

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

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: O God, powerful and compassionate, you shepherd your people, faithfully feeding and protecting us. Heal each of us, and make us a whole people, that we may embody the justice and peace of your Son, Jesus Christ, our Savior and Lord. Amen.**

WORD

1st Reading: Jeremiah 23:1-6

L: Word of God, word of life.

C: Thanks be to God.

Responsive Reading of Psalm 23

L: The Lord is my shepherd; I shall not be in want.

C: The Lord makes me lie down in green pastures and leads me beside still waters.

L: You restore my soul, O Lord, and guide me along right pathways for your name's sake.

C: Though I walk through the valley of the shadow of death, I shall fear no evil; for you are with me; your rod and your staff, they comfort me.

L: You prepare a table before me in the presence of my enemies; you anoint my head with oil, and my cup is running over.

C: Surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord forever.

2nd Reading: Ephesians 2:11-22

L: Word of God, word of life.

C: Thanks be to God.

Gospel Acclamation

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

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

Gospel Reading: Mark 6:30-34, 53-56

C: Glory to you, O Lord.

L: The Gospel of our Lord.

C: Praise to you, O Christ.

Sermon

Hymn of the Day: Healer of Our Every Ill

ELW #612

Refrain: Healer of our ev'ry ill, light of each tomorrow,

Give us peace beyond our fear, and hope beyond our sorrow.

1. You who know our fears and sadness, grace us with your peace and gladness;
Spirit of all comfort, fill our hearts. (refrain)
2. In the pain and joy beholding how your grace is still unfolding,
Give us all your vision, God of love. (refrain)
3. Give us strength to love each other, ev'ry sister, ev'ry brother;
Spirit of all kindness, be our guide. (refrain)
4. You who know each thought and feeling, teach us all your way of healing;
Spirit of compassion, fill each heart. (refrain)

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

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

Sharing the Peace of Christ

L: The peace of Christ be with you always. **C: And also with you.**

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. We do this, in part, through our visitation ministries in hospitals and homes, and in support of synod partner ministries like St. John's United in Billings, Immanuel Living in Kalispell, and the Intermountain Children's Home in Helena. 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: *Trusting Thee*

Edward Broughton

Offering Response: God of the Fertile Fields (v. 2 only)

ACS #1063

2. We would be stewards true, holding in trust from you all that you give;
Help us in love to share, teach us like you to care for people everywhere,
that all may live.

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: One Bread, One Body

ELW #496

Refrain: One bread, one body, one Lord of all; one cup of blessing which we bless,
And we, though many throughout the earth, we are one body in this one Lord.

1. Gentile or Jew... servant or free... woman or man... no more. (refrain)
2. Many the gifts... many the works... one in the Lord... of all. (refrain)
3. Grain for the fields... scattered and grown... gathered to one for all. (refrain)

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: O Christ, Your Heart Compassionate

ELW #722

1. O Christ, your heart, compassionate, bore ev'ry human pain.
Its beating was the pulse of God; its breadth, God's vast domain.
The heart of God, the heart of Christ combined in perfect rhyme
To write God's love in human deeds, eternity in time.
2. As once you welcomed those cast down and healed the sick, the blind,
So may all bruised and broken lives through us your help still find.
Lord, join our hearts with those who weep that none may weep alone,
And help us bear another's pain as though it were our own.
3. O Christ, create new hearts in us that beat in time with yours,
That, joined by faith with your great heart, become love's open doors.
We are your body, risen Christ; our hearts, our hands we yield
That through our life and ministry your love may be revealed.
4. O Love that made the distant stars, yet marks the sparrow's fall,
Whose arms stretched wide upon a cross embrace and bear us all:
Come, make your church a servant church that walks your servant ways,
Whose deeds of love rise up to you, a sacrifice of praise!

L: Go in peace. Live in love, as Christ loved us. **C: Thanks be to God.**

Postlude: *Praises!*

Dennis Eliot

Accompanist: James Rickley

Cantor: Gaynell Tempel

Reader: Melanie Jensen

Communion Assistant: Leanna Coulter

Fellowship: Glen & Leanna Coulter



Announcements for Week of July 21:

THANK YOU...

- to Rev. Steve Van Gilder for leading our worship today!
- to the Congregational Life team for hosting the annual Ice Cream Social!

HELPING HANDS is in need of toilet paper. If you are able to help with this need, any brand and any size package will be greatly appreciated.

Keeping in Prayer... Crystal Dewell; Cheryl; Carl & Harley; Elaine Rice; Myrna DeBolt & family; Sara; Barbara; Holly; Rick & Karen; Ann; Wayne; Alice; Aaron; Rachelle; Ron; Ace; Tim; Ike & MaryAnn; Arvin; Elizabeth & John; Hy & Becky; Beth; Dawn; Brian; Arnie; Peggy & Larry; Rachel; Don & Donna; Rose; Sandy; Noah; Dorothy; Jerry; Toni; Steven; Scott; Haley; Esther; Reta.

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Sw. Light String

Gt. Flute 8'

Ped. Dulciana 16' and 8'

D

A# 00 6300 000

Ped. 32, Chorus ad lib.

JOSEPH RHEINBERGER
Arranged and abridged by
Lani Smith from the
Organ Sonata No. 7

Gently, with expression ♩ = 88

Gt.

mp

Sw.

p

The first system of the musical score consists of three staves. The top staff is for the guitar (Gt.), the middle for the light string (Sw.), and the bottom for the piano. The key signature has four flats (B-flat major or D-flat minor), and the time signature is 3/8. The tempo is marked 'ANDANTE' with a quarter note equal to 88 beats per minute. The instruction 'Gently, with expression' is written above the first staff. A dynamic marking of *mp* (mezzo-piano) is placed above the string staff, and *p* (piano) is placed above the piano staff. There are performance markings: a square box with 'Gt.' next to it, and a circle with 'Sw.' next to it. The music features a melodic line in the guitar and a harmonic accompaniment in the strings and piano.

The second system continues the musical score with three staves. The guitar part continues its melodic line, while the strings and piano provide harmonic support. The dynamics remain consistent with the first system, with *mp* for the strings and *p* for the piano. The notation includes various note values and rests, maintaining the 'Gently, with expression' character.

The third system concludes the musical score with three staves. The guitar part ends with a final melodic phrase, and the strings and piano provide a concluding accompaniment. The dynamics are *mp* for the strings and *p* for the piano. The notation includes various note values and rests, maintaining the 'Gently, with expression' character.

System 1: Piano accompaniment and solo lines. The piano part consists of three staves. The top staff is the right hand, the middle is the left hand, and the bottom is the bass line. The solo part is on a single staff below the piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The solo line begins with a $D\sharp$ box and the text "Gt. Clarinet 8'".

System 2: Piano accompaniment and solo lines. The piano part consists of three staves. The solo part is on a single staff below the piano accompaniment. The key signature is three flats and the time signature is 4/4. The solo line begins with an $A\sharp$ box and the text "Gt. Flute 8'". The piano part includes a mp dynamic marking.

System 3: Piano accompaniment and solo lines. The piano part consists of three staves. The solo part is on a single staff below the piano accompaniment. The key signature is three flats and the time signature is 4/4. The solo line begins with a $D\sharp$ box and the text "Gt. Clarinet 8'".

System 4: Piano accompaniment and solo lines. The piano part consists of three staves. The solo part is on a single staff below the piano accompaniment. The key signature is three flats and the time signature is 4/4. The solo line begins with a $D\sharp$ box and the text "Gt. Clarinet 8'". The solo line includes a trill (tr) and a (b) marking.

D# Gt. Clarinet 8' **A#** Gt. Flute 8'

The first system of music consists of three staves. The top staff is for Gt. Clarinet 8' (D#) and Gt. Flute 8' (A#). The middle and bottom staves are for piano accompaniment. The piano part features a complex texture with many chords and moving lines in both hands. The woodwind parts have melodic lines with some rests.

Sw. *molto cresc.*

The second system continues the piano accompaniment from the first system. A new part for Sw. (Soprano Saxophone) is introduced, marked *molto cresc.* (molto crescendo). The piano part continues with its intricate harmonic structure.

Gt.

mf *p*

The third system features a new part for Gt. (Guitar), marked *mf* (mezzo-forte) and *p* (piano). The piano accompaniment continues, with dynamic markings *mf* and *p* indicating changes in volume.

The fourth system is primarily piano accompaniment, showing the continuation of the complex harmonic and melodic lines in both hands. There are no new instrumental parts introduced in this system.

Sw.

First system of musical notation, featuring a grand staff with three staves. The top staff contains a melodic line with a circled 'Sw.' marking. The middle and bottom staves provide harmonic accompaniment.

D# Gt. Clarinet 8' Sw. Gt.

Second system of musical notation. It includes a woodwind part for Gt. Clarinet 8' (marked with a circled 'D#') and a guitar part (marked with a circled 'Sw.' and a square 'Gt.'). The piano accompaniment continues in the grand staff.

A# Gt. Flute 8'

Third system of musical notation. It features a woodwind part for Gt. Flute 8' (marked with a circled 'A#') and the piano accompaniment in the grand staff.

Sw. *pp* *ppp*

Fourth system of musical notation. It includes a woodwind part (marked with a circled 'Sw.') and the piano accompaniment. Dynamic markings *pp* and *ppp* are present. The system concludes with a double bar line.

Words of Welcome

Prelude: *Simple Gifts*

Gregg Sewell

SIMPLE GIFTS

2 minutes

Sw. Light String 8'
Gt. Clarinet 8' - *disap.*
Ped. Dulciana 16' and 8'



Ped. 43, Chorus *ad lib.*

GREGG SEWELL
Based on the traditional
Shaker tune

Very quietly and simply ♩ = 76

The first system of the musical score is written for piano. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The tempo is marked as ♩ = 76. The first measure is marked with a piano (*p*) dynamic and includes a circled 'Sw.' instruction. The second measure has a key signature change to one flat (Bb). The third measure is marked with a mezzo-forte (*mf*) dynamic and includes a circled 'Gt.' instruction. The music features a melody in the right hand and a bass line in the left hand.

The second system continues the musical score. It features a treble clef staff with a fingering sequence of 1, 2, 3 under the first three notes. A '7' marking is present above the second measure. The music continues with a steady melody and bass line.

The third system concludes the piece. It maintains the same melodic and bass line structure as the previous systems, ending with a final cadence.

First system of a musical score. It features a grand staff with a treble and bass clef. The upper staff contains a melodic line with a slur and a fermata at the end. The lower staff contains a bass line with chords. Dynamics include *mf* and *Sw.*. A tempo marking *più mosso* is present. A guitar part is indicated by a square symbol and the label *Gt.* with a *mf* dynamic.

Second system of the musical score. It features a grand staff. The upper staff has a melodic line with a slur and a fermata. The lower staff has a bass line with chords. Dynamics include *mp* and *a tempo*.

Third system of the musical score. It features a grand staff. The upper staff has a melodic line with a slur and a fermata. The lower staff has a bass line with chords. Dynamics include *pp*, *Sw.*, *ppp*, and *p*.

Fourth system of the musical score. It features a grand staff. The upper staff has a melodic line with a slur and a fermata. The lower staff has a bass line with chords. Dynamics include *pp* and *rit.*

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: Morning Has Broken

ELW #556

1. Morning has broken like the first morning;
Blackbird has spoken like the first bird.
Praise for the singing! Praise for the morning!
Praise for them, springing fresh from the Word!
2. Sweet the rain's new fall, sunlit from heaven,
Like the first dew-fall on the first grass.
Praise for the sweetness of the wet garden
Sprung in completeness where God's feet pass.
3. Mine is the sunlight! Mine is the morning,
Born of the one light Eden saw play!
Praise with elation, praise ev'ry morning,
God's re-creation of the new day!

Introduction

The musical score for the introduction of 'Morning Has Broken' is written in 3/4 time. It consists of three systems of piano accompaniment, each with a treble and bass clef staff. The first system begins with a treble clef staff containing a quarter note G4, a quarter note A4, and a quarter note B4, followed by a series of chords and a melodic line in the bass clef. The second system continues the melodic and harmonic development. The third system concludes the introduction with a final chord and a melodic flourish in the bass clef.

Tune: Gaelic tune

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Introductions and Alternate Accompaniments for Piano, vol. 5, ISBN 978-0-8006-2363-0

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Introduction

Rollicking

9/4

sim.

Tune: Gaelic tune

Arrangement: J. Bert Carlson; copyright © 2008 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Organ, vol. 5, ISBN 978-0-8006-3918-1

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This musical score consists of three staves. The top staff is in Treble clef, the middle staff is in Bass clef, and the bottom staff is also in Bass clef. The piece is divided into three measures, each with a different time signature: 6/4, 6/4, and 9/4. The first measure (6/4) features a melodic line in the treble and a bass line with chords and rests. The second measure (6/4) continues the melodic and harmonic development. The third measure (9/4) concludes with a final chord in the treble and a bass line with a final note and a fermata. A small '6.' is written below the bottom staff at the end of the piece.

556

Morning Has Broken

C Am Dm G F G

1 Morn - ing has bro - ken like the first morn - ing;
 2 Sweet the rain's new fall, sun - lit from heav - en,
 3 Mine is the sun - light! Mine is the morn - ing,

Am Em Am Em Dm⁷ Gsus G

black-bird has spo - ken like the first bird.
 like the first dew - fall on the first grass.
 born of the one light E - den saw play!

Em Am F G F G⁷

Praise for the sing - ing! Praise for the morn - ing!
 Praise for the sweet - ness of the wet gar - den,
 Praise with e - la - tion, praise ev - 'ry morn - ing,

C Em⁷ Am Dm G⁷ C

Praise for them, spring - ing fresh from the Word!
 sprung in com - plete - ness where God's feet pass.
 God's re - cre - a - tion of the new day!

Accompaniment 1

The first system of musical notation for 'Accompaniment 1' consists of two staves. The upper staff is in treble clef and contains a sequence of notes: 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, and a quarter note F4. The lower staff is in bass clef and contains a whole rest in the first measure, followed by a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2.

The second system of musical notation for 'Accompaniment 1' consists of two staves. The upper staff is in treble clef and contains a sequence of notes: 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, and a quarter note F4. The lower staff is in bass clef and contains a sequence of notes: a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2.

Tune: Gaelic tune

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A musical score for piano, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music is written in a common time signature (C). The score is divided into eight measures by vertical bar lines. The first measure contains a whole note chord in the right hand and a whole note chord in the left hand. The second measure contains a whole note chord in the right hand and a whole note chord in the left hand. The third measure contains a quarter note in the right hand, followed by a quarter rest, and a quarter note in the left hand. The fourth measure contains a quarter note in the right hand, followed by a quarter rest, and a quarter note in the left hand. The fifth measure contains a quarter note in the right hand, followed by a quarter rest, and a quarter note in the left hand. The sixth measure contains a quarter note in the right hand, followed by a quarter rest, and a quarter note in the left hand. The seventh measure contains a quarter note in the right hand, followed by a quarter rest, and a quarter note in the left hand. The eighth measure contains a quarter note in the right hand, followed by a quarter rest, and a quarter note in the left hand. The score ends with a double bar line.

Accompaniment 2

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with quarter and eighth notes, providing harmonic support.

The second system of musical notation consists of two staves. The upper staff continues the melodic line with some rests. The lower staff features a bass line with chords and single notes, including some dotted rhythms.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff features a bass line with chords and single notes, including some dotted rhythms.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff features a bass line with chords and single notes, including some dotted rhythms. The system concludes with a double bar line.

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

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

14

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

L: We pray together the Prayer of the Day... **C: O God, powerful and compassionate, you shepherd your people, faithfully feeding and protecting us. Heal each of us, and make us a whole people, that we may embody the justice and peace of your Son, Jesus Christ, our Savior and Lord. Amen.**

WORD

1st Reading: Jeremiah 23:1-6

Restoration after Exile

23 “Woe to the shepherds who destroy and scatter the sheep of my pasture!” says the Lord. 2 Therefore thus says the Lord, the God of Israel, concerning the shepherds who care for my people: “You have scattered my flock, and have driven them away, and you have not attended to them. Behold, I will attend to you for your evil doings, says the Lord. 3 Then I will gather the remnant of my flock out of all the countries where I have driven them, and I will bring them back to their fold, and they shall be fruitful and multiply. 4 I will set shepherds over them who will care for them, and they shall fear no more, nor be dismayed, neither shall any be missing, says the Lord.

The Righteous Branch of David

5 “Behold, the days are coming, says the Lord, when I will raise up for David a righteous Branch, and he shall reign as king and deal wisely, and shall execute justice and righteousness in the land. 6 In his days Judah will be saved, and Israel will dwell securely. And this is the name by which he will be called: ‘The Lord is our righteousness.’

L: Word of God, word of life.

C: Thanks be to God.

Responsive Reading of Psalm 23

L: The Lord is my shepherd; I shall not be in want.

C: The Lord makes me lie down in green pastures and leads me beside still waters.

L: You restore my soul, O Lord, and guide me along right pathways for your name’s sake.

C: Though I walk through the valley of the shadow of death, I shall fear no evil; for you are with me; your rod and your staff, they comfort me.

L: You prepare a table before me in the presence of my enemies; you anoint my head with oil, and my cup is running over.

C: Surely goodness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord forever.

2nd Reading: Ephesians 2:11-22

One in Christ

11 Therefore remember that at one time you Gentiles in the flesh, called the uncircumcision by what is called the circumcision, which is made in the flesh by hands—
12 remember that you were at that time separated from Christ, alienated from the

commonwealth of Israel, and strangers to the covenants of promise, having no hope and without God in the world. 13 But now in Christ Jesus you who once were far off have been brought near in the blood of Christ. 14 For he is our peace, who has made us both one, and has broken down the dividing wall of hostility, 15 by abolishing in his flesh the law of commandments and ordinances, that he might create in himself one new man in place of the two, so making peace, 16 and might reconcile us both to God in one body through the cross, thereby bringing the hostility to an end. 17 And he came and preached peace to you who were far off and peace to those who were near; 18 for through him we both have access in one Spirit to the Father. 19 So then you are no longer strangers and sojourners, but you are fellow citizens with the saints and members of the household of God, 20 built upon the foundation of the apostles and prophets, Christ Jesus himself being the cornerstone, 21 in whom the whole structure is joined together and grows into a holy temple in the Lord; 22 in whom you also are built into it for a dwelling place of God in the Spirit.

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 in G minor (three flats) and 4/4 time. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line consists of three phrases: 'Al-le-lu - ia', 'al - le-lu - ia', and 'al - le-lu - ia'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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

Repeat alleluia

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

The musical score is written in G minor (three flats) and 4/4 time. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line consists of two phrases: 'Lord, to whom shall we go?' and 'You have the words of e - ter - nal life.' The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Gospel Reading: Mark 6:30-34, 53-56

C: Glory to you, O Lord.

Feeding the Five Thousand

30 The apostles returned to Jesus, and told him all that they had done and taught. 31 And he said to them, "Come away by yourselves to a lonely place, and rest a while." For many were coming and going, and they had no leisure even to eat. 32 And they went away in the boat to a lonely place by themselves. 33 Now many saw them going, and knew them, and they ran there on foot from all the towns, and got there ahead of them. 34 As he went ashore he saw a great throng, and he had compassion on them, because they were like sheep without a shepherd; and he began to teach them many things.

Healing the Sick in Gennesaret

53 And when they had crossed over, they came to land at Gennes'aret, and moored to the shore. 54 And when they got out of the boat, immediately the people recognized him, 55 and ran about the whole neighborhood and began to bring sick people on their pallets to any place where they heard he was. 56 And wherever he came, in villages, cities, or country, they laid the sick in the market places, and besought him that they might touch even the fringe of his garment; and as many as touched it were made well.

L: The Gospel of our Lord.

C: Praise to you, O Christ.

Children's Time

Rev. Steve VanGilder

Sermon

Hymn of the Day: Healer of Our Every Ill

ELW #612

Refrain: Healer of our ev'ry ill, light of each tomorrow,

Give us peace beyond our fear, and hope beyond our sorrow.

1. You who know our fears and sadness, grace us with your peace and gladness;
Spirit of all comfort, fill our hearts. (refrain)
2. In the pain and joy beholding how your grace is still unfolding,
Give us all your vision, God of love. (refrain)
3. Give us strength to love each other, ev'ry sister, ev'ry brother;
Spirit of all kindness, be our guide. (refrain)
4. You who know each thought and feeling, teach us all your way of healing;
Spirit of compassion, fill each heart. (refrain)

Refrain

Heal-er of our ev - 'ry ill, light of each to -

D Em⁷ G A D Bm Bm⁷

mor - row, give us peace be - yond our fear, and

G A F#m⁷ Bm Em⁷ F#⁷

hope be-yond our sor - row. sor - row.

G Em A D A A D

To stanzas *Last time*



1 You who know our fears and sad - ness,
 2 In the pain and joy be - hold - ing
 3 Give us strength to love each oth - er,
 4 You who know each thought and feel - ing,

Bm

F#m



grace us with your peace and glad - ness; Spir - it of all
 how your grace is still un - fold - ing; give us all your
 ev - 'ry sis - ter, ev - 'ry broth - er; Spir - it of all
 teach us all your way of heal - ing; Spir - it of com -

G

F

Em



Refrain

com - fort, fill our hearts.
 vi - sion, God of love.
 kind - ness, be our guide.
 pas - sion, fill each heart.

D

G

Bm

A

G

A



L: Gathered into one by the Holy Spirit, we confess our faith using the words of the
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 (petitions end: "Lord, in your mercy... **hear our prayer.**")

Sharing the Peace of Christ

L: The peace of Christ be with you always. **C: And also with you.**

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. We do this, in part, through our visitation ministries in hospitals and homes, and in support of synod partner ministries like St. John's United in Billings, Immanuel Living in Kalispell, and the Intermountain Children's Home in Helena. 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: *Trusting Thee*

Edward Broughton

Offering Response: God of the Fertile Fields (v. 2 only) ACS #1063

2. We would be stewards true, holding in trust from you all that you give;
Help us in love to share, teach us like you to care for people everywhere,
that all may live.

TRUSTING THEE

1 minute

Sw. Light 8' and 4'
Gt. Chimes (or Solo Flute)
Ped. Gedeckt 16' and 8'

AP 00 3323 211
G#
Ped. 32

EDWARD BROUGHTON

Slowly, quietly ♩ = 72

Gt.

The first system of the musical score consists of three staves. The top staff is for the Gt. (Chimes or Solo Flute), the middle staff is for the Sw. (Swell) organ, and the bottom staff is for the Ped. (Pedal) organ. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The tempo is 'Slowly, quietly' with a quarter note equal to 72 beats per minute. The Sw. part begins with a dynamic marking of *p* and includes a swell pedal symbol (a circle with 'Sw.' inside). The Gt. part has a dynamic marking of *p* and a crescendo hairpin. The Ped. part consists of a simple bass line.

The second system of the musical score continues the three-staff arrangement. It features a first ending bracket labeled '1' and a second ending bracket labeled '2'. The Sw. part includes a dynamic marking of *poco rit.* and a crescendo hairpin. The Gt. part has a dynamic marking of *poco rit.* and a crescendo hairpin. The Ped. part continues with a simple bass line.

The third system of the musical score concludes the piece. The Sw. part includes dynamic markings of *dim.* and *rit.*. The Gt. part has a dynamic marking of *dim.* and a decrescendo hairpin. The Ped. part continues with a simple bass line.

[H] 1063

God of the Fertile Fields

1 God of the fer - tile fields, sha - per of
 2 We would be stew - ards true, hold - ing in
 3 As grows the hid - den seed to fruit that
 4 God of the coun - try - side, dear to the

earth that yields our dai - ly bread: forth from your
 trust from you all that you give; help us in
 serves our need, so your reign grows. Let all our
 Christ who died to make us one: we pledge our

boun - teous hand come gifts your love has planned,
 love to share, teach us like you to care
 toil be used, no gift of yours a - bused,
 lives a - new in faith - ful love to you.

that all in ev - 'ry land be clothed and fed.
 for peo - ple ev - 'ry - where, that all may live.
 no hum - ble task re - fused your love be - stows.
 Guide all we say and do. Your will be done.

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: One Bread, One Body

ELW #496

Refrain: One bread, one body, one Lord of all; one cup of blessing which we bless,
And we, though many throughout the earth, we are one body in this one Lord.

1. Gentile or Jew... servant or free... woman or man... no more. (refrain)
2. Many the gifts... many the works... one in the Lord... of all. (refrain)
3. Grain for the fields... scattered and grown... gathered to one for all. (refrain)

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 single treble clef. The piano accompaniment is written in two staves: a treble clef for the right hand and a bass clef for the left hand. The lyrics are: "Be known to us, Lord Je-sus, in the break-ing of the bread."

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 is written in a single treble clef. The piano accompaniment is written in two staves: a treble clef for the right hand and a bass clef for the left hand. The lyrics are: "Al-le - lu - ia, al-le - lu - ia, al-le - lu - ia."

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 consistent rhythmic pattern.

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

One Bread, One Body

Refrain

One bread, one bod-y, one Lord of all;

G C GM⁷ C G D Em B

one cup of bless - ing which we bless,

Em D G Em A D D⁷

and we, though man-y through-out the earth,

G C GM⁷ C G D Em B

we are one bod - y in this one Lord.

Em D G Em A D G C G

1 Gen - tile or Jew, ser - vant or free,
 2 Man - y the gifts, man - y the works,
 3 Grain for the fields, scat - tered and grown.

Em D Em D

wom - an or man, no more.
 one in the Lord of all.
 gath - ered to one for all.

Em F Am D

Refrain

Introduction

The musical score is written for piano in G major and 4/4 time. It consists of three systems of two staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody in the treble staff starts with a half note G4, followed by a quarter note A4, and then a quarter note B4. The bass staff provides a steady accompaniment with quarter notes. The second system continues the melody with eighth notes and includes a triplet of eighth notes. The third system features a more active bass line with eighth notes and triplets in both hands. The piece concludes with a final chord in the treble staff.

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Arrangement: Lynette Maynard

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

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Introduction

The musical score is written in G major (one sharp) and 4/4 time. It consists of two systems of three staves each. The first system includes a grand staff (treble and bass clefs) and a separate bass line. The second system also includes a grand staff and a separate bass line. The music features a mix of eighth, quarter, and half notes, with some rests and ties.

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Arrangement: J. Bert Carlson

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

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Accompaniment

Refrain

The musical score is written for piano and organ. It consists of two systems of music. The first system has three staves: a grand staff (treble and bass clefs) and a separate bass staff. The second system also has three staves: a grand staff and a separate bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The music features a mix of chords, single notes, and melodic lines.

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Arrangement: J. Bert Carlson

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The first system of music 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 has one sharp (F#) and the time signature is common time. The music begins with a treble staff melody of quarter and eighth notes, followed by a bass staff accompaniment of chords and a lower bass line.

The second system continues the musical piece and concludes with a double bar line. The word "End" is written above the treble staff in the final measure. The notation includes various chordal textures and melodic lines across the three staves.

The third system is labeled "Stanza" above the treble staff. It features a more active treble melody with eighth and sixteenth notes, supported by a steady bass accompaniment. The system spans four measures across the three staves.

The fourth system is labeled "Refrain" above the treble staff. It begins with a melodic phrase in the treble staff that is repeated or varied in the subsequent measures. The bass staff provides a consistent harmonic foundation. The system concludes with a double bar line.

First system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#) and the time signature is common time. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and eighth notes. A triplet of eighth notes is marked with a '3' in the treble staff.

Second system of musical notation, continuing the piece. The treble staff features a melodic line with a long note followed by eighth notes. The bass staff continues with a steady eighth-note accompaniment.

Third system of musical notation, ending with a Coda symbol (⊕). The treble staff has a melodic line with several triplet markings. The bass staff has a rhythmic accompaniment with triplet markings.

Fourth system of musical notation, labeled "Stanza". The treble staff features a melodic line with a long note. The bass staff continues with a steady eighth-note accompaniment.

Fifth system of musical notation, labeled "Refrain" and ending with a Coda symbol (⊕). The treble staff has a melodic line with a long note. The bass staff has a rhythmic accompaniment.

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: O Christ, Your Heart Compassionate

ELW #722

1. O Christ, your heart, compassionate, bore ev'ry human pain.
Its beating was the pulse of God; its breadth, God's vast domain.
The heart of God, the heart of Christ combined in perfect rhyme
To write God's love in human deeds, eternity in time.
2. As once you welcomed those cast down and healed the sick, the blind,
So may all bruised and broken lives through us your help still find.
Lord, join our hearts with those who weep that none may weep alone,
And help us bear another's pain as though it were our own.
3. O Christ, create new hearts in us that beat in time with yours,
That, joined by faith with your great heart, become love's open doors.
We are your body, risen Christ; our hearts, our hands we yield
That through our life and ministry your love may be revealed.
4. O Love that made the distant stars, yet marks the sparrow's fall,
Whose arms stretched wide upon a cross embrace and bear us all:
Come, make your church a servant church that walks your servant ways,
Whose deeds of love rise up to you, a sacrifice of praise!

Introduction

The musical score is written for piano in G major (one sharp) and 4/4 time. It begins with a tempo marking of quarter note = 112. The introduction consists of two systems of music. The first system has four measures, and the second system has four measures. The melody is primarily in the right hand, with a supporting bass line in the left hand. The piece concludes with a final cadence in the right hand and a whole note chord in the left hand.

Tune: German melody, 18th cent.

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Introduction

The musical score is written for organ and consists of four systems of three staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system features a treble staff with a whole rest followed by a half note G4, and a bass staff with a rhythmic pattern of eighth notes. The second system continues the treble melody with quarter notes and eighth notes, while the bass staff has a more complex rhythmic accompaniment. The third system shows the treble staff with a series of quarter notes and eighth notes, and the bass staff with a steady eighth-note accompaniment. The fourth system concludes the introduction with a half note G4 in the treble and a final rhythmic pattern in the bass.

Tune: German melody, 18th cent.

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This musical score is for a piano piece in A major (two sharps) and 4/4 time. It consists of three staves. The top staff is the treble clef, the middle staff is the bass clef, and the bottom staff is an additional bass clef. The piece begins with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B4, and C5. In the second measure, it continues with quarter notes D5, E5, and F#5. The third measure features a half note G5, and the fourth measure has a quarter note A5. The bass clef accompaniment starts with a half note chord of G4 and B4 in the first measure, followed by a half note chord of A4 and C#5 in the second measure. The third measure has a quarter note G4, and the fourth measure has a quarter note A4. The bottom staff begins with a quarter rest, followed by quarter notes G4, A4, and B4. The second measure has quarter notes C5, B4, and A4. The third measure has a quarter note G4, and the fourth measure has a quarter note A4. The piece concludes with a double bar line.



1 O Christ, your heart, com - pas - sion - ate, bore ev - 'ry hu - man pain.
 2 As once you wel - comed those cast down and healed the sick, the blind,
 3 O Christ, cre - ate new hearts in us that beat in time with yours,
 4 O Love that made the dis - tant stars, yet marks the spar - row's fall,



Its beat - ing was the pulse of God; its breadth, God's vast do - main.
 so may all bruised and bro - ken lives through us your help still find.
 that, joined by faith with your great heart, be - come love's o - pen doors.
 whose arms stretched wide up - on a cross em - brace and bear us all:



The heart of God, the heart of Christ com - bined in per - fect rhyme
 Lord, join our hearts with those who weep that none may weep a - lone,
 We are your bod - y, ris - en Christ; our hearts, our hands we yield
 come, make your church a ser - vant church that walks your ser - vant ways,



to write God's love in hu - man deeds, e - ter - ni - ty in time.
 and help us bear an - oth - er's pain as though it were our own.
 that through our life and min - is - try your love may be re - vealed.
 whose deeds of love rise up to you, a sac - ri - fice of praise!



Accompaniment

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with eighth and quarter notes. The middle staff is in bass clef with the same key signature, featuring a bass line with chords and some sustained notes. The bottom staff is also in bass clef with the same key signature, providing a simple bass line with quarter and eighth notes.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with eighth and quarter notes. The middle staff is in bass clef with the same key signature, featuring a bass line with chords and some sustained notes. The bottom staff is also in bass clef with the same key signature, providing a simple bass line with quarter and eighth notes.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with eighth and quarter notes. The middle staff is in bass clef with the same key signature, featuring a bass line with chords and some sustained notes. The bottom staff is also in bass clef with the same key signature, providing a simple bass line with quarter and eighth notes. The system concludes with a double bar line.

Accompaniment

The image shows a piano accompaniment for the hymn 'O Christ, Your Heart, Compassionate'. It consists of two systems of music, each with a treble and bass clef staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system contains the first two measures of the accompaniment, and the second system contains the next two measures. The music features a steady, rhythmic accompaniment with chords and moving lines in both hands.

Tune: German melody, 18th cent.

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The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a series of chords and eighth-note patterns. The bass staff begins with a bass clef and the same key signature, featuring a steady eighth-note accompaniment. The system concludes with a repeat sign in the treble staff.

The second system continues the musical piece. It maintains the same key signature and clefs. The treble staff shows more complex chordal textures and melodic lines. The bass staff continues with its accompaniment. The system ends with a double bar line, indicating the end of a section.

L: Go in peace. Live in love, as Christ loved us. **C: Thanks be to God.**

Postlude: *Praises!*

Dennis Eliot

PRaises!

47

2 minutes

Sw. Full A
Gt. Full, Sw. to Gt. A
Ped. Full, Sw. to Ped. Ped. 76

DENNIS ELIOT

Brightly ♩ = 144

The first system of the musical score is in 3/4 time with a key signature of one sharp (F#). It features a grand staff with three staves. The upper two staves are for the piano, with a forte (*f*) dynamic and a swell pedal marking (Sw. marc.) indicated by a circle. The lower staff is for the guitar, which remains silent in this system.

The second system continues the piano accompaniment. The guitar part begins in the middle of the system with a fortissimo (*ff*) dynamic and a guitar swell pedal marking (Gt. Sw. marc.) indicated by a square. The piano accompaniment continues with chords and moving lines in both hands.

The third system concludes the piece. It features a '2nd time to CODA' marking with a diamond symbol. The piano accompaniment continues with chords and moving lines, while the guitar part has a final melodic line. The system ends with a double bar line and repeat signs.

First system of musical notation. It consists of three staves. The top two staves are grouped by a brace on the left and contain piano accompaniment with chords and melodic lines. The bottom staff is a single bass line. A dynamic marking *f* is present. A circled 'Sw.' (Swell) marking is placed above the piano part. The key signature has one sharp (F#).

Second system of musical notation. It consists of three staves. The top two staves are grouped by a brace on the left. The bottom staff is a single bass line. A dynamic marking *f* is present. A box containing 'Gt.' (Guitar) is placed above the piano part. The key signature has one sharp (F#).

Third system of musical notation. It consists of three staves. The top two staves are grouped by a brace on the left. The bottom staff is a single bass line. A dynamic marking *f* is present. A box containing 'Gt.' (Guitar) is placed above the piano part. The key signature has one sharp (F#).

Fourth system of musical notation. It consists of three staves. The top two staves are grouped by a brace on the left. The bottom staff is a single bass line. A dynamic marking *ff* (fortissimo) is present. The key signature has one sharp (F#).

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in G major. The grand staff contains complex chordal textures with many accidentals. The bass clef staff features a melodic line with a slur and a fermata over the final measure. The word "pizz." is written above the final measure of the grand staff.

Second system of musical notation. It consists of three staves. The grand staff continues with complex chords and a melodic line in the right hand. The bass clef staff has a simple melodic line. The word "non rit." is written above the grand staff. At the end of the system, the instruction "D.C. al CODA" is written above the grand staff.

Third system of musical notation, marked with a diamond symbol and the word "CODA". It consists of three staves. The grand staff features large, sustained chords with a slur and a fermata. The bass clef staff has a melodic line with a slur and a fermata. The time signature changes from 4/4 to 3/4.

Fourth system of musical notation, marked with the word "rit.". It consists of three staves. The grand staff features complex chords with a slur and a fermata. The bass clef staff has a melodic line with a slur and a fermata. The system ends with a double bar line.