



5th Sunday after the Epiphany – February 4, 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: *Nettleton*

arr. Marianne Kim

Welcome & Announcements

Prelude: *On the Wind of Spirit*

Mark Hayes

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: Song of Thankfulness and Praise

ELW #310

1. Songs of thankfulness and praise, Jesus, Lord, to thee we raise;
Manifested by the star to the sages from afar,
Branch of royal David's stem in thy birth at Bethlehem:
Anthems be to thee addressed, God in flesh made manifest.
2. Manifest at Jordan's stream, prophet, priest, and king supreme;
And at Cana wedding guest in thy God-head manifest;
Manifest in pow'r divine, changing water into wine;
Anthems be to thee addressed, God in flesh made manifest.
3. Manifest in making whole weakened body, fainting soul;
Manifest in valiant fight, quelling all the devil's might;
Manifest in gracious will, ever bringing good from ill:
Anthems be to thee addressed, God in flesh made manifest.
4. Grant us grace to see thee, Lord, present in thy holy word;
Grace to imitate thee now and be pure, as pure art thou;
That we might become like thee at thy great epiphany,

And may praise thee, ever blest, God in flesh made manifest.

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

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

C: Everlasting God, you give strength to the weak and power to the faint. Make us agents of your healing and wholeness, that your good news may be made known to the ends of your creation, through Jesus Christ, our Savior and Lord. Amen.

WORD

1st Reading: Isaiah 40:21-31

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

Choir Anthem: *Be Thou My Vision*

arr. Marie Pooler

2nd Reading: 1 Corinthians 9:16-23

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

Gospel Acclamation

ACS p. 33

Gospel: Mark 1:29-39

C: Glory to you, O Lord.

The Gospel of our Lord.

C: Praise to you, O Christ.

Children's Time
Sermon

Pastor Tammy Bull

Hymn of the Day: Praise the One Who Breaks the Darkness

ELW #843

1. Praise the One who breaks the darkness with a liberating light;
Praise the One who frees the pris'ners, turning blindness into sight.
Praise the One who preached the gospel, healing ev'ry dread disease,
Calming storms and feeding thousands with the very bread of peace.
2. Praise the One who blessed the children with a strong yet gentle word;
Praise the One who drove out demons with a piercing, two-edged sword.
Praise the One who brings cool water to the desert's burning sand;
From this well comes living water quenching thirst in ev'ry land.
3. Praise the one true love incarnate: Christ, who suffered in our place;
Jesus died and rose for many that we may know God by grace.
Let us sing for joy and gladness, seeing what our God has done.
Praise the one redeeming glory; praise the One who makes us one.

Installation of the 2024 Church Council Members:

*Barbara Ovitt (President), Glen Coulter (Vice President), Melanie Jensen (Secretary),
Lynn Coons, Carrie Dawes, Alex Tooley, Allan Tooley, Neil White, Rob Wilbur, Ray Yoder*

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 of administration and leadership. 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: *Comfort and Rest*

Edward Broughton

Offering Response: God Bless to Us Our Bread

ACS #1056

God bless to us our bread, and give bread to all 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 in heaven, hallowed be your name. Your kingdom come, your will be done on earth as in heaven. Give us today our daily bread. Forgive us our sins as we forgive those who sin against us. Save us from the time of trial and deliver us from evil. For the kingdom, the power, and the glory are yours, now and forever. 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 sign, 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: Arise, Your Light Has Come!

ELW #314

1. Arise, your light has come! The Spirit's call obey;
Show forth the glory of your God which shines on you today.
2. Arise, your light has come! Fling wide the prison door;
Proclaim the captive's liberty, good tidings to the poor.
3. Arise, your light has come! All you in sorrow born;
Bind up the brokenhearted ones and comfort those who mourn.
4. Arise, your light has come! The mountains burst in song!
Rise up like eagles on the wing, God's pow'r will make us strong.

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

Postlude: *Allegro from the Fourth Cello Sonata*

Vivaldi/ arr. Kevin Norris

Accompanist: James Rickley

Cantor: Victoria Bull

Reader: Holly Hesper

Communion Assistant:

Fellowship: Carol Strom



Keeping in Prayer... Family & friends of Dorothy Sowa, Arvin Swenson, Hy & Becky, John & Elizabeth, Pat, Eloise Moorhead, Lilith, Chris Bender, Dawn, Brian, Kathy's friend, Beth, Jim, Arnie Depping, Larry & Peggy Johnson, Rachel, Don & Donna, Ann, Jennifer, Diana, Rose Ulery, Amy, Ted, Carl & Harley, Sandy Kirkegaard, Noah, Elaine Rice, Dorothy Roseth, Jerry, Toni Sperle, Steven, Megan, Scott, Haley, Judi Jonas, Esther Bender, Reta.

ANNOUNCEMENTS for the Week of February 4:

- Discovering Judas Iscariot, led by Allan Tooley at 7 pm Wed. 2/7.
- Handbell rehearsals resume Thurs., 2/8 at 5:40 pm in the Sanctuary.
- GF Community Band rehearses Thur. 7 pm in the Fireside Room.

COMING SOON! *FLOWING WATER* noon recital series beginning Wed. Feb. 14. (Ash Wed.)

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Come, Thou Fount of Every Blessing

1. Come, Thou Fount of ev - 'ry bless - ing, Tune my
 2. Here I raise mine Eb - en - e - zer; Hith - er
 3. O to grace how great a debt - or Dai - ly

3

heart to sing Thy grace; Streams of mer - cy, nev - er
 by Thy help I'm come; And I hope, by Thy good
 I'm con - strained to be! Let Thy grace, Lord, like a

6

ceas - ing, Call for songs of loud - est praise:
 plea - sure, Safe - ly to ar - rive at home:
 fet - ter, Bind my wan - d'ring heart to Thee:

This tune in a lower key, No. 507.

Baptist Hymnal 1991 15

WORDS: Robert Robinson, 1735-1790

MUSIC (NETTLETON 8.7.8.7.D): Wyeth's Repository of Sacred Music, Part Second, 1843

Teach me some me - lo-dious son - net, Sung by
 Je - sus sought me when a stran - ger, Wan - d'ring
 Prone to wan - der, Lord, I feel it, Prone to

11 flam - ing tongues a - bove; Praise the mount! I'm fixed up -
 from the fold of God; He, to res - cue me from
 leave the God I love; Here's my heart, Lord, take and

14 on it, Mount of Thy re - deem - ing love.
 dan - ger, In - ter - posed His pre - cious blood.
 seal it, Seal it for Thy courts a - bove.

Come, Thou Fount

Marianne Kim
Tune: NETTLETON
from Wyeth's *Repository of Sacred Music*, 1813

Tenderly ♩ = 80

p

6

10 *rit.* *mp a tempo*

14

19 *mf*

Duration: 3:30

23

rit. *mp a tempo*

This system contains measures 23 through 26. The music is in a minor key with a key signature of two flats. The tempo is marked *mp a tempo*. A *rit.* (ritardando) marking is present over measures 24 and 25, indicated by a wedge-shaped hairpin. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

27

This system contains measures 27 through 30. The right hand continues with a melodic line, and the left hand maintains its accompaniment. The tempo remains *mp a tempo*.

31

mf

This system contains measures 31 through 34. The dynamic marking changes to *mf* (mezzo-forte) at the beginning of measure 31. The right hand has a more active melodic line, and the left hand continues with eighth-note accompaniment.

35

This system contains measures 35 through 38. The right hand continues with a melodic line, and the left hand maintains its accompaniment. The dynamic remains *mf*.

39

bring out melody *f*

This system contains measures 39 through 42. The dynamic marking changes to *f* (forte) at the beginning of measure 39. The instruction *bring out melody* is written above the right hand. The right hand features a melodic line with triplets, and the left hand continues with eighth-note accompaniment.

43

3 3 3 *dim.* 3 *ten.* *mp*

This system contains measures 43 through 46. The music is in a minor key. Measures 43 and 44 feature triplets in both the treble and bass staves. Measure 45 includes a *dim.* (diminuendo) marking over a triplet in the bass staff and a *ten.* (tension) marking above the treble staff. Measure 46 is marked *mp* (mezzo-piano).

47

3

This system contains measures 47 through 50. Measure 47 has a triplet in the treble staff. Measures 48 and 49 show a melodic line in the treble staff with some chromaticism. Measure 50 ends with a double bar line and repeat signs.

51

moving forward *rit.* *mp*

This system contains measures 51 through 54. The key signature changes to major. Measure 51 is marked *moving forward*. Measure 53 has a *rit.* (ritardando) marking. Measure 54 is marked *mp* and features a crescendo hairpin.

55

Tempo I

This system contains measures 55 through 59. The tempo is marked **Tempo I**. The music consists of block chords in the treble staff and a bass line in the bass staff. Measure 59 ends with a double bar line and repeat signs.

60

This system contains measures 60 through 63. The music continues with block chords in the treble staff and a bass line in the bass staff. Measure 63 ends with a double bar line and repeat signs.

64

cresc. *mf*

Musical score for measures 64-67. The piece is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A *cresc.* (crescendo) marking is placed over measures 65 and 66, and a *mf* (mezzo-forte) dynamic marking is present at the end of measure 67.

68

mp

Musical score for measures 68-71. The right hand continues with a melodic line, and the left hand has a more active accompaniment with eighth notes. A *mp* (mezzo-piano) dynamic marking is shown with a hairpin crescendo over measures 70 and 71.

72

rall. *a tempo*

Musical score for measures 72-75. The right hand has a melodic line with some chromaticism. The left hand has a steady accompaniment. A *rall.* (ritardando) marking is placed over measures 73 and 74, followed by an *a tempo* marking at the start of measure 75.

76

Musical score for measures 76-79. The right hand features a melodic line with eighth notes. The left hand has a simple accompaniment with chords and single notes.

80

rit. *pp*

Musical score for measures 80-83. The right hand has a melodic line with eighth notes. The left hand has a simple accompaniment. A *rit.* (ritardando) marking is placed over measures 81 and 82, and a *pp* (pianissimo) dynamic marking is shown with a hairpin decrescendo over measures 82 and 83.

Welcome & Announcements
Prelude: *On the Wind of Spirit*

Mark Hayes

On the Wind of Spirit

Mark Hayes

Dance-like ♩ = ca. 72

mp

4

7

10

mf

Duration: 1:20

13

Musical notation for measures 13-15. The piece is in G major (one sharp) and 4/4 time. Measure 13 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 14 continues the melodic line with a slight change in rhythm. Measure 15 concludes with a final chord in the treble and a sustained note in the bass.

16

mp

Musical notation for measures 16-18. The piece is in G major (one sharp) and 4/4 time. Measure 16 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 17 continues the melodic line with a slight change in rhythm. Measure 18 concludes with a final chord in the treble and a sustained note in the bass.

19

Musical notation for measures 19-22. The piece is in G major (one sharp) and 4/4 time. Measure 19 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 20 continues the melodic line with a slight change in rhythm. Measure 21 concludes with a final chord in the treble and a sustained note in the bass. Measure 22 concludes with a final chord in the treble and a sustained note in the bass.

23

mf

Musical notation for measures 23-25. The piece is in G major (one sharp) and 4/4 time. Measure 23 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 24 continues the melodic line with a slight change in rhythm. Measure 25 concludes with a final chord in the treble and a sustained note in the bass.

26

Musical notation for measures 26-28. The piece is in G major (one sharp) and 4/4 time. Measure 26 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. Measure 27 continues the melodic line with a slight change in rhythm. Measure 28 concludes with a final chord in the treble and a sustained note in the bass.

29

mp

Measures 29-31: Treble clef contains a melodic line with eighth and sixteenth notes, and a long note in measure 31. Bass clef contains a steady eighth-note accompaniment. Dynamic marking *mp* is present in measure 30.

32

mf

Measures 32-34: Treble clef continues the melodic line. Bass clef features chords in measures 32-34. Dynamic marking *mf* is present in measure 33.

35

mp

Measures 35-37: Treble clef has chords in measure 35 and a melodic line in measure 36. Bass clef has chords in measure 35 and a melodic line in measure 36. Dynamic marking *mp* is present in measure 35.

38

mf

f rit.

a tempo *mf*

Measures 38-41: Treble clef has chords in measure 38 and a melodic line in measure 39. Bass clef has a steady eighth-note accompaniment. Dynamic markings *mf*, *f rit.*, and *a tempo mf* are present in measures 38, 39, and 40 respectively.

42

rit.

Measures 42-44: Treble clef has a melodic line in measure 42 and chords in measure 43. Bass clef has a melodic line in measure 42 and chords in measure 43. Dynamic marking *rit.* is present in measure 43.

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: Song of Thankfulness and Praise

ELW #310

1. Songs of thankfulness and praise, Jesus, Lord, to thee we raise;
Manifested by the star to the sages from afar,
Branch of royal David's stem in thy birth at Bethlehem:
Anthems be to thee addressed, God in flesh made manifest.
2. Manifest at Jordan's stream, prophet, priest, and king supreme;
And at Cana wedding guest in thy God-head manifest;
Manifest in pow'r divine, changing water into wine;
Anthems be to thee addressed, God in flesh made manifest.
3. Manifest in making whole weakened body, fainting soul;
Manifest in valiant fight, quelling all the devil's might;
Manifest in gracious will, ever bringing good from ill:
Anthems be to thee addressed, God in flesh made manifest.
4. Grant us grace to see thee, Lord, present in thy holy word;
Grace to imitate thee now and be pure, as pure art thou;
That we might become like thee at thy great epiphany,
And may praise thee, ever blest, God in flesh made manifest.

Songs of Thankfulness and Praise

310

SALZBURG

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 forte (*f*) dynamic. The first four measures feature a simple harmonic accompaniment with quarter notes in the bass and chords in the treble. The final two measures transition into a more complex texture with sixteenth-note patterns in the bass and chords in the treble.

Tune: Jakob Hintze, 1622–1702

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

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Introduction

The musical score is arranged for organ and consists of three systems. Each system has three staves: a treble clef staff, a grand staff (treble and bass clefs), and a separate bass clef staff. The key signature is two sharps (F# and C#) and the time signature is 4/4. The first system begins with a rest in the treble staff, followed by a melody in the grand staff starting on a half note G4. The bass staff has a melodic line starting on a half note G2. Dynamics include *f* and *mf*. The second system continues the melody in the treble staff and the bass staff, with a *mf* dynamic marking. The third system features a more active treble staff with chords and a *f* dynamic marking, while the bass staff continues its melodic line.

Tune: Jakob Hintze, 1622–1702

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First system of a musical score in G major. The right hand features a complex melodic line with sixteenth-note runs and grace notes. The left hand provides a bass line with eighth notes and rests. A dynamic marking of *mf* is present in the second measure.

Second system of the musical score. The right hand continues with intricate sixteenth-note passages. The left hand has a more rhythmic bass line with eighth notes and rests.

Third system of the musical score. The right hand has a simpler melodic line with a dynamic marking of *f*. The left hand features a dense texture of chords, primarily eighth notes, with some accidentals.

Fourth system of the musical score. The right hand has a long, sustained note in the first measure. The left hand continues with a bass line of eighth notes and chords, ending with a whole note chord.

Songs of Thankfulness and Praise

1 Songs of thank-ful - ness and praise, Je - sus, Lord, to thee we raise;
 2 Man - i - fest at Jor - dan's stream, proph-et, priest, and king su - preme;
 3 Man - i - fest in mak - ing whole weak-ened bod - y, faint-ing soul;
 4 Grant us grace to see thee, Lord, pres - ent in thy ho - ly word;

man - i - fest - ed by the star to the sa - ges from a - far,
 and at Ca - na wed - ding guest in thy God-head man - i - fest;
 man - i - fest in val - iant fight, quell-ing all the dev - il's might;
 grace to im - i - tate thee now and be pure, as pure art thou;

branch of roy - al Da - vid's stem in thy birth at Beth - le - hem:
 man - i - fest in pow'r di - vine, chang-ing wa - ter in - to wine;
 man - i - fest in gra - cious will, ev - er bring-ing good from ill:
 that we might be - come like thee at thy great e - piph - a - ny,

an - thems be to thee ad - dressed,
 an - thems be to thee ad - dressed, God in flesh made man - i - fest.
 an - thems be to thee ad - dressed,
 and may praise thee, ev - er blest,

Text: Christopher Wordsworth, 1807–1885, alt.

Music: SALZBURG, Jakob Hintze, 1622–1702; arr. Johann Sebastian Bach, 1685–1750

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 a melodic line with quarter and eighth notes. The middle staff is in bass clef with a key signature of two sharps, featuring a harmonic accompaniment of chords. The bottom staff is also in bass clef with a key signature of two sharps, providing a bass line with quarter and eighth notes.

The second system of musical notation consists of three staves, identical in notation to the first system. It continues the melodic and harmonic accompaniment in the same key signature and rhythmic patterns.

The third system of musical notation consists of three staves. The top staff continues the melodic line with quarter and eighth notes. The middle staff continues the harmonic accompaniment with chords. The bottom staff continues the bass line with quarter and eighth notes.

The fourth system of musical notation consists of three staves, concluding the piece. The top staff ends with a final melodic phrase. The middle staff ends with a final chord. The bottom staff ends with a final bass note. The system concludes with a double bar line.

SALZBURG

Accompaniment

The musical score is written for piano accompaniment in D major (two sharps). It consists of four systems, each with a treble and bass staff. The first system begins with a forte (*ff*) dynamic marking. The music features a mix of chords and moving lines in both hands, with some passages involving triplets and sixteenth-note patterns. The piece concludes with a double bar line at the end of the fourth system.

Tune: Jakob Hintze, 1622–1702

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L: The grace of our Lord Jesus Christ, the love of God, and the communion of the Holy Spirit be with you all. **C: And also with you.**

Kyrie
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 time signature of 4/4. The lyrics are "Ky - ri - e e - lei - son. Lord, have mer - cy." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The melody is simple and homophonic, with the piano accompaniment providing harmonic support through chords and moving lines.

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 time signature of 4/4. The lyrics are "Chris - te e - lei - son. Christ, have mer - cy." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The melody is simple and homophonic, with the piano accompaniment providing harmonic support through chords and moving lines.

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 time signature of 4/4. The lyrics are "Ky - ri - e e - lei - son. Lord, have mer - cy." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The melody is simple and homophonic, with the piano accompaniment providing harmonic support through chords and moving lines.

♩ = 96

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

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

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

11



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

Detailed description: This system contains two staves. The top staff is a vocal line in treble clef, starting with a double bar line and a repeat sign. It features a melody in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are 'giv - ing to your ho-ly name. Ours bethe tell - ing of deeds great-ly'. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs), providing harmonic support for the vocal line.

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 treble clef, with a double bar line and repeat sign at the beginning. The lyrics are 'done; yours be the glo - ry, O God, _____ yours a - lone.'. The bottom staff is a piano accompaniment in grand staff, which includes a key signature change to one flat (B-flat) and a time signature change to 6/8. The piano part features a more active bass line and chordal accompaniment.

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

C: Everlasting God, you give strength to the weak and power to the faint. Make us agents of your healing and wholeness, that your good news may be made known to the ends of your creation, through Jesus Christ, our Savior and Lord. Amen.

WORD

1st Reading: Isaiah 40:21-31

Have you not known? Have you not heard?

Has it not been told you from the beginning?

Have you not understood from the foundations of the earth?

22 It is he who sits above the circle of the earth,
and its inhabitants are like grasshoppers;
who stretches out the heavens like a curtain,
and spreads them like a tent to dwell in;

23 who brings princes to nought,
and makes the rulers of the earth as nothing.

24 Scarcely are they planted, scarcely sown,
scarcely has their stem taken root in the earth,
when he blows upon them, and they wither,
and the tempest carries them off like stubble.

25 To whom then will you compare me,
that I should be like him? says the Holy One.

26 Lift up your eyes on high and see:
who created these?

He who brings out their host by number,
calling them all by name;
by the greatness of his might,
and because he is strong in power
not one is missing.

27 Why do you say, O Jacob,
and speak, O Israel,
“My way is hid from the Lord,
and my right is disregarded by my God”?

28 Have you not known? Have you not heard?
The Lord is the everlasting God,
the Creator of the ends of the earth.

He does not faint or grow weary,
his understanding is unsearchable.

29 He gives power to the faint,
and to him who has no might he increases strength.

30 Even youths shall faint and be weary,
and young men shall fall exhausted;
31 but they who wait for the Lord shall renew their strength,
they shall mount up with wings like eagles,
they shall run and not be weary,
they shall walk and not faint.

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

Choir Anthem: *Be Thou My Vision*

arr. Marie Pooler

Be Thou My Vision

for unison voices and keyboard with opt. descant

Ancient Irish
tr. Mary Byrne, 1880–1931; vers. Eleanor Hull, 1860–1935, alt.

SLANE
Irish folk tune
arr. Marie Pooler

$\text{♩} = \text{c. } 96$

Keyboard

5

Unison Voices

mf

I Be thou my vis - ion, O Lord of my

10

heart; naught be all else to me, save that thou art:

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15

thou my best thought, by day or by night, wak - ing or

20

sleep - ing, thy pres - ence my light.

24 *mp*

2 Rich - es I heed not, nor vain emp - ty praise,

28

thou mine in - her - i - tance, now and al - ways:

32

thou, and thou on - ly, first in my heart,

36

great God of heav - en, my treas - ure thou art.

40

Opt. descant *f*

3 Light of my

f

3 Light of my

f

44

soul af - ter vic - to - ry won, may I reach heav - en's_ joys,

soul af - ter vic - to - ry won, may I reach heav - en's joys,

49

O heav - en's Sun! Heart of_ my_ own heart, what -

O heav - en's Sun! Heart of_ my_ own heart, what -

53

ev - er be - fall, still be my vis - ion, O

ev - er be - fall, still be my vis - ion, O

57 *mp*

Rul - er_ of all. Still be my_ vis - ion, O

Rul - er of all.

mp

62 *p*

Lord. A - men, a -

mp *p*

Still be my_ vis - ion, O Lord. A - men, a -

p

67

men.

men.

pp *rit.*

2nd Reading: 1 Corinthians 9:16-23

16 For if I preach the gospel, that gives me no ground for boasting. For necessity is laid upon me. Woe to me if I do not preach the gospel! 17 For if I do this of my own will, I have a reward; but if not of my own will, I am entrusted with a commission. 18 What then is my reward? Just this: that in my preaching I may make the gospel free of charge, not making full use of my right in the gospel.

19 For though I am free from all men, I have made myself a slave to all, that I might win the more. 20 To the Jews I became as a Jew, in order to win Jews; to those under the law I became as one under the law—though not being myself under the law—that I might win those under the law. 21 To those outside the law I became as one outside the law—not being without law toward God but under the law of Christ—that I might win those outside the law. 22 To the weak I became weak, that I might win the weak. I have become all things to all men, that I might by all means save some. 23 I do it all for the sake of the gospel, that I may share in its blessings.

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

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.

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.

Gospel: Mark 1:29-39

C: Glory to you, O Lord.

Jesus Heals Many at Simon's House

29 And immediately he[a] left the synagogue, and entered the house of Simon and Andrew, with James and John. 30 Now Simon's mother-in-law lay sick with a fever, and immediately they told him of her. 31 And he came and took her by the hand and lifted her up, and the fever left her; and she served them.

32 That evening, at sundown, they brought to him all who were sick or possessed with demons. 33 And the whole city was gathered together about the door. 34 And he healed many who were sick with various diseases, and cast out many demons; and he would not permit the demons to speak, because they knew him.

A Preaching Tour in Galilee

35 And in the morning, a great while before day, he rose and went out to a lonely place, and there he prayed. 36 And Simon and those who were with him pursued him, 37 and they found him and said to him, "Every one is searching for you." 38 And he said to them, "Let us go on to the next towns, that I may preach there also; for that is why I came out." 39 And he went throughout all Galilee, preaching in their synagogues and casting out demons.

The Gospel of our Lord.

C: Praise to you, O Christ.

Children's Time

Pastor

Tammy Bull

Sermon

Hymn of the Day: Praise the One Who Breaks the Darkness

ELW #843

1. Praise the One who breaks the darkness with a liberating light;
Praise the One who frees the pris'ners, turning blindness into sight.
Praise the One who preached the gospel, healing ev'ry dread disease,
Calming storms and feeding thousands with the very bread of peace.
2. Praise the One who blessed the children with a strong yet gentle word;
Praise the One who drove out demons with a piercing, two-edged sword.
Praise the One who brings cool water to the desert's burning sand;
From this well comes living water quenching thirst in ev'ry land.
3. Praise the one true love incarnate: Christ, who suffered in our place;
Jesus died and rose for many that we may know God by grace.
Let us sing for joy and gladness, seeing what our God has done.
Praise the one redeeming glory; praise the One who makes us one.

Introduction

The first system of the introduction consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 3/4. The music begins with a piano (*mp*) dynamic. The top staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff provides a harmonic accompaniment with eighth and sixteenth notes. The system concludes with a *rit.* (ritardando) marking.

The second system of the introduction continues the two-staff format. The top staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff provides a harmonic accompaniment with eighth and sixteenth notes. The system begins with an *a tempo* marking. The music concludes with a final chord in the top staff.

Introduction

Lively (♩ = 84)

The first system of the introduction consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is marked 'Lively' with a tempo of 84 quarter notes per minute. The first staff features a melodic line with eighth and sixteenth notes, often beamed together. The middle staff provides harmonic support with chords and moving lines. The bottom staff has a simpler bass line with some rests.

The second system continues the introduction with the same three-staff layout. The melodic line in the top staff continues with similar rhythmic patterns. The middle and bottom staves provide accompaniment, with the middle staff showing more complex chordal textures and the bottom staff maintaining a steady bass line.

The third system concludes the introduction. The melodic line in the top staff ends with a final cadence. The middle and bottom staves also conclude with sustained chords and a final bass note. The piece ends with a fermata over the final notes.

Tune: J. Wyeth, *Repository of Sacred Music*, Part II, 1813

Arrangement: Kenneth T. Kosche; 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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Praise the One Who Breaks the Darkness

1 Praise the One who breaks the dark-ness with a lib - er - at - ing light;
2 Praise the One who blessed the chil - dren with a strong yet gen - tle word;
3 Praise the one true love in - car - nate: Christ, who suf - fered in our place;

praise the One who frees the pris - 'ners, turn - ing blind - ness in - to sight.
praise the One who drove out de - mons with a pierc - ing, two - edged sword.
Je - sus died and rose for man - y that we may know God by grace.

Praise the One who preached the gos - pel, heal - ing ev - 'ry dread dis - ease,
Praise the One who brings cool wa - ter to the des - ert's burn - ing sand;
Let us sing for joy and glad - ness, see - ing what our God has done.

calm - ing storms and feed - ing thou - sands with the ver - y bread of peace.
from this well comes liv - ing wa - ter quench - ing thirst in ev - 'ry land.
Praise the one re - deem - ing glo - ry; praise the One who makes us one.

Text: Rusty Edwards, b. 1955

Music: NETTLETON, J. Wyeth, *Repository of Sacred Music*, Part II, 1813

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Accompaniment

The first system of the accompaniment consists of two staves, treble and bass clef, in the key of D major (two sharps). The music is in 4/4 time. The treble staff begins with a quarter rest, followed by a quarter note D4, a quarter note E4, and a quarter note F#4. The bass staff begins with a quarter note D3, a quarter note E3, and a quarter note F#3. The piece continues with various rhythmic patterns and chordal textures.

The second system of the accompaniment continues the piece. The treble staff features a quarter note D4, a quarter note E4, and a quarter note F#4. The bass staff features a quarter note D3, a quarter note E3, and a quarter note F#3. The piece concludes with a final chord in the treble staff and a final note in the bass staff.

Tune: J. Wyeth, *Repository of Sacred Music*, Part II, 1813

Arrangement: J. Bert Carlson; copyright © 2009 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Piano, vol. 10, ISBN 978-0-8006-2368-5

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First system of a musical score in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The system concludes with a double bar line.

Opt. coda

Second system of the musical score, labeled "Opt. coda". It begins with a dynamic marking of *mp*. The right hand has a more active melodic line with sixteenth-note patterns, and the left hand continues with a steady accompaniment. The system ends with a double bar line.

sim.

Third system of the musical score, starting with a dynamic marking of *sim.* (sforzando). It includes tempo markings of *rit.* (ritardando) and *a tempo*. The system features a change in time signature from 4/4 to 3/4. The right hand has a complex melodic texture with sixteenth notes, and the left hand has a rhythmic accompaniment. The system concludes with a double bar line.

Accompaniment



System 1: Treble and Bass clefs. Treble clef contains chords and eighth notes. Bass clef contains a steady eighth-note accompaniment. Key signature: two sharps (F# and C#).



System 2: Treble and Bass clefs. Treble clef contains chords and eighth notes. Bass clef contains a steady eighth-note accompaniment. Key signature: two sharps (F# and C#).



System 3: Treble and Bass clefs. Treble clef contains chords and eighth notes. Bass clef contains a steady eighth-note accompaniment. Key signature: two sharps (F# and C#). The system concludes with a double bar line and repeat dots.

Installation of the 2024 Church Council Members:

*Barbara Ovitt (President), Glen Coulter (Vice President), Melanie Jensen (Secretary),
Lynn Coons, Carrie Dawes, Alex Tooley, Allan Tooley, Neil White, Rob Wilbur, Ray Yoder*

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 of administration and leadership. 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: *Comfort and Rest*

Edward Broughton

Offering Response: God Bless to Us Our Bread

ACS #1056

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

COMFORT AND REST

1¼ minutes

Sw. Light Strings

ⓔ

Ped. Light 16' and 8'

Ped. 32, Chorus ad lib.

EDWARD BROUGHTON

Slowly, tenderly ♩ = 88

p Sw.

mp

rit. e dim.

rit. e dim.

pp Fine

Hymn # 1056

God Bless to Us Our Bread

God bless to us our bread, and give

The first system of the hymn consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a melody starting with a quarter note G4, followed by a quarter rest, then a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The bottom staff is in bass clef with the same key signature and time signature. It contains a bass line starting with a whole rest, followed by a quarter rest, then a quarter note G3, a quarter note F#3, and a quarter note E3.

bread to all those who are hun - gry, and hun - ger for

The second system of the hymn consists of two staves. The top staff is in treble clef with a key signature of two sharps and a 4/4 time signature. It contains a melody starting with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F#3. The bottom staff is in bass clef with the same key signature and time signature. It contains a bass line starting with a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F#1.

jus - tice to those who are fed. God

The third system of the hymn consists of two staves. The top staff is in treble clef with a key signature of two sharps and a 4/4 time signature. It contains a melody starting with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F#1. The bottom staff is in bass clef with the same key signature and time signature. It contains a bass line starting with a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F#1.

bles - s to us our bread.

The fourth system of the hymn consists of two staves. The top staff is in treble clef with a key signature of two sharps and a 4/4 time signature. It contains a melody starting with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F#1. The bottom staff is in bass clef with the same key signature and time signature. It contains a bass line starting with a quarter note G3, a quarter note F#3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F#2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F#1.

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 in heaven, hallowed be your name. Your kingdom come, your will be done on earth as in heaven. Give us today our daily bread. Forgive us our sins as we forgive those who sin against us. Save us from the time of trial and deliver us from evil. For the kingdom, the power, and the glory are yours, now and forever. 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 sign, 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 begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and a final half note G5. The piano accompaniment features a right hand with chords and a left hand with a steady bass line.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and a final half note G5. The piano accompaniment continues with similar harmonic support.

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

The first system of music consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a final half note G5. The piano accompaniment features a treble clef with chords and a bass clef with a steady bass line.

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 vocal line has a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a final half note G5. The piano accompaniment continues with similar harmonic support.

[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

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

Text and music © 1990 Christian Conference of Asia, admin. GIA Publications, Inc.

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: Arise, Your Light Has Come!

ELW #314

1. Arise, your light has come! The Spirit's call obey;
Show forth the glory of your God which shines on you today.
2. Arise, your light has come! Fling wide the prison door;
Proclaim the captive's liberty, good tidings to the poor.
3. Arise, your light has come! All you in sorrow born;
Bind up the brokenhearted ones and comfort those who mourn.
4. Arise, your light has come! The mountains burst in song!
Rise up like eagles on the wing, God's pow'r will make us strong.

Introduction

I: Solo trumpet

ff

II: Full plenum

f

To Coda ☼

II

Tune: William H. Walter, 1825-1893

Arrangement: Stephen P. Folkemer; copyright © 2001 Augsburg Fortress. All rights reserved.

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

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First system of musical notation, featuring treble and bass staves with a grand staff bracket on the left. The key signature is three sharps (F#, C#, G#). The music consists of several measures of chords and moving lines in both hands.

Second system of musical notation, continuing from the first. It includes a *D.C. al Coda* instruction with a double bar line and a Coda symbol. The notation includes a repeat sign and a Coda section with a treble clef.

Introduction

The musical score is written for piano in 4/4 time, with a key signature of three sharps (F#, C#, G#). It consists of two systems of music, each with a treble and bass staff. The first system contains five measures, and the second system contains five measures. The melody is primarily in the treble clef, while the bass clef provides a steady accompaniment. The piece concludes with a double bar line and repeat dots in both staves.

Tune: William H. Walter, 1825–1893

Arrangement: Glenn Wonacott; copyright © 2007 Augsburg Fortress. All rights reserved.

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

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Arise, Your Light Has Come!

1 A - rise, your light has come! The Spir - it's call o - bey;
2 A - rise, your light has come! Fling wide the pris - on door;
3 A - rise, your light has come! All you in sor - row born,
4 A - rise, your light has come! The moun - tains burst in song!

The first system of music consists of a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass staff provides a simple accompaniment. The lyrics are aligned with the notes, with four different vocal parts indicated by the numbers 1-4.

show forth the glo - ry of your God which shines on you to - day.
pro - claim the cap - tive's lib - er - ty, good tid - ings to the poor.
bind up the bro - ken - heart - ed ones and com - fort those who mourn.
Rise up like ea - gles on the wing, God's pow'r will make us strong.

The second system of music continues the melody and accompaniment from the first system. It concludes with a double bar line. The lyrics are aligned with the notes.

Text: Ruth Duck, b. 1947

Music: FESTAL SONG, William H. Walter, 1825-1893

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Accompaniment

The image displays a musical score for piano accompaniment in A major (two sharps). The score is organized into two systems. The first system consists of three staves: a grand staff (treble and bass clefs) and a single bass clef staff. The grand staff begins with a forte (*ff*) dynamic marking. The second system also consists of three staves. The grand staff in the second system includes an optional final ending, indicated by a box labeled "Opt. final ending" and a "rit." (ritardando) marking. The score concludes with a double bar line and repeat dots.

Accompaniment

The image shows the piano accompaniment for the song 'Arise, Your Light Has Come!'. It consists of two systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The first system contains four measures, and the second system contains four measures, ending with a double bar line. The music features a mix of eighth and quarter notes, with some chords and rests.

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

Postlude: *Allegro from the Fourth Cello Sonata*

Vivaldi/ arr. Kevin Norris

ALLEGRO

from the Fourth Cello Sonata

1½ or 3 minutes

Sw. Bright Reeds

Ⓐ	00 3455 655
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Gt. Diapasons 8' and 4'

Ⓐ	00 5644 322
---	-------------

Ped. Diapasons 16' and 8'

Ped. 43

ANTONIO VIVALDI
Arranged and abridged by
Kevin Norris

Lively, but not too fast $\text{♩} = 76$

System 1: Treble clef, bass clef, and a lower bass clef. The treble clef contains a melodic line with eighth and sixteenth notes. The upper bass clef contains a bass line with a forte (*f*) dynamic marking and a slur over several notes. The lower bass clef contains a simple bass line with quarter notes and rests.

System 2: Treble clef, bass clef, and a lower bass clef. The treble clef contains a melodic line with a repeat sign and a mezzo-forte (*mf*) dynamic marking. The upper bass clef contains a bass line with a repeat sign and a slur. The lower bass clef contains a simple bass line with a *u* (unaccented) marking and an accent (^) over a note.

System 3: Treble clef, bass clef, and a lower bass clef. The treble clef contains a melodic line with eighth notes and slurs. The upper bass clef contains a bass line with chords and slurs. The lower bass clef contains a simple bass line with an accent (^) over a note.

System 4: Treble clef, bass clef, and a lower bass clef. The treble clef contains a melodic line with eighth notes and slurs. The upper bass clef contains a bass line with chords and slurs. The lower bass clef contains a simple bass line with an accent (^) over a note. The word *cresc.* (crescendo) is written above the treble clef staff.

System 1: Treble and Bass clefs. Treble clef contains a melodic line with eighth-note patterns. Bass clef contains a bass line with chords and a melodic line. Dynamics include *f* and *mf*. A fermata is present over a chord in the bass line.

System 2: Treble and Bass clefs. Treble clef contains a melodic line with eighth-note patterns. Bass clef contains a bass line with chords and a melodic line. Dynamics include *cresc.* and *f*.

System 3: Treble and Bass clefs. Treble clef contains a melodic line with eighth-note patterns. Bass clef contains a bass line with chords and a melodic line.

System 4: Treble and Bass clefs. Treble clef contains a melodic line with eighth-note patterns. Bass clef contains a bass line with chords and a melodic line. Dynamics include *molto rit. (last time only)* and *(Opt. repeat)*. The system concludes with a double bar line.