, followed by a quarter note F3, then a quarter rest, and continues with half notes: E3, D3, C3, B2, A2, G2.

The fourth system of musical notation for Accompaniment 2 consists of two staves. The upper staff begins with a half note G4, followed by a quarter note A4, then a quarter note Bb4, and continues with eighth notes: C5, Bb4, A4, G4, F4, E4, D4, C4. The lower staff begins with a half note G3, followed by a quarter note F3, then a quarter rest, and continues with half notes: E3, D3, C3, B2, A2, G2.

A musical score for piano, consisting of two staves (treble and bass clef) and a key signature of one flat (G minor). The time signature is 4/4. The piece consists of 8 measures. The melody in the treble clef starts on G4, moving through A4, Bb4, C5, D5, E5, F5, G5, and then descending through F5, E5, D5, C5, Bb4, A4, G4. The bass clef accompaniment starts on G3, moving through F3, E3, D3, C3, Bb2, A2, G2, and then descending through F2, E2, D2, C2, Bb1, A1, G1. The piece ends with a double bar line.

Accompaniment 3

The first system of musical notation for Accompaniment 3 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music is written in a 4/4 time signature. The upper staff begins with a dotted quarter note followed by an eighth note, then continues with a series of quarter and eighth notes. The lower staff features a steady eighth-note accompaniment pattern.

The second system of musical notation continues the accompaniment. The upper staff shows a progression of chords and melodic lines, including a prominent dotted quarter note. The lower staff maintains the eighth-note accompaniment, with some notes beamed together in pairs.

The third system of musical notation features more complex chordal textures in the upper staff, with some notes beamed together. The lower staff continues with the eighth-note accompaniment, showing some rests and changes in rhythm.

The fourth system of musical notation concludes the accompaniment. The upper staff has a more active melodic line with eighth-note patterns. The lower staff continues with the eighth-note accompaniment, ending with a final chord and a double bar line.

Accompaniment

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 contains a melodic line with eighth and quarter notes, including a dotted quarter note at the end. The middle staff is in bass clef and provides harmonic support with chords and moving lines. The bottom staff is also in bass clef and contains a few notes, including a dotted quarter note at the end.

The second system of musical notation also consists of three staves. The top staff continues the melodic line from the first system, featuring a slur over the first two measures and a fermata over the second measure. The middle staff continues the harmonic accompaniment with various chordal textures. The bottom staff continues with a few notes, including a dotted quarter note at the end.

First system of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with a dotted quarter note, followed by eighth notes, and a half note with a slur. The middle staff is in bass clef and contains a bass line with a dotted quarter note, followed by eighth notes, and a half note with a slur. The bottom staff is also in bass clef and contains a bass line with a dotted quarter note, followed by eighth notes, and a half note with a slur. The system ends with a double bar line.

Second system of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with a dotted quarter note, followed by eighth notes, and a half note with a slur. The middle staff is in bass clef and contains a bass line with a dotted quarter note, followed by eighth notes, and a half note with a slur. The bottom staff is also in bass clef and contains a bass line with a dotted quarter note, followed by eighth notes, and a half note with a slur. The system ends with a double bar line.

Third system of a musical score. It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with a dotted quarter note, followed by eighth notes, and a half note with a slur. The middle staff is in bass clef and contains a bass line with a dotted quarter note, followed by eighth notes, and a half note with a slur. The bottom staff is also in bass clef and contains a bass line with a dotted quarter note, followed by eighth notes, and a half note with a slur. The system ends with a double bar line.

L: Living together in trust and hope, we confess our faith...

Apostles' Creed

ACS p. 17

C: 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 (each petition ends... "Hear us O God... **your mercy is great.**")

Sharing the Peace of Christ

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

MEAL

Offering: (At this time we bring our gifts and offerings to God in gratitude and joy. In response to God's love, we care for others in the name of Jesus. We do this, in part, through the ministries we share as a congregation of the Montana Synod of the ELCA. 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 Music: *Offertorio giocoso*

Gregg Sewell

Offering Response: God Bless to Us Our Bread

ACS #1056

God bless to us our bread, and give bread to those who are hungry, and hunger for justice to those who are fed. God bless to us our bread.

Offertorio giocoso

Sw. Solo Reed
Gt. Flutes 8, 4 (or Principals)

Gregg Sewell

Allegretto ♩ = 92

Sw.

mf

Gt.

No Ped.

4

Gt.

7

10

Sw.

Duration: 1:10

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13 Gt.

16

19 Sw.

23

26 Gt.

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

The Great Thanksgiving

P: The Lord be with you.

C: And also with you.

P: Lift up your hearts.

C: We lift them to the Lord.

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

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

Words of Institution and Lord's Prayer

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

Invitation to Communion

Be Known to Us

ACS p. 40

Hymn during Communion: The Rice of Life

ACS #965

[In many Asian cultures rice, not bread, is the staple food. During the season of Epiphany we celebrate Jesus' revelation to the Wise Ones from the East - and to the whole world. This hymn reminds us that the words and images we use for Jesus may differ by culture and place.]

1. The rice of life from heaven came to bring true life from God above.
Receive this gift; God's mercy claim; in joy and pain give thanks for love.
2. True rice the hungry world has fed, the rice required for life below.
Provide this gift; God's mercy spread; in weakness God's compassion show.
3. The rice of God for all is meant; no one who comes is turned away.
Believe in Christ whom God has sent; in humble trust God's will obey.
4. The living rice, for all a sigh, came down eternal life to give.
Abide in Christ, the living vine; in Christ, with people, die and live.

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

The first system of music consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line is written in a soprano clef and contains the lyrics "Be known to us, Lord Je - sus, in the break - ing of the bread." The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal line.

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

The second system of music continues the piece with the same key signature and instrumentation. The vocal line contains the lyrics "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia." The piano accompaniment continues to provide harmonic support.

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

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

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

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

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

965

The Rice of Life

The musical score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of a vocal line in the treble clef and a bass line in the bass clef. The vocal line features a melody with several glides, indicated by curved lines above the notes. The lyrics are provided below the vocal line.

1 The rice of life from heav - en came to
2 True rice the hun - gry world has fed, the
3 The rice of God for all is meant; no -
4 The liv - ing rice, for all a sign, came

Text: J. Andrew Fowler, b. 1935

Music: I-to Loh, b. 1936

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BÍ-NÍU
L M

Based on a melody from the Bunun tribe of Taiwan, this music incorporates an ascending or descending glide. This glide typically begins from an indeterminate pitch below or above the note as indicated by the symbol (∩ ∪). Rhythmically, the glide and the notated pitch occupy the same time value as the notated pitch alone.

bring true life from God a - bove. Re -
rice re - quired for life be - low. Pro -
one who comes is turned a - way. Be -
down e - ter - nal life to give. A -

ceive this gift; God's mer - cy claim; in
vide this gift; God's mer - cy spread; in
lieve in Christ whom God has sent; in
bide in Christ, the liv - ing vine; in

joy and pain give thanks for love.
weak - ness God's com - pas - sion show.
hum - ble trust God's will o - bey.
Christ, with peo - ple, die and live.

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

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

SENDING

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

Sending Song: Go to the World

ACS #991

1. Go to the world! Go into all the earth.
Go preach the cross where Christ renews life's worth.
Baptizing as... the sign of our rebirth. Al-le-lu-ia. Al-le-lu-ia.
2. God to the world! Go into ev'ry place.
Go live the word of God's redeeming grace.
Go seek... God's presence in each time and space. Al-le-lu-ia. Al-le-lu-ia.
3. Go to the world! Go struggle, bless, and pray;
The nights... of tears... give way to joyous day.
As servant church, you follow Christ's own way. Al-le-lu-ia. Al-le-lu-ia.
4. "Go to the world! Go as the ones I send,
For I... am with you till the age shall end,
When all the hosts... of glory cry, Amen!" Al-le-lu-ia. Al-le-lu-ia.

Go to the World

1 Go to the world! Go in - to all the earth.
 2 Go to the world! Go in - to ev - 'ry place.
 3 Go to the world! Go strug - gle, bless, and pray;
 4 "Go to the world! Go as the ones I send,

Go preach the cross where Christ re - news life's worth,
 Go live the word of God's re - deem - ing grace.
 the nights of tears give way to joy - ous day.
 for I am with you till the age shall end,

bap - tiz - ing as the sign of our re - birth.
 Go seek God's pres - ence in each time and space.
 As ser - vant church, you fol - low Christ's own way.
 when all the hosts of glo - ry cry, A - men!"

Al - le - lu - ia. Al - le - lu - ia.

The image shows a musical score for a piece titled "Alleluia". It consists of three staves. The top staff is a vocal line in a single treble clef, with a key signature of one flat (B-flat) and a common time signature. The lyrics "Al - le - lu - ia. Al - le - lu - ia." are written below the notes. The middle and bottom staves are for piano accompaniment, with the middle staff in a treble clef and the bottom staff in a bass clef, both sharing the one-flat key signature. The piano part features a variety of chords and melodic lines, including some complex textures with multiple notes in a single chord.

Introduction

The first system of the introduction consists of four measures. The key signature is one sharp (F#) and the time signature is 4/4. The right hand (treble clef) begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand (bass clef) begins with a quarter note G2, a quarter note A2, and a quarter note B2. The second measure features a half note G4 in the right hand and a quarter note G2 in the left hand. The third measure has a quarter note G4, a quarter note A4, and a quarter note B4 in the right hand, and a quarter note G2 in the left hand. The fourth measure has a quarter note G4, a quarter note A4, and a quarter note B4 in the right hand, and a quarter note G2 in the left hand.

The second system of the introduction consists of four measures. The right hand (treble clef) begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The left hand (bass clef) begins with a quarter note G2, a quarter note A2, and a quarter note B2. The second measure features a half note G4 in the right hand and a quarter note G2 in the left hand. The third measure has a quarter note G4, a quarter note A4, and a quarter note B4 in the right hand, and a quarter note G2 in the left hand. The fourth measure has a quarter note G4, a quarter note A4, and a quarter note B4 in the right hand, and a quarter note G2 in the left hand.

Introduction

♩ = 108

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First system of a musical score. It consists of three staves: a treble clef staff at the top, a bass clef staff in the middle, and a lower bass clef staff at the bottom. The key signature is one sharp (F#). The top staff contains a complex texture of chords and arpeggios. The middle staff features a long, sweeping melodic line with a fermata. The bottom staff is mostly empty, with a few notes and rests. A 4/4 time signature is visible on the right side of the system.

Second system of the musical score. It follows the same three-staff layout. The top staff continues with intricate chordal patterns. The middle staff has a melodic line that moves across the system. The bottom staff remains mostly empty. The 4/4 time signature is present on the right.

Third system of the musical score. The top staff shows a continuation of the complex chordal texture. The middle staff features a melodic line with a fermata. A second ending bracket labeled "II" is visible in the middle staff towards the end of the system. The bottom staff has a few notes and rests. The 4/4 time signature is present on the right.

Fourth system of the musical score. The top staff continues with complex chordal patterns. The middle staff has a melodic line with a fermata. The word "rit." (ritardando) is written above the middle staff. The bottom staff has a few notes and rests. The 4/4 time signature is present on the right.



- 1 For all the saints who from their la - bors rest, who
 2 Thou wast their rock, their for - tress, and their might; thou,
Stanzas 3-5 on facing page.
 6 But then there breaks a yet more glo - rious day: the
 7 From earth's wide bounds, from o - cean's far - thest coast, through



thee by faith be - fore the world con - fessed, thy
 Lord, their cap - tain in the well - fought fight; . .
 saints tri - um - phant rise in bright ar - ray; the
 gates of pearl streams in the count - less host, . .



name, O Je - sus, be for - ev - er blest.
 thou, in the dark - ness drear, their one true light.
 King of glo - ry pass - es on his way.
 sing - ing to Fa - ther, Son, and Ho - ly Ghost:



Al - le - lu - ia! Al - le - lu - ia!

3 Oh, blest com - mu - nion, fel - low - ship di - vine, we fee - bly strug - gle,
 4 And when the strife is fierce, the war - fare long, steals on the ear the
 5 The gold - en eve - ning bright - ens in the west; soon, soon to faith - ful

they in glo - ry shine; yet all are one in thee, for all are
 dis - tant tri - umph song, and hearts are brave a - gain and arms are
 ser - vants com - eth rest; . . . sweet is the calm of par - a - dise the

thine.
 strong. Al - le - lu - ia! Al - le - lu - ia!
 blest.

Accompaniment

♩ = 104

The first system of the piano accompaniment consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a whole rest, followed by a quarter note G4, a quarter note chord (A4, C5), and a quarter note chord (B4, D5). The middle staff is in bass clef and starts with a whole rest, followed by a quarter note G2, a quarter note chord (A2, C3), and a quarter note chord (B2, D3). The bottom staff is in bass clef and contains a single whole note G2.

The second system of the piano accompaniment consists of three staves. The top staff (treble clef, F# key signature) has a quarter note chord (G4, A4), a quarter note chord (B4, C5), a quarter note chord (D5, E5), and a quarter note chord (F#5, G5). The middle staff (bass clef) has a quarter note chord (G2, A2), a quarter note chord (B2, C3), a quarter note chord (D3, E3), and a quarter note chord (F#3, G3). The bottom staff (bass clef) has a quarter note chord (G2, A2), a quarter note chord (B2, C3), a quarter note chord (D3, E3), a quarter note chord (F#3, G3), and a quarter note chord (A3, B3).

The third system of the piano accompaniment consists of three staves. The top staff (treble clef, F# key signature) features a quarter note chord (G4, A4), a quarter note chord (B4, C5), a quarter note chord (D5, E5), a quarter note chord (F#5, G5), and a quarter note chord (A5, B5). The middle staff (bass clef) has a quarter note chord (G2, A2), a quarter note chord (B2, C3), a quarter note chord (D3, E3), a quarter note chord (F#3, G3), and a quarter note chord (A3, B3). The bottom staff (bass clef) has a quarter note chord (G2, A2), a quarter note chord (B2, C3), a quarter note chord (D3, E3), a quarter note chord (F#3, G3), and a quarter note chord (A3, B3).

The fourth system of the piano accompaniment consists of three staves. The top staff (treble clef, F# key signature) has a quarter note chord (G4, A4), a quarter note chord (B4, C5), a quarter note chord (D5, E5), a quarter note chord (F#5, G5), and a quarter note chord (A5, B5). The middle staff (bass clef) has a quarter note chord (G2, A2), a quarter note chord (B2, C3), a quarter note chord (D3, E3), a quarter note chord (F#3, G3), and a quarter note chord (A3, B3). The bottom staff (bass clef) has a quarter note chord (G2, A2), a quarter note chord (B2, C3), a quarter note chord (D3, E3), a quarter note chord (F#3, G3), and a quarter note chord (A3, B3).

Accompaniment

The first system of the 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 one sharp (F#) and a common time signature. The music begins with a quarter rest in the upper staff, followed by a series of chords and moving lines in both hands. The bass line features a prominent eighth-note pattern in the first two measures.

The second system of the piano accompaniment continues the piece. It features a similar structure with two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature remains one sharp (F#). The music continues with complex chordal textures and rhythmic patterns, including a notable use of triplets in the upper staff in the second measure.

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The first system of the musical score consists of two staves. The upper staff is in the treble clef and the lower staff is in the bass clef. Both staves have a key signature of one sharp (F#). The music begins with a series of chords in the treble staff, followed by a melodic line in the bass staff. The notation includes various note values, rests, and dynamic markings.

The second system of the musical score continues the piece. It features two staves, treble and bass clef, with a key signature of one sharp (F#). The notation includes a melodic line in the bass staff and chords in the treble staff. A specific instruction "r.h." is written above the bass staff in the second measure. The system concludes with a double bar line.

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

Postlude: *Allegro molto moderato* Johannes Brahms arr. Lani Smith

Allegro molto moderato

from Violin Sonata No. 1 in G, Op. 78

Sw. Flutes and Strings 8, 4
Gt. Principals 8, Sw. to Gt.
Ped. Light 16, 8, Sw. to Ped.

Johannes Brahms
Arr. by Lani Smith

$\text{♩} = \text{ca. } 88$

Gt. { *f*

Ped.

4

8

Sw. *mf*

Sw.

12

Gt. *rit.*

f Gt. *a tempo*

Duration: 1:40

16

Musical score for measures 16-19. The piece is in a minor key. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass accompaniment with quarter notes.

20

Musical score for measures 20-23. Measures 20 and 21 contain triplet markings above the right hand. Measure 22 includes a 'Sw.' (Swell) marking above the right hand and a 'mf' (mezzo-forte) dynamic marking below the left hand. Measure 23 features another 'Sw.' marking above the right hand.

24

Musical score for measures 24-27. Measure 24 has a 'Gt.' (Guitar) marking above the right hand. Measure 25 includes a 'rit.' (ritardando) marking above the right hand. Measure 26 has a 'Gt.' marking above the right hand. Measure 27 features a 'f' (forte) dynamic marking and 'a tempo' marking above the right hand, and a 'Gt.' marking above the left hand.

28

Musical score for measures 28-31. The right hand continues with a melodic line, and the left hand maintains the bass accompaniment. Measure 31 ends with a fermata over the final chord.

32

Musical score for measures 32-35. Measure 32 has a 'rit.' (ritardando) marking above the right hand. Measure 35 concludes with a 'ff' (fortissimo) dynamic marking and a double bar line.