



Holy Trinity Sunday
May 26, 2024 – 10:00 am

New Hope Lutheran Church

3125 5th Ave S. Great Falls, MT www.newhopegf.org (406) 315-1203
A congregation of the Montana Synod of the Evangelical Lutheran Church in America
Our mission: Sharing our faith in Christ by serving all with respectful compassion.

GATHERING

Gathering: *All People That on Earth Do Dwell* L. Bourgeois/ arr. K. Uppercue

Words of Welcome

Prelude: *Holy Spirit, Light Our Darkness*

Robert J. Powell

L: Blessed be the holy Trinity, +one God, the creator of wind and rain, field and ocean, the bread of life coming down from above, the power at work within us and this world. **C: Amen.**

L: Before God and in the company of our sisters and brothers, let us confess our sin. (*a brief silence is kept for reflection*)

L: God and Father of all,

C: we confess that we have sinned against you in thought, word, and deed. We have thought better of ourselves than others. We have told lies, said hurtful things, acted in ways we wish we could take back, and looked the other way when action was needed. In your mercy, O God, forgive us, cleanse us, and heal us, for the sake of Jesus, our Savior. Amen.

L: If anyone is in Christ, there is a new creation: everything old has passed away; everything has become new! In Christ, + you are a new creation: your sins are taken away and you are made new. Be kind to one another, tenderhearted, forgiving one another, as God in Christ has forgiven you. **C: Amen.**

Gathering Hymn: The Play of the Godhead

ACS #946

1. The play of the God-head, the Trinity's dance,
embraces the earth in a sacred romance,
with God the Creator, and Christ the true Son,
entwined with the Spirit, a web daily spun
in spangles of myst'ry, the great Three-in-One.
2. The warm mists of summer, cool waters that flow,
turn crystal as ice when the wintry winds blow.
The taproot that nurtures, the shoot growing free,
the life-giving fruit, full and ripe on the tree:
more mystic and wond'rous, the great One-in-Three.
3. In God's gracious image of co-equal parts,
we gather as dancers, uniting our hearts.

In tune with the music of all living things,
we join in the round of bright nature that rings
with rapture and rhythm: creation now sings!

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

ACS p. 31

Kyrie eleison. Lord, have mercy. Christe eleison. Christ, have mercy.

Kyrie eleison. Lord, have mercy.

Glory to You, God

ACS p. 31

1. Glory to you, God, for yours is the earth; yours is the promise, the blessing the birth.
Ours the rejoicing for Word given frame; ours the thanksgiving to your holy name.
Ours be the telling of deeds greatly done; yours be the glory, O God, yours alone.
2. Glory to you, God, for yours is the earth; yours the hosannas, the dying, rebirth.
Ours the rejoicing for nature reclaimed; ours the thanksgiving to your holy name.
Ours be the telling of deeds greatly done; yours be the glory, O God, yours alone.
3. Glory to you, God, for yours is the earth; yours the anointing, the radiant worth.
Ours the rejoicing for spirits aflame; ours the thanksgiving to your holy name.
Ours be the telling of deeds greatly done; yours be the glory, O God, yours alone.

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

C: God of heaven and earth, before the foundation of the universe and the beginning of time you are the triune God: Author of creation, eternal Word of salvation, life-giving Spirit of wisdom. Guide us to all truth by your Spirit, that we may proclaim all that Christ has revealed and rejoice in the glory he shares with us. Glory and praise to you, Father, Son, and Holy Spirit, now and forever. Amen.

WORD

1st Reading: Isaiah 6:1-8

L: Word of God, word of life.

C: Thanks be to God.

Responsive Reading of Psalm 29

L: Ascribe to the Lord, you gods, ascribe to the Lord glory and strength.

C: Ascribe to the Lord the glory due God's name; worship the Lord in the beauty of holiness.

L: The voice of the Lord is upon the waters; the God of glory thunders; the Lord is upon the mighty waters.

C: The voice of the Lord is a powerful voice; the voice of the Lord is a voice of splendor.

L: The voice of the Lord breaks the cedar trees; the Lord breaks the cedars of Lebanon;

C: the Lord makes Lebanon skip like a calf, and Mount Hermon like a wild ox.

L: The voice of the Lord bursts forth in lightning flashes.

C: The voice of the Lord shakes the wilderness; the Lord shakes the wilderness of Kadesh.

L: The voice of the Lord makes the oak trees writhe and strips the forests bare.

C: and in the temple of the Lord all are crying, "Glory!"

L: The Lord sits enthroned above the flood; the Lord sits enthroned as king forevermore.

C: O Lord, give strength to your people; give them, O Lord, the blessings of peace.

2nd Reading: Romans 8:12-17

L: Word of God, word of life.

C: Thanks be to God.

Gospel Acclamation

ACS p. 33

Alleluia, alleluia, alleluia. Lord, to whom shall we go?

You have the words of eternal life. Alleluia, alleluia, alleluia.

Gospel Reading: John 3:1-17

C: Glory to you, O Lord.

L: The Gospel of our Lord.

C: Praise to you, O Christ.

Children's Time

Sermon

Rev. Tammy Bull

Hymn of the Day: Come, Join the Dance of Trinity

ELW #412

1. Come, join the dance of Trinity, before all worlds begun –
The interweaving of the Three, the Father, Spirit, Son.
The universe of space and time did not arise by chance,
But as the Three, in love and hope, made room within their dance.
2. Come, see the face of Trinity, newborn in Bethlehem;
Then bloodied by a crown of thorns outside Jerusalem.
The dance of Trinity is meant for human flesh and bone;
When fear confines the dance in death, God rolls away the stone.
3. Come, speak aloud of Trinity, as wind and tongues of flame
Set people free at Pentecost to tell the Savior's name.
We know the yoke of sin and death, our necks have worn it smooth;
Go tell the world of weight and woe that we are free to move!
4. Within the dance of Trinity, before all worlds begun,
We sing the praises of the Three, the Father, Spirit, Son.
Let voices rise and interweave, by love and hope set free,
To shape in song this joy, this life: the dance of Trinity.

L: Gathered into one by the Holy Spirit, we confess our faith using the words of the Nicene Creed

ACS p. 16

We believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is seen and unseen. We believe in one Lord Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, Light from Light, true God from true God, begotten, not made, of one Being with the Father; through him all things were made. For us, and for our salvation, he came down from heaven, was incarnate of the Holy Spirit and the virgin Mary and became truly human. For our sake he was crucified under Pontius Pilate; he suffered death and was buried. On the third day he rose again in accordance with the scriptures; he ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end.

We believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son, who with the Father and the Son is worshiped and glorified, who has spoken through the prophets. We believe in one holy catholic and apostolic church. We acknowledge one baptism for the forgiveness of sins. We look for the resurrection of the dead, and the life of the world to come. Amen.

Prayers of the People

(petitions end with the words: "Lord, in your mercy... **hear our prayer.**")

MEAL

The 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. One of the ways we do this is through the ministry of Word and Sacrament. We appreciate your gifts of time, energy, money, and prayers to this work! If you are our guest today – either on person or online – we invite you to join us in caring for God's people and God's world!)

Offertory: *Voluntary*

John Stanley/ arr. Geoffrey Edwards

Offering Response: Praise God from Whom All Blessings Flow ELW #885

Praise God, from whom all blessings flow; praise God, all creatures here below;

Praise God above, ye heav'nly host; praise Father, Son, and Holy Ghost.

Offertory Prayer: **C: God of mercy and grace, the eyes of all wait upon you, and you open your hand in blessing. Fill us with good things at your table, that we may come to the help of all in need, through Jesus Christ, our redeemer and Lord. Amen.**

The Great Thanksgiving

L: The Lord be with you.

C: And also with you.

L: Lift up your hearts.

C: We lift them to the Lord.

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

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

Words of Institution and Lord's Prayer

L: Lord, remember us in your kingdom, and teach us to pray:

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 the Lord's Table

Jesus said, "Whoever comes to me will never be hungry,
and whoever believes in me will never be thirsty."

Be Known to Us, Lord Jesus

ACS p. 40

Be known to us, Lord Jesus, in the breaking of the bread. Alleluia, alleluia, alleluia.

Be known to us, Lord Jesus, in the breaking of the bread. Alleluia, alleluia, alleluia.

Alleluia.

Hymn during Communion: Womb of Life and Source of Being ACS #948

1. Womb of life and source of being, home of ev'ry restless heart,
In your arms the worlds awakened: you have loved us from the start.
We, your children, gather round you, at the table you prepare.
Sharing stories, tears, and laughter, we are nurtured by your care.
2. Word in flesh, our brother Jesus, born to bring us second birth,
You have come to stand beside us, knowing weakness, knowing earth.
Priest who shares our human struggles, Life of life and Death of death,
Risen Christ, come stand among us, send the Spirit by your breath.
3. Brooding Spirit, move among us; be our partner, be our friend.
When our mem'ry fails, remind us whose we are, what we intend.
Labor with us; aid the birthing of the new world yet to be,
Free of servant, lord, and master, free for love and unity.
4. Mother, Brother, holy Partner; Father, Spirit, Only Son:
We would praise your name forever, One-in-Three and Three-in-One.
We would share your life, your passion, share your word of world made new,
Ever singing, ever praising, one with all, and one with you.

L: 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: Wise and generous God, we thank you that at this holy table you have fed us again with the food of everlasting life. Send us with your blessing to seek the good of our neighbor and call others to your feast; through Jesus Christ, our Savior and Lord. Amen.**

SENDING

L: Almighty and merciful God, Father, +Son, and Holy Spirit, bless, preserve, and keep you this day and forevermore. **C: Amen.**

Sending Hymn: Holy, Holy, Holy ELW #413

1. Holy, holy, holy, Lord God Almighty!
Early in the morning our song shall rise to thee.
Holy, holy, holy, merciful and mighty! God in three persons, blessed Trinity!
2. Holy, holy, holy! All the saints adore thee,
Casting down their golden crowns around the glassy sea;
Cherubim and seraphim falling down before thee,
Which wert, and art, and evermore shalt be.
3. Holy, holy, holy! Though the darkness hide thee,
Though the eye of sinfulness thy glory may not see,
Only thou art holy; there is none beside thee, perfect in pow'r, in love and purity.
4. Holy, holy, holy! Lord God Almighty!

All thy works shall praise thy name in earth and sky and sea.
Holy, holy, holy, merciful and mighty! God in three persons, blessed Trinity!

L: Go in peace. Live in love, as Christ loved us.

C: Thanks be to God.

Postlude: *Fanfare*

Douglas E. Wagner

Announcements for Week of May 26:

- The church office will be closed on Monday, 5/27, for Memorial Day.
- Synod Assembly is May 31-June 1 in Billings.

We will be receiving new members on Sunday, June 9. If you would like to be included in this group, please get in touch with our Church Council chair Barbara Ovitt, or Pastor Tammy.

Keeping in Prayer... Barbara; Holly; Rick & Karen; Ann; Wayne; Alice; Aaron; Rachelle; Ron; Ace; Alashanee; Tim; Ike & MaryAnn; Arvin; Elizabeth & John; Hy & Becky; Chris; Beth; Dawn; Brian; Arnie; Peggy & Larry; Rachel; Don & Donna; Rose; Sandy; Noah; Elaine; Dorothy; Jerry; Toni; Steven; Scott; Haley; Esther; Reta.

Accompanist: James Rickley **Cantor:** Jodie Tooley **Reader:** Holly Hesper

Communion Assistant: **Fellowship:** Carol & Marv Strom

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885 Praise God, from Whom All Blessings Flow [H]

Musical notation for the first system, featuring a treble and bass staff in G major. The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Praise God, from whom all bless-ings flow; praise God, all crea-tures here be - low;

Musical notation for the second system, continuing the melody and accompaniment from the first system. The treble staff concludes with a final chord, and the bass staff provides a steady accompaniment.

praise God a - bove, ye heav'n - ly host; praise Fa - ther, Son, and Ho - ly Ghost.

Prelude on "Old Hundredth"

Sw. Flutes 8, 4
Gt. French Horn 8
Ped. Soft 16, 8

Kevin Uppercue
Tune: OLD HUNDREDTH
Attributed to Louis Bourgeois

Calmly $\text{♩} = \text{ca. } 48$

mp Gt.

Duration: 3:15

16

Musical score for measures 16-20. The score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some measures containing rests.

21

Principals 8, 4

Musical score for measures 21-25. The score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes. A dynamic marking of *mf* is present, along with a bracketed instruction *Gt.* (Guitar).

Principals 16, 8

Broader

26

Musical score for measures 26-30. The score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some measures containing rests.

31

+ 2

a tempo

Musical score for measures 31-35. The score is written for three staves: Treble Clef (top), Bass Clef (middle), and Bass Clef (bottom). The key signature is one sharp (F#). The music features a mix of eighth and sixteenth notes, with some measures containing rests. A dynamic marking of *a tempo* is present.

Reed 4

36

Musical score for measures 36-40. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one sharp (F#). The music features a melodic line in the treble clef, a bass line in the grand staff's bass clef, and a simple bass line in the bottom staff. Measure 36 starts with a half note G4 in the treble and a half note G2 in the bass. The piece concludes with a whole note chord of G4, B4, and D5 in the treble and a whole note G2 in the bass.

41

Musical score for measures 41-45. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one sharp (F#). The music continues with a melodic line in the treble clef, a bass line in the grand staff's bass clef, and a simple bass line in the bottom staff. Measure 41 starts with a half note G4 in the treble and a half note G2 in the bass. The piece concludes with a whole note chord of G4, B4, and D5 in the treble and a whole note G2 in the bass.

46

Musical score for measures 46-50. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one sharp (F#). The music continues with a melodic line in the treble clef, a bass line in the grand staff's bass clef, and a simple bass line in the bottom staff. Measure 46 starts with a half note G4 in the treble and a half note G2 in the bass. The piece concludes with a whole note chord of G4, B4, and D5 in the treble and a whole note G2 in the bass.

51

Musical score for measures 51-55. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one sharp (F#). The music continues with a melodic line in the treble clef, a bass line in the grand staff's bass clef, and a simple bass line in the bottom staff. Measure 51 starts with a half note G4 in the treble and a half note G2 in the bass. The piece concludes with a whole note chord of G4, B4, and D5 in the treble and a whole note G2 in the bass.

56

Musical score for measures 56-60. The system includes a grand staff with treble and bass clefs, and a separate bass line. The key signature is one sharp (F#). The music features chords in the upper staves and a melodic line in the lower staves. A dynamic marking of *p* (piano) is present, along with a hairpin symbol and the instruction *Sw.* (Swell).

Principals 16, 8

61

Musical score for measures 61-65. The system includes a grand staff with treble and bass clefs, and a separate bass line. The key signature is one sharp (F#). The music features chords in the upper staves and a melodic line in the lower staves. Dynamic markings include *mf* (mezzo-forte) with a hairpin and *Gt.* (Guitar), and *p* (piano) with a hairpin and *Sw.* (Swell).

66

Musical score for measures 66-70. The system includes a grand staff with treble and bass clefs, and a separate bass line. The key signature is one sharp (F#). The music features chords in the upper staves and a melodic line in the lower staves.

Soft 16, 8

71

Musical score for measures 71-75. The system includes a grand staff with treble and bass clefs, and a separate bass line. The key signature is one sharp (F#). The music features chords in the upper staves and a melodic line in the lower staves. Dynamic markings include *mp* (mezzo-piano) and *rit.* (ritardando).

Gt. French Horn 8

Words of Welcome

Prelude: *Holy Spirit, Light Our Darkness*

Robert J. Powell

Holy Spirit, Light Our Darkness

Sw. Strings 8

Gt. Flute 8, Sw. to Gt. 8

Ped. Soft 16, 8

Robert J. Powell

Tranquillo ♩ = ca. 76

mp {Sw.

The musical score is written for strings and piano accompaniment. It consists of three systems of music, each with a grand staff (treble and bass clefs) and a separate bass line. The key signature is two sharps (D major), and the time signature is 3/4. The tempo is marked 'Tranquillo' with a quarter note equal to approximately 76 beats per minute. The first system includes a dynamic marking of *mp* and a bracketed instruction '{Sw.' for the strings. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Duration: 1:50

12

mf {Gt. *a tempo*

16

20

24

+Sw. Flute 8

rit.

mp a tempo

28

Musical score for measures 28-31. The system 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 eighth and sixteenth notes, and some chords. The middle staff is in bass clef and contains a rhythmic accompaniment with eighth and sixteenth notes. The bottom staff is in bass clef and contains a simple bass line with quarter notes.

32

Musical score for measures 32-35. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps. It features a melodic line with a triplet of eighth notes in measure 34. The middle staff is in bass clef with a rhythmic accompaniment. The bottom staff is in bass clef with a simple bass line.

36

Musical score for measures 36-38. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps. It features a melodic line with a triplet of eighth notes in measure 37. The middle staff is in bass clef with a rhythmic accompaniment. The bottom staff is in bass clef with a simple bass line.

39

Musical score for measures 39-42. The system consists of three staves. The top staff is in bass clef with a key signature of two sharps. It features a melodic line with a triplet of eighth notes in measure 40. The middle staff is in bass clef with a rhythmic accompaniment. The bottom staff is in bass clef with a simple bass line. The instruction *molto rit.* is written above the middle staff in measure 40.

L: Blessed be the holy Trinity, +one God, the creator of wind and rain, field and ocean, the bread of life coming down from above, the power at work within us and this world. **C:**
Amen.

L: Before God and in the company of our sisters and brothers, let us confess our sin. (*a brief silence is kept for reflection*)

L: God and Father of all,

C: we confess that we have sinned against you in thought, word, and deed. We have thought better of ourselves than others. We have told lies, said hurtful things, acted in ways we wish we could take back, and looked the other way when action was needed. In your mercy, O God, forgive us, cleanse us, and heal us, for the sake of Jesus, our Savior. Amen.

L: If anyone is in Christ, there is a new creation: everything old has passed away; everything has become new! In Christ, + you are a new creation: your sins are taken away and you are made new. Be kind to one another, tenderhearted, forgiving one another, as God in Christ has forgiven you. **C: Amen.**

Gathering Hymn: The Play of the Godhead

ACS #946

1. The play of the God-head, the Trinity's dance,
embraces the earth in a sacred romance,
with God the Creator, and Christ the true Son,
entwined with the Spirit, a web daily spun
in spangles of myst'ry, the great Three-in-One.
2. The warm mists of summer, cool waters that flow,
turn crystal as ice when the wintry winds blow.
The taproot that nurtures, the shoot growing free,
the life-giving fruit, full and ripe on the tree:
more mystic and wond'rous, the great One-in-Three.
3. In God's gracious image of co-equal parts,
we gather as dancers, uniting our hearts.
In tune with the music of all living things,
we join in the round of bright nature that rings
with rapture and rhythm: creation now sings!

The Play of the Godhead

1 The play of the God-head, the Trin - i - ty's dance, em-brac-es the
 2 The warm mists of sum-mer, cool wa-ters that flow, turn crys-tal as
 3 In God's gra-cious im-age of co-e-qual parts, we gath-er as

earth in a sa-cred ro-romance, with God the Cre-a-tor, and
 ice when the win-try winds blow. The tap-root that nur-tures, the
 danc-ers, u-nit-ing our hearts. In tune with the mu-sic of

Christ the true Son, en-twined with the Spir-it, a web dai-ly
 shoot grow-ing free, the life-giv-ing fruit, full and ripe on the
 all liv-ing things, we join in the round of bright na-ture that

spun in span-gles of mys-t'ry, the great Three-in-One.
 tree: more mys-tic and won-d'rous, the great One-in-Three.
 rings with rap-ture and rhy-thm: cre-a-tion now sings!

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

ACS p. 31

Kyrie eleison. Lord, have mercy. Christe eleison. Christ, have mercy.

Kyrie eleison. Lord, have mercy.

Glory to You, God

ACS p. 31

1. Glory to you, God, for yours is the earth; yours is the promise, the blessing the birth.
Ours the rejoicing for Word given frame; ours the thanksgiving to your holy name.
Ours be the telling of deeds greatly done; yours be the glory, O God, yours alone.
2. Glory to you, God, for yours is the earth; yours the hosannas, the dying, rebirth.
Ours the rejoicing for nature reclaimed; ours the thanksgiving to your holy name.
Ours be the telling of deeds greatly done; yours be the glory, O God, yours alone.
3. Glory to you, God, for yours is the earth; yours the anointing, the radiant worth.
Ours the rejoicing for spirits aflame; ours the thanksgiving to your holy name.
Ours be the telling of deeds greatly done; yours be the glory, O God, yours alone.

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 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 single notes.

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 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 single notes.

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 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 single notes.

♩ = 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

14

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

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

C: God of heaven and earth, before the foundation of the universe and the beginning of time you are the triune God: Author of creation, eternal Word of salvation, life-giving Spirit of wisdom. Guide us to all truth by your Spirit, that we may proclaim all that Christ has revealed and rejoice in the glory he shares with us. Glory and praise to you, Father, Son, and Holy Spirit, now and forever. Amen.

WORD

1st Reading: Isaiah 6:1-8

A Vision of God in the Temple

6 In the year that King Uzzi'ah died I saw the Lord sitting upon a throne, high and lifted up; and his train filled the temple. 2 Above him stood the seraphim; each had six wings: with two he covered his face, and with two he covered his feet, and with two he flew. 3 And one called to another and said:

“Holy, holy, holy is the Lord of hosts;
the whole earth is full of his glory.”

4 And the foundations of the thresholds shook at the voice of him who called, and the house was filled with smoke. 5 And I said: “Woe is me! For I am lost; for I am a man of unclean lips, and I dwell in the midst of a people of unclean lips; for my eyes have seen the King, the Lord of hosts!”

6 Then flew one of the seraphim to me, having in his hand a burning coal which he had taken with tongs from the altar. 7 And he touched my mouth, and said: “Behold, this has touched your lips; your guilt is taken away, and your sin forgiven.” 8 And I heard the voice of the Lord saying, “Whom shall I send, and who will go for us?” Then I said, “Here am I! Send me.”

L: Word of God, word of life.

C: Thanks be to God.

Responsive Reading of Psalm 29

L: Ascribe to the Lord, you gods, ascribe to the Lord glory and strength.

C: Ascribe to the Lord the glory due God's name; worship the Lord in the beauty of holiness.

L: The voice of the Lord is upon the waters; the God of glory thunders; the Lord is upon the mighty waters.

C: The voice of the Lord is a powerful voice; the voice of the Lord is a voice of splendor.

L: The voice of the Lord breaks the cedar trees; the Lord breaks the cedars of Lebanon;

C: the Lord makes Lebanon skip like a calf, and Mount Hermon like a wild ox.

L: The voice of the Lord bursts forth in lightning flashes.

C: The voice of the Lord shakes the wilderness; the Lord shakes the wilderness of Kadesh.

L: The voice of the Lord makes the oak trees writhe and strips the forests bare.

C: and in the temple of the Lord all are crying, “Glory!”

L: The Lord sits enthroned above the flood; the Lord sits enthroned as king forevermore.

C: O Lord, give strength to your people; give them, O Lord, the blessings of peace.

2nd Reading: Romans 8:12-17

12 So then, brethren, we are debtors, not to the flesh, to live according to the flesh— 13 for if you live according to the flesh you will die, but if by the Spirit you put to death the deeds of the body you will live. 14 For all who are led by the Spirit of God are sons of God. 15 For you did not receive the spirit of slavery to fall back into fear, but you have received the spirit of sonship. When we cry, “Abba! Father!” 16 it is the Spirit himself bearing witness with our spirit that we are children of God, 17 and if children, then heirs, heirs of God and fellow heirs with Christ, provided we suffer with him in order that we may also be glorified with him.

L: Word of God, word of life.

C: Thanks be to God.

Gospel Acclamation

ACS p. 33

Alleluia, alleluia, alleluia. Lord, to whom shall we go?

You have the words of eternal life. Alleluia, alleluia, alleluia.

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 musical score is written for voice and piano. The voice part is on a single staff in G minor (one flat) with a 4/4 time signature. The piano accompaniment consists of two staves (treble and bass clef). The melody is simple and repetitive, with the lyrics 'Al-le-lu - ia, al - le-lu - ia, al-le-lu - ia.' written below the notes. The piano accompaniment provides harmonic support with chords and single notes.

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.

The musical score is written for voice and piano. The voice part is on a single staff in G minor (one flat) with a 4/4 time signature. The piano accompaniment consists of two staves (treble and bass clef). The melody is simple and repetitive, with the lyrics 'Lord, to whom shall we go? You have the words of e - ter - nal life.' written below the notes. The piano accompaniment provides harmonic support with chords and single notes.

Gospel Reading: John 3:1-17

C: Glory to you, O Lord.

Nicodemus Visits Jesus

3 Now there was a man of the Pharisees, named Nicodemus, a ruler of the Jews. 2 This man came to Jesus[a] by night and said to him, “Rabbi, we know that you are a teacher come from God; for no one can do these signs that you do, unless God is with him.” 3 Jesus answered him, “Truly, truly, I say to you, unless one is born anew,[b] he cannot see the kingdom of God.” 4 Nicodemus said to him, “How can a man be born when he is old? Can he enter a second time into his mother’s womb and be born?” 5 Jesus answered, “Truly, truly, I say to you, unless one is born of water and the Spirit, he cannot enter the kingdom of God. 6 That which is born of the flesh is flesh, and that which is born of the Spirit is spirit.[c] 7 Do not marvel that I said to you, ‘You must be born anew.’[d] 8 The wind[e] blows where it wills, and you hear the sound of it, but you do not know whence it comes or whither it goes; so it is with every one who is born of the Spirit.” 9 Nicodemus said to him, “How can this be?” 10 Jesus answered him, “Are you a teacher of Israel, and yet you do not understand this? 11 Truly, truly, I say to you, we speak of what we know, and bear witness to what we have seen; but you do not receive our testimony. 12 If I have told you earthly things and you do not believe, how can you believe if I tell you heavenly things? 13 No one has ascended into heaven but he who descended from heaven, the Son of man.[f] 14 And as Moses lifted up the serpent in the wilderness, so must the Son of man be lifted up, 15 that whoever believes in him may have eternal life.”[g]

16 For God so loved the world that he gave his only Son, that whoever believes in him should not perish but have eternal life. 17 For God sent the Son into the world, not to condemn the world, but that the world might be saved through him.

L: The Gospel of our Lord.

C: Praise to you, O Christ.

Children’s Time

Sermon

Rev. Tammy Bull

Hymn of the Day: Come, Join the Dance of Trinity

ELW #412

1. Come, join the dance of Trinity, before all worlds begun –
The interweaving of the Three, the Father, Spirit, Son.
The universe of space and time did not arise by chance,
But as the Three, in love and hope, made room within their dance.
2. Come, see the face of Trinity, newborn in Bethlehem;
Then bloodied by a crown of thorns outside Jerusalem.
The dance of Trinity is meant for human flesh and bone;
When fear confines the dance in death, God rolls away the stone.
3. Come, speak aloud of Trinity, as wind and tongues of flame

Set people free at Pentecost to tell the Savior's name.

We know the yoke of sin and death, our necks have worn it smooth;

Go tell the world of weight and woe that we are free to move!

4. Within the dance of Trinity, before all worlds begun,
We sing the praises of the Three, the Father, Spirit, Son.
Let voices rise and interweave, by love and hope set free,
To shape in song this joy, this life: the dance of Trinity.

Introduction

The first system of the introduction consists of five measures. The key signature is one sharp (F#) and the time signature is 2/2. The music is written for piano in a grand staff. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment with quarter and eighth notes.

The second system of the introduction consists of five measures. It continues the musical themes established in the first system, with similar chordal textures and rhythmic patterns in both hands. The piece concludes with a final chord in the fifth measure.

Tune: English folk tune

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Introductions and Alternate Accompaniments for Piano, vol. 3, ISBN 978-0-8006-2361-6

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Introduction

♩ = c. 72

mp lightly detached

c.f.

mf

Tune: English folk tune

Arrangement: Jayne Southwick Cool; copyright © 2008 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Organ, vol. 3, ISBN 978-0-8006-3916-7

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Musical score system 1, featuring a treble and bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. A dynamic marking of *mf* is present in the third measure. A fermata is placed over the final note of the treble staff in the fourth measure.

Musical score system 2, featuring a treble and bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. A dynamic marking of *mf* is present in the first measure.

Musical score system 3, featuring a treble and bass clef staff. The key signature is one sharp (F#). The treble staff contains a melodic line with quarter and eighth notes, and a bass line with quarter notes. The system concludes with a double bar line and repeat dots in both staves.

Come, Join the Dance of Trinity



1 Come, join the dance of Trin - i - ty, be - fore all worlds be - gun—
 2 Come, see the face of Trin - i - ty, new - born in Beth - le - hem;
 3 Come, speak a - loud of Trin - i - ty, as wind and tongues of flame
 4 With - in the dance of Trin - i - ty, be - fore all worlds be - gun,

Em C G D G Am Dsus D



the in - ter - weav - ing of the Three, the Fa - ther, Spir - it, Son.
 then blood - ied by a crown of thorns out - side Je - ru - sa - lem,
 set peo - ple free at Pen - te - cost to tell the Sav - ior's name.
 we sing the prais - es of the Three, the Fa - ther, Spir - it, Son.

Em C G D G Am Em



The u - ni - verse of space and time did not a - rise by chance,
 The dance of Trin - i - ty is meant for hu - man flesh and bone;
 We know the yoke of sin and death, our necks have worn it smooth;
 Let voic - es rise and in - ter - weave, by love and hope set free,

Bm Em Am Bm G C Dsus D





but as the Three, in love and hope, made room with-in their dance.
when fear con-fines the dance in death, God rolls a - way the stone.
go tell the world of weight and woe that we are free to move!
to shape in song this joy, this life: the dance of Trin - i - ty.

Em C G D G Am Em



Accompaniment

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 dynamic marking of *f*. The middle staff is in bass clef with a dynamic marking of *c.f.*. The bottom staff is also in bass clef. The music features a mix of eighth and sixteenth notes in the upper parts, with block chords and a steady eighth-note bass line.

The second system continues the accompaniment with similar rhythmic patterns. The upper staves feature more complex chordal textures and melodic lines, while the bass line remains consistent with eighth-note accompaniment.

The third system shows a continuation of the musical themes. The right hand has more active melodic passages, and the left hand maintains a steady accompaniment.

The fourth system concludes the piece. It features a final cadence with sustained chords in the upper staves and a concluding bass line. The system ends with a double bar line.

Accompaniment

The first system of the piano accompaniment consists of two staves, treble and bass clef, in the key of D major. The treble staff features a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

The second system of the piano accompaniment continues the melody and accompaniment from the first system, maintaining the same rhythmic and harmonic structure.

Tune: English folk tune

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System 1 of a musical score in G major. The treble clef staff features a melody of eighth and quarter notes, while the bass clef staff provides a harmonic accompaniment with chords and eighth notes. The system concludes with a half note chord in the treble and a quarter note chord in the bass.

System 2 of the musical score. The treble clef staff continues the melodic line with eighth and quarter notes, ending with a half note chord. The bass clef staff continues the accompaniment, ending with a quarter note chord. The system concludes with a double bar line.

L: Gathered into one by the Holy Spirit, we confess our faith using the words of the Nicene Creed ACS p. 16

We believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is seen and unseen.

We believe in one Lord Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, Light from Light, true God from true God, begotten, not made, of one Being with the Father; through him all things were made. For us, and for our salvation, he came down from heaven, was incarnate of the Holy Spirit and the virgin Mary and became truly human. For our sake he was crucified under Pontius Pilate; he suffered death and was buried. On the third day he rose again in accordance with the scriptures; he ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end.

We believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son, who with the Father and the Son is worshiped and glorified, who has spoken through the prophets. We believe in one holy catholic and apostolic church. We acknowledge one baptism for the forgiveness of sins. We look for the resurrection of the dead, and the life of the world to come. Amen.

Prayers of the People

(petitions end with the words: “Lord, in your mercy... **hear our prayer.**”)

MEAL

The 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. One of the ways we do this is through the ministry of Word and Sacrament. We appreciate your gifts of time, energy, money, and prayers to this work! If you are our guest today – either on person or online – we invite you to join us in caring for God’s people and God’s world!)

Offertory: *Voluntary*

John Stanley/ arr. Geoffrey Edwards

Offering Response: Praise God from Whom All Blessings Flow ELW #885

Praise God, from whom all blessings flow; praise God, all creatures here below;

Praise God above, ye heav’nly host; praise Father, Son, and Holy Ghost.

Trumpet Voluntary in D

Sw. Bright Reed 8
Gt. Foundations 8, 4
Ped. 16, 8, Gt. to Ped.

John Stanley
Arranged by Geoffrey Edwards

Stately ♩ = ca. 108

Sw.

f
Gt.

Duration: 2:00

10

tr

mf {Gt.

Musical score for measures 10-13. The system 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 a trill (tr) in measure 11. The middle staff is in bass clef and contains a series of chords. The bottom staff is also in bass clef and contains a simple bass line. A dynamic marking of *mf* and the instruction {Gt. are present in measure 12.

14

Musical score for measures 14-17. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps. It contains a melodic line with some chromaticism. The middle staff is in bass clef and contains a series of chords. The bottom staff is also in bass clef and contains a simple bass line.

18

Sw.

f

Musical score for measures 18-21. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps. It contains a melodic line with a swell (Sw.) in measure 19. The middle staff is in bass clef and contains a series of chords. The bottom staff is also in bass clef and contains a simple bass line. A dynamic marking of *f* is present in measure 20.

22

Gt.

Sw.

Musical score for measures 22-25. The system consists of three staves. The top staff is in treble clef with a key signature of two sharps. It contains a melodic line with a guitar (Gt.) effect in measure 23 and a swell (Sw.) in measure 24. The middle staff is in bass clef and contains a series of chords. The bottom staff is also in bass clef and contains a simple bass line.

26

Musical score for measures 26-28. The system consists of three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). Measure 26 features a complex piano accompaniment with chords and moving lines in both hands. Measure 27 continues this texture. Measure 28 shows a continuation of the piano accompaniment with some rests.

29

Musical score for measures 29-32. The system consists of three staves. Measure 29 has piano accompaniment with a guitar entry marked "Gt." in the treble clef. Measure 30 continues the piano accompaniment. Measure 31 features a piano accompaniment with a swell effect marked "Sw." in the treble clef. Measure 32 has piano accompaniment with a guitar entry marked "Gt." in the treble clef.

33

Musical score for measures 33-36. The system consists of three staves. Measure 33 has piano accompaniment with a swell effect marked "Sw." in the treble clef. Measure 34 has piano accompaniment with a guitar entry marked "Gt." in the treble clef. Measure 35 features a piano accompaniment with a swell effect marked "Sw." in the treble clef. Measure 36 has piano accompaniment with a guitar entry marked "Gt." in the treble clef.

37

Musical score for measures 37-40. The system consists of three staves. Measure 37 has piano accompaniment with a swell effect marked "Sw." in the treble clef. Measure 38 continues the piano accompaniment. Measure 39 continues the piano accompaniment. Measure 40 continues the piano accompaniment.

41

Musical score for measures 41-43. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one sharp (F#). The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clefs.

44

Musical score for measures 44-46. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one sharp (F#). The music continues with a melodic line in the treble clef and a harmonic accompaniment in the bass clefs.

47

Musical score for measures 47-49. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one sharp (F#). The music continues with a melodic line in the treble clef and a harmonic accompaniment in the bass clefs.

50

Musical score for measures 50-52. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one sharp (F#). The music concludes with a melodic line in the treble clef and a harmonic accompaniment in the bass clefs. Performance markings include "Gt." above the first measure, "Sw." above the second measure, and "tr" above the third measure. The tempo marking "poco rit." is placed in the middle of the system. The piece ends with a double bar line.

885 Praise God, from Whom All Blessings Flow [H]

Musical notation for the first system, featuring a treble and bass staff in G major. The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Praise God, from whom all bless-ings flow; praise God, all crea-tures here be - low;

Musical notation for the second system, continuing the melody and accompaniment from the first system. The treble staff concludes with a final chord, and the bass staff provides a steady accompaniment.

praise God a - bove, ye heav'n - ly host; praise Fa - ther, Son, and Ho - ly Ghost.

Offertory Prayer: **C: God of mercy and grace, the eyes of all wait upon you, and you open your hand in blessing. Fill us with good things at your table, that we may come to the help of all in need, through Jesus Christ, our redeemer and Lord. Amen.**

The Great Thanksgiving

L: The Lord be with you.

C: And also with you.

L: Lift up your hearts.

C: We lift them to the Lord.

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

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

Words of Institution and Lord's Prayer

L: Lord, remember us in your kingdom, and teach us to pray:

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 the Lord's Table

Jesus said, "Whoever comes to me will never be hungry,
and whoever believes in me will never be thirsty."

Be Known to Us, Lord Jesus

ACS p. 40

Be known to us, Lord Jesus, in the breaking of the bread. Alleluia, alleluia, alleluia.

Be known to us, Lord Jesus, in the breaking of the bread. Alleluia, alleluia, alleluia.

Alleluia.

Hymn during Communion: Womb of Life and Source of Being

ACS #948

1. Womb of life and source of being, home of ev'ry restless heart,
In your arms the worlds awakened: you have loved us from the start.
We, your children, gather round you, at the table you prepare.
Sharing stories, tears, and laughter, we are nurtured by your care.
2. Word in flesh, our brother Jesus, born to bring us second birth,
You have come to stand beside us, knowing weakness, knowing earth.
Priest who shares our human struggles, Life of life and Death of death,
Risen Christ, come stand among us, send the Spirit by your breath.
3. Brooding Spirit, move among us; be our partner, be our friend.
When our mem'ry fails, remind us whose we are, what we intend.
Labor with us; aid the birthing of the new world yet to be,
Free of servant, lord, and master, free for love and unity.
4. Mother, Brother, holy Partner; Father, Spirit, Only Son:
We would praise your name forever, One-in-Three and Three-in-One.
We would share your life, your passion, share your word of world made new,
Ever singing, ever praising, one with all, and one with you.

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 quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and a dotted quarter 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 begins with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and a dotted quarter 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 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.*

1 Womb of life and source of be - ing, home of ev - 'ry rest - less
 2 Word in flesh, our broth - er Je - sus, born to bring us sec - ond
 3 Brood - ing Spir - it, move a - mong us; be our part - ner, be our
 4 Moth - er, Broth - er, ho - ly Part - ner; Fa - ther, Spir - it, On - ly

heart, in your arms the worlds a - wak - ened; you have
 birth, you have come to stand be - side us, know - ing
 friend. When our mem - 'ry fails, re - mind us whose we
 Son: we would praise your name for - ev - er, One - in -

loved us from the start. We, your chil - dren, gath - er
 weak - ness, know - ing earth. Priest who shares our hu - man
 are, what we in - tend. La - bor with us; aid the
 Three and Three - in - One. We would share your life, your

round you, at the ta - ble you pre - pare. Shar - ing
 strug - gles, Life of life and Death of death, ris - en
 birth - ing of the new world yet to be, free of
 pas - sion, share your word of world made new, ev - er

sto - ries, tears, and laugh - ter, we are nur - tured by your care.
Christ, come stand a - mong us, send the Spir - it by your breath.
ser - vant, lord, and mas - ter, free for love and u - ni - ty.
sing - ing, ev - er prais - ing, one with all, and one with you.

L: 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: Wise and generous God, we thank you that at this holy table you have fed us again with the food of everlasting life. Send us with your blessing to seek the good of our neighbor and call others to your feast; through Jesus Christ, our Savior and Lord. Amen.**

SENDING

L: Almighty and merciful God, Father, +Son, and Holy Spirit, bless, preserve, and keep you this day and forevermore. **C: Amen.**

Sending Hymn: Holy, Holy, Holy

ELW #413

1. Holy, holy, holy, Lord God Almighty!
Early in the morning our song shall rise to thee.
Holy, holy, holy, merciful and mighty! God in three persons, blessed Trinity!
2. Holy, holy, holy! All the saints adore thee,
Casting down their golden crowns around the glassy sea;
Cherubim and seraphim falling down before thee,
Which wert, and art, and evermore shalt be.
3. Holy, holy, holy! Though the darkness hide thee,
Though the eye of sinfulness thy glory may not see,
Only thou art holy; there is none beside thee, perfect in pow'r, in love and purity.
4. Holy, holy, holy! Lord God Almighty!
All thy works shall praise thy name in earth and sky and sea.
Holy, holy, holy, merciful and mighty! God in three persons, blessed Trinity!

Introduction

The musical score is written for piano in G major and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The introduction is 12 measures long. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final cadence in the treble staff.

Introduction

Sw. mf
Full

poco a poco cresc.

Ped: Full; Sw/Ped

f

+ Ch/Sw

+ Ch/Ped

Gt. ff
Full, Sw. + Ch/Gt

+ Mixt. *rit.*

+ Gt/Ped

Tune: John B. Dykes, 1823-1876

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To Dr. Dennis Denning
NICEA

Introduction

John B. Dykes (1823-1876)
Arranged by Richard Unfreid

Deliberately

Man. *f*

Pedal

ff

The introduction consists of two systems of piano music. The first system is marked 'Deliberately' and features a melody in the right hand and a bass line in the left hand. The right hand uses a 'Man.' (Mancini) style with grace notes. The left hand has a steady bass line. The first system ends with a double bar line and a fortissimo (*ff*) dynamic marking.

The second system continues the piano introduction. It features a melody in the right hand and a bass line in the left hand. The right hand continues with the 'Man.' style. The left hand has a steady bass line. The system concludes with a double bar line and a repeat sign.

Stanzas

First system of musical notation for the 'Stanzas' section, featuring a treble and bass clef with a key signature of one sharp (F#) and a common time signature.

Second system of musical notation for the 'Stanzas' section, continuing the piece with treble and bass clefs.

Third system of musical notation for the 'Stanzas' section, ending with a first ending bracket and a *rit.* marking. The text *rit. (before interlude)* is written below the staff.

Section labeled **Interlude**, starting with a second ending bracket and a key signature change to one flat (F). The text **2.** is written above the first measure.

Fourth system of musical notation, continuing the 'Interlude' section with complex chordal textures and a key signature change to two flats (Bb).

Final stanza

Section labeled **Final stanza**, featuring a treble and bass clef with a key signature of two flats (Bb).

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has two flats (B-flat and E-flat). The music features a series of chords and melodic lines in both hands, with some notes marked with accents.

The second system of musical notation continues the piece with two staves. The treble clef staff shows a melodic line with some grace notes, while the bass clef staff provides a harmonic accompaniment. The key signature remains two flats.

The third system of musical notation concludes the piece. It features a double bar line followed by a fermata over a chord in the treble clef staff, with the instruction "(A. - - - men.)" written below it. The bass clef staff continues with a melodic line.

Nicea

Holy! Holy! Holy! Lord God Almighty
Festival Hymn For Congregation And Organ

Reginald Heber

John B. Dykes

Setting by James F. Rickley

Majestically

The musical score is written for organ and is set in the key of B-flat major (two flats) and 4/4 time. It begins with a dynamic marking of *f* (forte) and the instruction *ped ad lib.* (pedal ad libitum). The score is divided into systems, with measure numbers 1, 5, 10, 14, 18, 22, and 22 indicated. The first system (measures 1-4) features a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system (measures 5-8) shows a more complex texture with chords in the treble and a moving bass line. The third system (measures 10-13) continues this texture. The fourth system (measures 14-17) features a more active treble staff with sixteenth-note patterns. The fifth system (measures 18-21) shows a similar texture. The sixth system (measures 22-25) includes the vocal line with the lyrics: "Ho - ly, ho - ly, ho - ly! Lord God Al - might - y! Ear - ly in the mom - ing our". The organ accompaniment continues with chords and a moving bass line.

Nicea
Holy! Holy! Holy! Lord God Almighty!

28 song shall rise to Thee; Ho - ly, ho - ly, ho - ly! mer - ci - ful and

33 might - y! God in three per - sons, bless - ed Trin - i - ty!

38

42 Ho - ly, ho - ly, ho - ly! all the saints a - dore Thee, Cast - ing down their gold - en crowns a -

48 round the glass - y sea; Cher - u - bim and ser - a - phim fall - ing down be -

Nicea
Holy! Holy! Holy! Lord God Almighty!

53 fore Thee, Who wert, and art, and ev - er - more shalt be.

58

62

65 Ho - ly, ho - ly, ho - ly! though the dark - ness

68 hide Thee, Though the eye of sin - ful man Thy

Nicea
Holy! Holy! Holy! Lord God Almighty!

71 glo - ry may not see; On - ly Thou art

74 ho - ly there is none be - side Thee

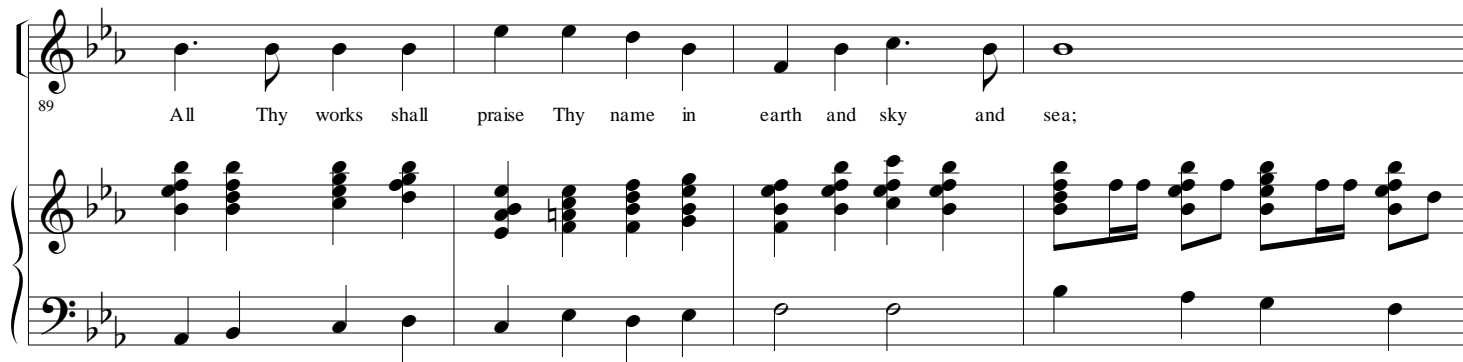
77 Per - fect in pow'r, in love and pu - ri - ty.

81

85 Ho - ly, ho - ly, ho - ly! Lord God Al - mighty - y!

Nicea
Holy! Holy! Holy! Lord God Almighty!

89 All Thy works shall praise Thy name in earth and sky and sea;



93 Ho - ly, ho - ly, ho - ly! mer - ci - ful and might - y!



97 God in three per - sons, bless - ed Trin - i - ty!



101 A - men.



101

Holy, Holy, Holy, Lord God Almighty!

1 Ho - ly, ho - ly, ho - ly, Lord God Al - might - y!
 2 Ho - ly, ho - ly, ho - ly! All the saints a - dore thee,
 3 Ho - ly, ho - ly, ho - ly! Though the dark - ness hide thee,
 4 Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!

Ear - ly in the morn - ing our song shall rise to thee.
 cast - ing down their gold - en crowns a - round the glass - y sea;
 though the eye of sin - ful - ness thy glo - ry may not see,
 All thy works shall praise thy name in earth and sky and sea.

Ho - ly, ho - ly, ho - ly, mer - ci - ful and might - y!
 cher - u - bim and ser - a - phim fall - ing down be - fore thee,
 on - ly thou art ho - ly; there is none be - side thee,
 Ho - ly, ho - ly, ho - ly, mer - ci - ful and might - y!

God in three per - sons, bless - ed Trin - i - ty!
 which wert and art, and ev - er - more shalt be.
 per - fect in pow'r, in love and pu - ri - ty.
 God in three per - sons, bless - ed Trin - i - ty!

This RE-HARMONIZED VERSE sounds *different* because:

- The R.H. is played an *octave higher* in fuller 4 note chords.
- The L.H. adds more movement.
- Some additional *passing tones* have been added to the R.H. leading to the next melody note. (NOTE: It is important that these notes simply "round out" the arrangement, not create dissonance for the singers.)

22

Bm Am7 $\frac{D7}{A}$ Gmaj7 G6 B7sus B7 Em7 A7sus A7 D $\frac{G}{A}$

rall.

LAST VERSE

26

D Bm Am7 $\frac{D9}{F\sharp}$ $\frac{D7}{F\sharp}$ Gmaj7 $\frac{A9}{G}$ F#m7 Bm

4. Ho - ly, ho - ly, ho - ly! Lord God Al - might - y!

30

$\frac{A2}{C\sharp}$ $\frac{A}{C\sharp}$ D2 $\frac{A}{C\sharp}$ Bm E7 G# A D2 $\frac{A2}{E}$ $\frac{C7}{E}$ $\frac{Bm7}{E}$ E7 A9sus

All Thy works shall praise Thy name in earth, and sky, and sea.

34

D F#m7 Am7 $\frac{D9}{F\sharp}$ $\frac{D7}{F\sharp}$ Gmaj7 G# $\frac{D2}{A}$ D $\frac{A}{C\sharp}$

Ho - ly, ho - ly, ho - ly! mer - ci - ful and might - y!

38

Bm $\frac{F\sharp m}{A}$ Gmaj7 B7 Em7 $\frac{Gm6}{A}$ D2

God in three Per - sons, bless - ed Trin - i - ty!

rit.

NICAEA

Tune by John Bacchus Dykes
Setting by Warren Swenson

Descant

4. Ho - ly, Ho - ly! Lord God Al - might - y!

Manuals

Pedal

The first system of the musical score features a vocal line on a single staff and piano accompaniment on three staves (treble, bass, and pedal). The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a descant marked '2' above the first measure. The piano accompaniment consists of chords in the right hand and a steady bass line in the left hand, with a pedal line below the bass staff.

All praise thy name, in earth, and sky, and sea;

The second system continues the vocal line and piano accompaniment. The vocal line has a descant marked '2' above the first measure. The piano accompaniment maintains the same harmonic structure as the first system.

Ho - ly, Ho - ly! mer - ci - ful and might - y, —

The third system continues the vocal line and piano accompaniment. The vocal line has a descant marked '2' above the first measure. The piano accompaniment maintains the same harmonic structure as the first system.

God — is three per - sons, bless-ed trin - i - ty. A - men.

The fourth system concludes the vocal line and piano accompaniment. The vocal line has a descant marked '2' above the first measure. The piano accompaniment maintains the same harmonic structure as the first system, ending with a final chord.

40 NICAEA 11. 12. 12. 10.

HOLY, HOLY, HOLY! LORD GOD ALMIGHTY

John B. Dykes

Very broad

v.4.

The musical score is arranged in four systems, each consisting of a vocal line and a piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The tempo/mood is marked 'Very broad'. The piano part includes dynamic markings such as 'f' and 'p'. The score concludes with a double bar line and repeat dots.

NICAEA

John B. Dykes

Tune

Man.

Ped.

The first system of the musical score consists of three staves. The top staff, labeled 'Tune', is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a single melodic line. The middle staff, labeled 'Man.', is a grand staff with a treble clef on top and a bass clef on the bottom, both with a key signature of one sharp. It contains two parts: a right-hand part with chords and a left-hand part with a bass line. The bottom staff, labeled 'Ped.', is in bass clef with a key signature of one sharp and contains a single bass line. The system spans five measures.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp and contains a single melodic line. The middle staff is a grand staff with a treble clef on top and a bass clef on the bottom, both with a key signature of one sharp. It contains two parts: a right-hand part with chords and a left-hand part with a bass line. The bottom staff is in bass clef with a key signature of one sharp and contains a single bass line. The system spans five measures.

The third system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp and contains a single melodic line. The middle staff is a grand staff with a treble clef on top and a bass clef on the bottom, both with a key signature of one sharp. It contains two parts: a right-hand part with chords and a left-hand part with a bass line. The bottom staff is in bass clef with a key signature of one sharp and contains a single bass line. The system spans five measures and concludes with a double bar line.

Accompaniment

The image displays a piano accompaniment for the hymn "Holy, Holy, Holy, Lord God Almighty!". It consists of four systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The music is written in a simple, homophonic style, featuring chords and moving lines in both hands. The first system begins with a treble staff of chords and a bass staff of a simple bass line. The second system continues with similar textures. The third system shows more complex chordal textures in the treble. The fourth system concludes with a final cadence in both staves.

Tune: John B. Dykes, 1823–1876

Arrangement: John Helgen; copyright © 2008 Augsburg Fortress. All rights reserved.

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Accompaniment

First system of musical notation. It features a grand staff with three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are in bass clef with the same key signature. The middle staff is marked with "Gt." and "ff" (fortissimo). The music consists of chords and moving lines in the piano accompaniment and guitar parts.

Second system of musical notation, continuing the accompaniment. It maintains the same grand staff structure and key signature as the first system.

Third system of musical notation. It includes a measure marked "+ 32'" in the bottom staff, indicating a 32-measure rest or a specific section marker.

Fourth system of musical notation. It includes the instruction "+ Full reed chorus" in the middle staff and "rit." (ritardando) in the bottom staff, indicating a change in texture and tempo.

L: Go in peace. Live in love, as Christ loved us.

C: Thanks be to God.

Postlude: *Fanfare*

Douglas E. Wagner

Fanfare Postlude

Douglas E. Wagner

Sw. Full 8, 4, 2
Gt. Full to Mixtures, Sw. to Gt.
Ped. 16, 8, Sw. to Ped.

With confidence ♩ = ca. 76

5

9

Duration: 1:15

13

mf { Sw.

Musical score for measures 13-16. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The middle staff (bass clef) contains a bass line with chords and moving lines. The bottom staff (bass clef) contains a single bass line. The dynamic marking is *mf* and the instruction is { Sw. (Swell).

17

rit. *f* { Gt. a tempo

Musical score for measures 17-20. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The middle staff (bass clef) contains a bass line with chords and moving lines. The bottom staff (bass clef) contains a single bass line. The dynamic marking is *f* and the instruction is { Gt. a tempo. A *rit.* (ritardando) marking is present at the start of measure 17.

21

rit.

Musical score for measures 21-24. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The middle staff (bass clef) contains a bass line with chords and moving lines. The bottom staff (bass clef) contains a single bass line. The dynamic marking is *rit.* (ritardando).

25

Slower

+ Reeds

molto rit.

+ Gt. to Ped.

Musical score for measures 25-28. The top staff (treble clef) contains a melodic line with eighth and sixteenth notes. The middle staff (bass clef) contains a bass line with chords and moving lines. The bottom staff (bass clef) contains a single bass line. The dynamic marking is *molto rit.* (molto ritardando). The instruction "Slower" is written above the first measure. The instruction "+ Reeds" is written below the first measure. The instruction "+ Gt. to Ped." is written below the bottom staff at the end of the system.