



The Nicene Creed:
God Rules the Universe
January 12, 2025

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

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

GATHERING

Gathering Music: *Festival*
Welcome & Announcements
Prelude: *Salzburg*, 1678

Martin Ellis

Jakob Hintze/ arr. Karen Beaumont

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

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

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

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

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

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

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

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

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

C: Amen.

Gathering Song: This Is My Father's World

ELW #824

1. This is my Father's world, and to my listening ears
all nature sings, and round me rings the music of the spheres.
This is my Father's world; I rest me in the thought
of rocks and trees, of skies and seas; his hand the wonders wrought.
2. This is my Father's world; the birds their carols raise;
the morning light, the lily white, declare their maker's praise.
This is my Father's world; he shines in all that's fair.
In the rustling grass I hear him pass; he speaks to me everywhere.
3. This is my Father's world. Oh, let me not forget
that, though the wrong seems oft so strong, God is the ruler yet.
This is my Father's world; why should my heart be sad?
The Lord is king, let the heavens ring; God reigns, let the earth be glad!

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.**

Glory to You, God

ACS p. 31

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

C: Father of compassion, renew our faith in you and bind us together through your love, so that we can recognize each other as your children, and come together as one. We praise you through Jesus Christ, your only-begotten Son, in the communion of the Holy Spirit. Amen.

WORD

1st Reading: Isaiah 63:15-17

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

Responsive Reading from Psalm 139: 1-3, 13, 23, 24b

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

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

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

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

L: Search me out, O God, and know my heart; try me and know my restless thoughts.

C: Lead me in the way that is everlasting.

2nd Reading: 1 Corinthians 8:5-6

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

Gospel: John 11:17-27

C: Glory to you, O Lord.

The Gospel of our Lord.

C: Praise to you, O Christ.

Children's Time

Sermon

Rev. Tammy Bull

Hymn of the Day: My God, How Wonderful Thou Art

ELW #863

1. My God, how wonderful thou art, thy majesty how bright!
How beautiful thy mercy seat in depths of burning light!
2. How wonderful, how beautiful the sight of thee must be –
Thine endless wisdom, boundless pow'r, and awesome purity!
3. No earthly father loves like thee; no mother, e'er so mild,
Bears and forbears as thou hast done with me, thy sinful child.
4. Yet I may love thee too, O Lord, almighty as thou art,
For thou hast stooped to ask of me the love of my poor heart.
5. My God, how wonderful thou art, thou everlasting friend!
On thee I stay my trusting heart till faith in vision end.

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

Nicene Creed

ACS p. 17

C: 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, 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; and was incarnate of the Holy Spirit and the virgin Mary and was made human. For our sake he was crucified under Pontius Pilate; he suffered and was buried. On the third day he rose from the dead in accordance with the scriptures.

He ascended to 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. 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 confess one baptism for the forgiveness of sins. We look forward to the resurrection of the dead, and the life of the world to come. Amen.

Prayers of the People (each petition ends... "Hear us O God... **your mercy is great.**")

Sharing the Peace of Christ

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

MEAL

Offering: (At this time we bring our gifts and offerings to God in gratitude and joy. In response to God's love, we care for others in the name of Jesus. We do this, in part, through partnerships with other Christians in our local community and as a member denomination of the World Council of Churches. We appreciate your gifts of time, money, energy, and prayers to this work! If you are our guest today - either in person or online - we invite you to join us in caring for God's people and God's world!)

Offertory: *Trust and Obey*

Daniel B. Towner/arr. Marianne Kim

Offering Response: Create in Me

ELW #186

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

The Great Thanksgiving

P: The Lord be with you.

C: And also with you.

P: Lift up your hearts.

C: We lift them to the Lord.

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

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

Words of Institution and Lord's Prayer

P: In the night [...] Let us pray with confidence the prayer Jesus taught:

C: Our Father, who art in heaven, hallowed be thy name, thy kingdom come, thy will be done on earth as it is in heaven. Give us this day our daily bread; and forgive us our trespasses, as we forgive those who trespass against us; and lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, forever and ever. Amen.

Invitation to Communion

Be Known to Us

ACS p. 40

Hymn during Communion: Rise, O Sun of Righteousness

ELW #657

1. Rise, O Sun of righteousness; with your might creation bless.
Shine upon your church today, showing all your gentle way.

Refrain: Have mercy, Lord.

2. Rouse our hearts from slumber deep; may your word within us leap.
Give us voices to proclaim praises to your holy name. (refrain)
3. Gather in your scattered flock; give us water from the rock.
Bless the unity we share in our shepherd's loving care. (refrain)
4. Burst the bars of stubborn pride; make the heav'nly pathway wide.
Raise us up from sin and death with your Spirit's living breath. (refrain)
5. Honor, praise, and glory be to the holy Trinity!
May your gracious will be done: make us one, as you are one. (refrain)

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

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

SENDING

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

Sending Song: Let All Things Now Living

ELW #881

1. Let all things now living a song of thanksgiving to God the creator
triumphantly raise,
Who fashioned and made us, protected and stayed us, who still guides us on
to the end of our days.
God's banners are o'er us, God's light goes before us, a pillar of fire shining
forth in the night,
Till shadows have vanished and darkness is banished, as forward we travel
from light into light.
2. God rules all the forces: the stars in their courses and sun in its orbit
obediently shine;
The hills and the mountains, the rivers and fountains, the deeps of the ocean
proclaim God divine.

We too should be voicing our love and rejoicing; with glad adoration a song
let us raise
Till all things now living unite in thanksgiving: "To God in the highest,
hosanna and praise!"

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

Postlude: *Salvation*, 1816

attr. R. Boyd/ arr. David Lasky

Accompanist: James Rickley
Reader: Julie Haviland
Communion Assistant:

Cantor: Victoria Bull
Fellowship:



ANNOUNCEMENTS for the Week of January 12:

Mon. 1/13: *Money Generosity* webinar 5-6 pm at the church.

Wed. 1/15: Confirmation Class from 2:30 – 3:30 pm in the sanctuary.

WOW! children's ministry meets from 6-7 pm in the Social Hall.

Thu. 1/16: Personnel Team meets at 10 am in the Pastor's office.

R.O.M.E.O. men's lunch group meets at 11:30 am in the Social Hall

GF Community Band rehearsals resume in the Fireside Room 7 pm

Keeping in Prayer... Mari and family following the deaths of her parents; Bud & Linda; Susan; Jane; Barbara & Jerry; Sumner; Carrie; Jim; Sue; Dee; Lois & Frank; Rebecca; Danny; Triston; MaryAnn; Carl & Harley; Ann; Arvin; Beth; Arnie; Peggy & Larry; Sandy; Noah; Dorothy; Toni; Scott; Haley; Esther; Reta; Elaine.

The annual meeting of the congregation will be held on Sunday, January 26th in the Social Hall following the worship service. Voting members must be on record as having communed and financially contributed to New Hope's ministry during the current/previous year. A potluck meal will follow the meeting.

January Special Offering benefits ELCA World Hunger Relief.

THANK YOU... to everyone who assisted with the removal of the pews yesterday!

THANK YOU... to the Congregational Life team for hosting the Game Night!

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Festive Recessional

Sw. Foundations 8, 4, 2, Mixture, Trumpet
Gt. Foundations (16) 8, 4, 2, Mixture, Sw. to Gt.
Ped. Foundations 16, 8, Reed 16, Sw. to Ped.

Martin Ellis

Use the downloadable file(s) to print a physical copy of the sheet music or to view it on an electronic device. Page in excess of the quantity purchased.

Allegro ♩ = 126

Duration: 3:20

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13

Musical score for measures 13-15. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. Measure 13 features a treble staff with a melodic line and a bass staff with a chordal accompaniment. Measure 14 includes a dynamic marking of *f* (forte) and continues the accompaniment. Measure 15 shows a continuation of the accompaniment with some chord changes.

16

Musical score for measures 16-18. The system consists of three staves. Measure 16 has a treble staff with a melodic line and a bass staff with a chordal accompaniment. Measure 17 continues the accompaniment. Measure 18 shows a continuation of the accompaniment with some chord changes.

19

Musical score for measures 19-22. The system consists of three staves. Measure 19 has a treble staff with a melodic line and a bass staff with a chordal accompaniment. Measure 20 continues the accompaniment. Measure 21 shows a continuation of the accompaniment with some chord changes. Measure 22 shows a continuation of the accompaniment with some chord changes.

23

Musical score for measures 23-25. The system consists of three staves. Measure 23 has a treble staff with a melodic line and a bass staff with a chordal accompaniment. Measure 24 continues the accompaniment. Measure 25 shows a continuation of the accompaniment with some chord changes.

2nd time to Coda ⊕

27

Musical score for measures 27-29. Measure 27: Treble clef has a series of chords with accents (v) and slurs. Bass clef has a steady eighth-note accompaniment. Measure 28: Treble clef has a melodic line with slurs. Bass clef continues the accompaniment. Measure 29: Treble clef has a melodic line with slurs. Bass clef continues the accompaniment.

30

Musical score for measures 30-32. Measure 30: Treble clef has chords with accents (v) and slurs. Bass clef has a melodic line with slurs. Measure 31: Treble clef has chords with accents (v) and slurs. Bass clef has a melodic line with slurs. Measure 32: Treble clef has a long note with a slur. Bass clef has a melodic line with slurs.

33 - Reeds

Sw. { *mp*

Musical score for measures 33-36. Measure 33: Treble clef has chords with slurs. Bass clef has a melodic line with slurs. Measure 34: Treble clef has chords with slurs. Bass clef has a melodic line with slurs. Measure 35: Treble clef has chords with slurs. Bass clef has a melodic line with slurs. Measure 36: Treble clef has chords with slurs. Bass clef has a melodic line with slurs.

37

Musical score for measures 37-40. Measure 37: Treble clef has a melodic line with slurs. Bass clef has a melodic line with slurs. Measure 38: Treble clef has a melodic line with slurs. Bass clef has a melodic line with slurs. Measure 39: Treble clef has a melodic line with slurs. Bass clef has a melodic line with slurs. Measure 40: Treble clef has a melodic line with slurs. Bass clef has a melodic line with slurs.

Man. + Reeds 16, 8, 4
Ped. + Reeds 16, 8

41

mf

Musical score for measures 41-44. The score is in treble, middle, and bass clefs. It features a melody in the treble clef with slurs and accents, and a bass line in the bass clef. Pedal points are indicated by 'V' symbols. The dynamic is marked 'mf'.

45

rit.

D.C. al Coda ⊕

Musical score for measures 45-48. The score is in treble, middle, and bass clefs. It features a melody in the treble clef with slurs and accents, and a bass line in the bass clef. Pedal points are indicated by 'V' symbols. The dynamic is marked 'rit.'. The piece concludes with a double bar line and a Coda symbol.

Allegro ♩ = 126

Musical score for measures 1-4. The piece is in 4/4 time with a key signature of one sharp (F#). The tempo is marked Allegro with a quarter note equal to 126 beats per minute. The score consists of three staves: a treble clef staff, a grand staff (treble and bass clefs), and a separate bass clef staff. The guitar part is marked *f* (forte). Chord symbols V, IV, and VI are indicated above the notes. The grand staff contains a complex melodic line with many beamed notes and some triplets. The separate bass staff has a simple bass line.

Musical score for measures 5-8. The notation continues from the previous system. The guitar part remains *f*. Chord symbols V, IV, and VI are present. The grand staff continues with intricate melodic patterns. The separate bass staff has a steady bass line.

Musical score for measures 9-12. The dynamic marking changes to *mf* (mezzo-forte). A *Sva* (Sustained) marking is present above the grand staff. The guitar part continues with *f*. Chord symbols V, IV, and VI are used. The grand staff features dense chordal textures with many beamed notes. The separate bass staff continues with its bass line.

Duration: 3:20

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27 2nd time to Coda ⊕

The musical score for measures 27-30 is written in a key signature of one sharp (F#). The top staff uses a treble clef and contains chords with accents (>) on the notes. The middle staff uses a bass clef and contains a sequence of chords. The bottom staff uses a bass clef and contains a simple melodic line. The music concludes with a Coda symbol (⊕).

⊕ Coda

49

Musical score for measures 49-51. The score is written for piano in G major. Measure 49 features a treble clef with a series of eighth-note chords and a bass clef with a steady eighth-note accompaniment. Measure 50 continues the treble line with more chords and the bass line with a descending eighth-note pattern. Measure 51 is marked *rit.* and features a final chord in the treble and a sustained bass note. A separate bass clef line below the main score shows a sequence of notes: G, F, E, D, C, B, A, G.

Slower

52

Musical score for measures 52-55. The score is written for piano in G major. Measure 52 is marked *ff* and features a treble clef with a series of chords and a bass clef with a steady eighth-note accompaniment. Measure 53 continues the treble line with more chords and the bass line with a descending eighth-note pattern. Measure 54 features a treble clef with a series of chords and a bass clef with a steady eighth-note accompaniment. Measure 55 is marked *rit.* and features a final chord in the treble and a sustained bass note. A separate bass clef line below the main score shows a sequence of notes: G, F, E, D, C, B, A, G, with a *+ 32* marking above it. The score ends with a double bar line.

Welcome & Announcements
Prelude: *Salzburg*, 1678

Jakob Hintze/ arr. Karen Beaumont

Prelude on "Salzburg"

Sw. Full (box closed)
Gt. Principals 8, 4, 2, Mix.
Ped. 16, 8 to balance, Gt. to Ped.

Karen Beaumont
Tune: SALZBURG
by **Jakob Hintze**

Vivo

(No Ped.)

Ped.

2nd time to Coda ◊

Duration: 2:00

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Poco meno mosso

17

21

No Ped.

Meno mosso

(poco)

24

poco rit.

{ Sw. (box closed)

Ped. + Sw. to Ped., - Gt. to Ped.

27

(poco)

D. C. al Coda

+ Sw. to Gt.

+ Gt. to Ped.

Coda

31

rit.

(2023)

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

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

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

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

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

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

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

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

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

C: Amen.

Gathering Song: This Is My Father's World

ELW #824

1. This is my Father's world, and to my listening ears
all nature sings, and round me rings the music of the spheres.
This is my Father's world; I rest me in the thought
of rocks and trees, of skies and seas; his hand the wonders wrought.
2. This is my Father's world; the birds their carols raise;
the morning light, the lily white, declare their maker's praise.
This is my Father's world; he shines in all that's fair.
In the rustling grass I hear him pass; he speaks to me everywhere.
3. This is my Father's world. Oh, let me not forget
that, though the wrong seems oft so strong, God is the ruler yet.
This is my Father's world; why should my heart be sad?
The Lord is king, let the heavens ring; God reigns, let the earth be glad!

Introduction

The musical score is for a piano introduction in G major and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass staff begins with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The piece continues with a series of chords and melodic lines in both hands, ending with a final chord in the treble staff.

Tune: Franklin L. Sheppard, 1852–1930, adapt.

Arrangement: Marshall S. Barnhouse III; copyright © 2009 Augsburg Fortress. All rights reserved.

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This Is My Father's World

824

TERRA PATRIS

Introduction 1

$\text{♩} = \text{c. } 92$

mf

mp

pp

mf

mf

Tune: Franklin L. Sheppard, 1852-1930, adapt.

Arrangement: Intro. 1, Acc., Jayne Southwick Cool; Intro. 2, Bonnie Johansen-Werner; copyright © 2009 Augsburg Fortress. All rights reserved.

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Introduction 2

Gt: Princ. 8', 4', 2'

Sw: Fl. 8', 4', 2'

Ped: Found. 16', 8'; Gt, Sw/Ped

The musical score is written for guitar and swell pedal. It consists of four systems of staves. The first system shows the guitar part in the treble clef and the swell pedal part in the bass clef. The guitar part begins with a melodic line in D major, 4/4 time, starting on D4. The swell pedal part begins with a rhythmic accompaniment of eighth notes, starting on D3. The second system continues the melodic line in the guitar and the rhythmic accompaniment in the swell pedal. The third system shows the guitar part moving to a more sustained, harmonic texture, while the swell pedal continues its rhythmic pattern. The fourth system concludes the piece with a final melodic phrase in the guitar and a sustained harmonic texture in the swell pedal.

This Is My Father's World

1 This is my Fa-ther's world, and to my lis-t'ning ears all
2 This is my Fa-ther's world; the birds their car-ols raise; the
3 This is my Fa-ther's world; oh, let me not for-get that,

na - ture sings, and round me rings the mu - sic of the spheres.
morn - ing light, the lil - y white, de - clare their mak - er's praise.
though the wrong seems oft so strong, God is the rul - er yet.

This is my Fa-ther's world; I rest me in the thought of
This is my Fa-ther's world; he shines in all that's fair. In the
This is my Fa-ther's world; why should my heart be sad? The

rocks and trees, of skies and seas; his hand the won - ders wrought.
rus - tling grass I hear him pass; he speaks to me ev-'ry-where.
Lord is king, let heav - en ring; God reigns, let earth be glad!

Accompaniment

Opt. interlude between stanzas 2 and 3

...speaks to me ev-'ry - where.

Final stanza

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is two sharps (F# and C#). The first measure of the grand staff has a forte (*f*) dynamic marking. The music features a mix of chords and moving lines in both hands.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The music continues with various chordal textures and melodic fragments.

Third system of musical notation. The notation remains consistent with the previous systems, showing further development of the musical ideas.

Fourth and final system of musical notation. It concludes the piece with a final cadence, indicated by a double bar line and repeat dots at the end of the grand staff.

Accompaniment 1 (*Stanzas 1, 2*)

The first system of musical notation consists of two staves. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a series of chords and eighth-note patterns. The bass staff begins with a bass clef, the same key signature, and a common time signature. It contains a series of chords and eighth-note patterns, often mirroring the treble staff.

The second system of musical notation continues the two-staff arrangement. The treble staff features a mix of chords and eighth-note runs. The bass staff continues with chords and eighth-note patterns, providing a harmonic and rhythmic foundation.

The third system of musical notation concludes the piece. It features a final chord in the treble staff and a final bass line in the bass staff, ending with a double bar line.

Tune: Franklin L. Sheppard, 1852–1930, adapt.

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This musical score is for a piano piece in G major (one sharp) and 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The piece is divided into two measures. The first measure features a rhythmic pattern of eighth and sixteenth notes in the treble staff, while the bass staff provides a steady accompaniment of quarter notes. The second measure continues this pattern, with the treble staff showing more complex rhythmic figures and the bass staff maintaining the accompaniment. The score concludes with a double bar line and repeat dots.

Accompagniment 2 (Final stanza)

This musical score is written for piano in G major (one sharp) and 3/4 time. It consists of four systems of two staves each (treble and bass clef). The first system features a rhythmic accompaniment in the bass clef and a melody in the treble clef. The second system continues this pattern with some harmonic changes in the bass. The third system introduces a more complex texture with chords in the treble and a melodic line in the bass. The fourth system concludes the piece with a final cadence, marked with a double bar line and repeat signs.

TERRA BEATA

(This Is My Father's World)

English Melody
Arranged by Richard Unfreid

Intro. Stanza 1 7 2

Ped.

Interlude Stanza 3 This Is...
O Let Me Not Forget

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.**

Glory to You, God

ACS p. 31

♩ = 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: Father of compassion, renew our faith in you and bind us together through your love, so that we can recognize each other as your children, and come together as one. We praise you through Jesus Christ, your only-begotten Son, in the communion of the Holy Spirit. Amen.

WORD

1st Reading: Isaiah 63:15-17

A Prayer of Penitence

15 Look down from heaven and see,
from thy holy and glorious habitation.

Where are thy zeal and thy might?

The yearning of thy heart and thy compassion
are withheld from me.

16 For thou art our Father,
though Abraham does not know us
and Israel does not acknowledge us;

thou, O Lord, art our Father,
our Redeemer from of old is thy name.

17 O Lord, why dost thou make us err from thy ways
and harden our heart, so that we fear thee not?

Return for the sake of thy servants,
the tribes of thy heritage.

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

Responsive Reading from Psalm 139: 1-3, 13, 23, 24b

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

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

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

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

L: Search me out, O God, and know my heart; try me and know my restless thoughts.

C: Lead me in the way that is everlasting.

2nd Reading: 1 Corinthians 8:5-6

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

5 For although there may be so-called gods in heaven or on earth—as indeed there are many “gods” and many “lords”— 6 yet for us there is one God, the Father, from whom are all things and for whom we exist, and one Lord, Jesus Christ, through whom are all things and through whom we exist.

Response after the prayer: **Amen.**

The assembly is seated.

Word

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

Readings and Psalm

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

Gospel Acclamation

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

S711

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

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

Repeat alleluia

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

Gospel: John 11:17-27

C: Glory to you, O Lord.

Jesus the Resurrection and the Life

17 Now when Jesus came, he found that Laz'arus[a] had already been in the tomb four days. 18 Bethany was near Jerusalem, about two miles[b] off, 19 and many of the Jews had come to Martha and Mary to console them concerning their brother. 20 When Martha heard that Jesus was coming, she went and met him, while Mary sat in the house. 21 Martha said to Jesus, "Lord, if you had been here, my brother would not have died. 22 And even now I know that whatever you ask from God, God will give you." 23 Jesus said to her, "Your brother will rise again." 24 Martha said to him, "I know that he will rise again in the resurrection at the last day." 25 Jesus said to her, "I am the resurrection and the life;[c] he who believes in me, though he die, yet shall he live, 26 and whoever lives and believes in me shall never die. Do you believe this?" 27 She said to him, "Yes, Lord; I believe that you are the Christ, the Son of God, he who is coming into the world."

The Gospel of our Lord. **C: Praise to you, O Christ.**

Children's Time

Sermon

Rev. Tammy Bull

Hymn of the Day: My God, How Wonderful Thou Art

ELW #863

1. My God, how wonderful thou art, thy majesty how bright!
How beautiful thy mercy seat in depths of burning light!
2. How wonderful, how beautiful the sight of thee must be –
Thine endless wisdom, boundless pow'r, and awesome purity!
3. No earthly father loves like thee; no mother, e'er so mild,
Bears and forbears as thou hast done with me, thy sinful child.
4. Yet I may love thee too, O Lord, almighty as thou art,
For thou hast stooped to ask of me the love of my poor heart.
5. My God, how wonderful thou art, thou everlasting friend!
On thee I stay my trusting heart till faith in vision end.

Introduction

The first system of the introduction consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both are in the key of B-flat major (two flats) and 4/4 time. The top staff begins with a quarter note G4, followed by a half note chord of G4-Bb4, then a half note chord of G4-Bb4, and a quarter note G4. The bottom staff begins with a quarter note G2, followed by a half note chord of G2-Bb2, then a half note chord of G2-Bb2, and a quarter note G2.

The second system of the introduction consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both are in the key of B-flat major (two flats) and 4/4 time. The top staff begins with a quarter note G4, followed by a half note chord of G4-Bb4, then a half note chord of G4-Bb4, and a quarter note G4. The bottom staff begins with a quarter note G2, followed by a half note chord of G2-Bb2, then a half note chord of G2-Bb2, and a quarter note G2.

Tune: *Psalter*, Edinburgh, 1615

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Introduction 1

With strength (♩ = 96)

First system of the musical score for Introduction 1. It consists of a grand staff with treble and bass clefs. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a forte (*f*) dynamic. The right hand plays chords and moving lines, while the left hand plays a steady bass line. A "Solo" marking is present in the right hand part.

Second system of the musical score for Introduction 1. It continues the grand staff from the first system. The right hand part features more complex chordal textures and melodic lines. The left hand continues with a steady bass line. The system concludes with a repeat sign and a fermata.

Tune: *Psalter*, Edinburgh, 1615

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Introduction 2

Rather slowly

Fl. 4'

The musical score for Introduction 2 consists of three staves. The top staff is for the Flute (Fl. 4'), starting with a whole rest followed by a melodic line of eighth and quarter notes. The middle staff is for the Strings, providing a rhythmic accompaniment of quarter notes. The bottom staff is a bass line consisting of five whole notes.

Tune: Psalter, Edinburgh, 1615

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First system of a musical score in B-flat major (two flats). It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The top staff contains a melodic line with eighth and quarter notes, a whole note, and a half note. The middle staff contains a bass line with eighth and quarter notes, and a whole note. The bottom staff contains a simple bass line with whole notes.

Second system of the musical score. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The top staff features a melodic line with a half note, a quarter rest, a quarter note, a triplet of eighth notes, and a half note. The middle staff contains a bass line with eighth and quarter notes, and a whole note. The bottom staff contains a simple bass line with whole notes.

My God, How Wonderful Thou Art



- 1 My God, how won - der - ful thou art, thy maj - es - ty how bright!
2 How won - der - ful, how beau - ti - ful the sight of thee must be—
3 No earth - ly fa - ther loves like thee; no moth - er, e'er so mild,
4 Yet I may love thee too, O Lord, al - might - y as thou art,
5 My God, how won - der - ful thou art, thou ev - er - last - ing friend!



How beau - ti - ful thy mer - cy seat in depths of burn - ing light!
thine end - less wis - dom, bound - less pow'r, and awe - some pu - ri - ty!
bears and for - bears as thou hast done with me, thy sin - ful child.
for thou hast stooped to ask of me the love of my poor heart.
On thee I stay my trust - ing heart till faith in vi - sion end.



Accompaniment

The first system of musical notation 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 two flats (B-flat and E-flat). The top staff contains a melodic line with eighth and quarter notes, including a dotted quarter note. The middle staff features a bass line with chords and moving lines. The bottom staff provides a steady bass line with eighth and quarter notes.

The second system of musical notation also consists of three staves in the same clefs and key signature as the first system. The top staff continues the melodic line, ending with a double bar line and repeat dots. The middle staff features chords and moving lines, also ending with a double bar line and repeat dots. The bottom staff continues the bass line, ending with a double bar line and repeat dots.

Accompaniment

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a steady accompaniment with chords in the right hand and a rhythmic pattern of eighth notes in the left hand.

The second system of the piano accompaniment continues the piece. It maintains the same key signature and rhythmic structure as the first system, with a consistent accompaniment of chords and eighth notes.

Tune: *Psalter*, Edinburgh, 1615

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

Nicene Creed

ACS p. 17

C: 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, 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; and was incarnate of the Holy Spirit and the virgin Mary and was made human. For our sake he was crucified under Pontius Pilate; he suffered and was buried. On the third day he rose from the dead in accordance with the scriptures.

He ascended to 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. 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 confess one baptism for the forgiveness of sins. We look forward to the resurrection of the dead, and the life of the world to come. Amen.

Prayers of the People (each petition ends... "Hear us O God... **your mercy is great.**")

Sharing the Peace of Christ

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

MEAL

Offering: (At this time we bring our gifts and offerings to God in gratitude and joy. In response to God's love, we care for others in the name of Jesus. We do this, in part, through partnerships with other Christians in our local community and as a member denomination of the World Council of Churches. We appreciate your gifts of time, money, energy, and prayers to this work! If you are our guest today - either in person or online - we invite you to join us in caring for God's people and God's world!)

Offertory: *Trust and Obey*

Daniel B. Towner/arr. Marianne Kim

Offering Response: Create in Me

ELW #186

Trust and Obey

Sw. Soft 8, 4
 Gt. Soft 8, Sw. to Gt.
 Ped. Soft 16, 8, Sw. to Ped.

Marianne Kim
 Tune: TRUST AND OBEY
 by Daniel B. Towner

Gently ♩ = ca. 88

Musical notation for measures 1-5. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Gently ♩ = ca. 88'. The notation includes a treble clef and a bass clef. Pedal markings are present below the bass staff, with the word 'Ped.' written under the first measure.

Musical notation for measures 6-10. The notation continues in the same key and time signature. Pedal markings are present below the bass staff.

Musical notation for measures 11-15. The notation continues in the same key and time signature. Pedal markings are present below the bass staff, with the word 'No Ped.' written under the final measure of this system.

Musical notation for measures 16-20. The notation continues in the same key and time signature. Pedal markings are present below the bass staff.

Duration: 2:30

21

Ped.

26

31

rit.

36 + Oct. 8

a tempo

No Ped.

41

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46

51

Ped.

55

59

- Oct. 8

poco rit. *a tempo* *poco rit.* *a tempo*

No Ped. Ped.

64

rit.

Hymn # 186

Create in Me a Clean Heart

Richard W. Hillert

Cre - ate in me a clean heart, O God,

The first system of music is in 6/4 time. The vocal line begins with a quarter rest followed by a half note G4, then a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F4. The bass line consists of a half note G3, a half note F3, a half note E3, a half note D3, and a half note C3.

and re - new a right spir - it with - in me.

The second system of music is in 8/4 time. The vocal line begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F4. The bass line consists of a half note G3, a half note F3, a half note E3, a half note D3, and a half note C3.

Cast me not a - way from your pres - ence.

The third system of music is in 6/4 time. The vocal line begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F4. The bass line consists of a half note G3, a half note F3, a half note E3, a half note D3, and a half note C3.

and take not your Ho - ly Spir - it from me.

The fourth system of music is in 8/4 time. The vocal line begins with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F4. The bass line consists of a half note G3, a half note F3, a half note E3, a half note D3, and a half note C3.

Create in Me a Clean Heart

Re - store to me the joy of your sal - va - tion,

This system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 7/4 time signature. It begins with a fermata over a quarter rest, followed by a series of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line and a 9/4 time signature.

and up - hold me with your free spir - it.

This system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 9/4 time signature. It begins with a fermata over a quarter rest, followed by a series of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving lines. The system concludes with a double bar line.

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

The Great Thanksgiving

P: The Lord be with you.

C: And also with you.

P: Lift up your hearts.

C: We lift them to the Lord.

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

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

Words of Institution and Lord's Prayer

P: In the night [...] Let us pray with confidence the prayer Jesus taught:

C: Our Father, who art in heaven, hallowed be thy name, thy kingdom come, thy will be done on earth as it is in heaven. Give us this day our daily bread; and forgive us our trespasses, as we forgive those who trespass against us; and lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, forever and ever. Amen.

Invitation to Communion

Be Known to Us

ACS p. 40

Hymn during Communion: Rise, O Sun of Righteousness

ELW #657

1. Rise, O Sun of righteousness; with your might creation bless.
Shine upon your church today, showing all your gentle way.

Refrain: Have mercy, Lord.

2. Rouse our hearts from slumber deep; may your word within us leap.
Give us voices to proclaim praises to your holy name. (refrain)
3. Gather in your scattered flock; give us water from the rock.
Bless the unity we share in our shepherd's loving care. (refrain)
4. Burst the bars of stubborn pride; make the heav'nly pathway wide.
Raise us up from sin and death with your Spirit's living breath. (refrain)
5. Honor, praise, and glory be to the holy Trinity!
May your gracious will be done: make us one, as you are one. (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 one sharp (F#), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a final half note G5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

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 starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a final half note G5. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

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 Rise, O Sun of righ - teous - ness; with your
 2 Rouse our hearts from slum - ber deep; may your
 3 Gath - er in your scat - tered flock; give us
 4 Burst the bars of stub - born pride; make the
 5 Hon - or, praise, and glo - ry be to the

might cre - a - tion bless. Shine up - on your church to - day,
 word with - in us leap. Give us voic - es to pro - claim
 wa - ter from the rock. Bless the u - ni - ty we share
 heav'n - ly path - way wide. Raise us up from sin and death
 ho - ly Trin - i - ty! May your gra - cious will be done:

show - ing all your gen - tle way. Have mer - cy, Lord.
 prais - es to your ho - ly name. Have mer - cy, Lord.
 in our shep - herd's lov - ing care. Have mer - cy, Lord.
 with your Spir - it's liv - ing breath. Have mer - cy, Lord.
 make us one, as you are one. Have mer - cy, Lord.

Introduction/Accompaniment 1

The musical score is written for piano in G major (one sharp) and 2/2 time. It consists of two systems of music. The first system begins with a dynamic marking of *f* (forte) and features a melody in the right hand with a long, sweeping slur over the first six measures. The second system begins with a dynamic marking of *mf* (mezzo-forte) and includes a *rit.* (ritardando) marking in the final measure of the right hand. The piece concludes with a double bar line.

Tune: Bohemian Brethren, *Kirchengeseng*, 1566

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Introduction

(♩ = 72)

The first system of the introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 4/2 and the key signature has two sharps (F# and C#). The music begins with a series of chords and eighth-note patterns in the right hand, while the left hand plays a simple bass line of quarter notes.

The second system continues the introduction. It features a 'Solo stop' instruction above the right-hand staff. A second ending bracket labeled '(II)' spans the final two measures of this system. The left hand continues with its bass line, and a third staff below shows a continuation of the bass line.

The third system continues the introduction. It features a second ending bracket labeled '(II)' in the left hand. The right hand continues with its melodic line, and the left hand provides harmonic support with chords and bass notes.

The fourth system concludes the introduction. It features a first ending bracket labeled 'I' in the right hand. The music ends with a final cadence in the right hand, while the left hand plays a final bass line. A third staff below shows a continuation of the bass line.

Tune: Bohemian Brethren, *Kirchengeseng*, 1566

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System 1: Treble clef (II), Bass clef, and a lower bass clef. The key signature is two sharps (F# and C#). The music features a melodic line in the treble with slurs and a steady bass accompaniment.

System 2: Treble clef, Bass clef, and a lower bass clef. The key signature is two sharps. The treble part continues with melodic phrases, and the bass part provides harmonic support.

System 3: Treble clef (I), Bass clef (II), and a lower bass clef. The key signature is two sharps. The treble part has a melodic line with a slur. The bass part has a steady accompaniment. A tempo change to $\frac{4}{2}$ is indicated at the end of the system, along with the marking *rit.*

System 4: Treble clef (II), Bass clef, and a lower bass clef. The key signature is two sharps. The treble part has a melodic line with a slur. The bass part has a steady accompaniment. A tempo change to $\frac{4}{2}$ is indicated at the beginning of the system, along with the marking *a tempo*.

Accompaniment

The first system of the piano accompaniment consists of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature is two sharps (F# and C#). The music begins with a series of chords in the right hand, followed by a melodic line. The left hand provides a steady accompaniment with quarter and eighth notes.

The second system continues the piano accompaniment. The right hand features a melodic line with some chords, while the left hand maintains a consistent rhythmic pattern with quarter and eighth notes.

The third system concludes the piano accompaniment. The right hand has a melodic line that ends with a final chord, and the left hand provides a steady accompaniment that ends with a final note.

Introduction/Accompaniment 1

f

mf

rit.

Tune: Bohemian Brethren, *Kirchengeseng*, 1566

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Accompaniment 2

The first system of musical notation for Accompaniment 2. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a melodic line in the treble clef with a long slur over the first four measures, and a bass line with chords and moving lines. The notation includes various note values, rests, and dynamic markings.

The second system of musical notation for Accompaniment 2. It continues the grand staff from the first system. The treble clef staff has a slur over the first three measures. The bass clef staff continues with chords and moving lines. The dynamic marking *mf legato* is present in the final measure of this system.

The third system of musical notation for Accompaniment 2. It continues the grand staff. The treble clef staff has slurs over the first two measures and the last two measures. The bass clef staff continues with chords and moving lines. The dynamic marking *f marcato* is present in the second measure of this system.

Tune: Bohemian Brethren, Kirchengeseng, 1566

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Introduction

The musical score is written for piano in G major and 3/4 time. It consists of five systems of two staves each. The first system begins with a whole rest in the right hand and a series of chords in the left hand. The second system features a more active right-hand melody. The third system continues the right-hand melody with some chords. The fourth system has a more complex right-hand texture with some triplets. The fifth system concludes the introduction with a final chord in the right hand and a steady bass line in the left hand.

Tune: Welsh folk tune

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This musical score is for a piano piece in G major, 4/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The piece is 8 measures long. The melody in the treble staff begins with a quarter note G4, followed by eighth notes A4 and B4, and quarter notes C5, B4, A4, and G4. The bass staff provides a harmonic accompaniment with chords: G2-B2-D3 (quarter), G2-B2-D3 (quarter), G2-B2-D3 (quarter), G2-B2-D3 (quarter), G2-B2-D3 (quarter), G2-B2-D3 (quarter), G2-B2-D3 (quarter), and G2-B2-D3 (quarter). The final measure of both staves ends with a double bar line.

Introduction 1

Joyously ($\text{♩} = 92$)

Tune: Welsh folk tune

Arrangement: Intro. 1, Acc., Aaron David Miller; copyright © 2009 Augsburg Fortress; Intro. 2, B. Wayne Bisbee; copyright © 1994 Augsburg Fortress. All rights reserved.

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First system of a musical score in G major. The top staff (treble clef) contains a melodic line with a dotted quarter note, an eighth note, and a quarter note, followed by a half note and a quarter note. The middle staff (bass clef) features a bass line with a dotted quarter note, an eighth note, and a quarter note, followed by a half note and a quarter note. A fermata is placed over the first measure of the middle staff. A fingering number '7' is written below the middle staff. The bottom staff (bass clef) contains a simple bass line with a dotted quarter note, an eighth note, and a quarter note, followed by a half note and a quarter note.

Second system of a musical score in G major. The top staff (treble clef) contains a melodic line with a dotted quarter note, an eighth note, and a quarter note, followed by a half note and a quarter note. The middle staff (bass clef) features a bass line with a dotted quarter note, an eighth note, and a quarter note, followed by a half note and a quarter note. The bottom staff (bass clef) contains a simple bass line with a dotted quarter note, an eighth note, and a quarter note, followed by a half note and a quarter note.

Third system of a musical score in G major. The top staff (treble clef) contains a melodic line with a dotted quarter note, an eighth note, and a quarter note, followed by a half note and a quarter note. The middle staff (bass clef) features a bass line with a dotted quarter note, an eighth note, and a quarter note, followed by a half note and a quarter note. The bottom staff (bass clef) contains a simple bass line with a dotted quarter note, an eighth note, and a quarter note, followed by a half note and a quarter note. The instruction *poco rit.* is written above the middle staff. The system concludes with a double bar line and repeat signs.

Introduction 2
Gracefully

The musical score is written for piano and solo. It consists of three staves. The top staff is a treble clef, the middle staff is a bass clef, and the bottom staff is a bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo/mood is marked "Gracefully". The score is divided into two sections: a piano introduction and a solo section. The piano introduction consists of the first four measures, where the piano part plays a series of chords and the solo part is silent. The solo section begins in the fifth measure, marked "Solo" above the treble clef and "sim." below the bass clef. The solo part plays a melodic line in the treble clef, while the piano part continues with chords in the bass clef.

Solo

sim.

First system of a musical score. It 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 grand staff contains a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The separate bass clef staff contains a simple bass line with quarter notes and rests.

Second system of the musical score. It follows the same three-staff structure as the first system. The melodic line in the grand staff features a long note with a fermata in the second measure. The accompaniment continues with chords and the bass line remains consistent.

Third system of the musical score. The melodic line continues with eighth and sixteenth notes. The accompaniment and bass line are consistent with the previous systems.

Fourth system of the musical score. It includes performance markings: *rit.* (ritardando) in the first measure and *a tempo* in the third measure. The melodic line features a long note with a fermata in the first measure. The accompaniment and bass line are consistent with the previous systems.

Handwritten musical score for piano, featuring a treble and bass staff with a grand staff bracket on the left. The music is in G major (one sharp) and 2/4 time. The treble staff contains a melody with a fermata over the final two notes. The bass staff contains a bass line with a fermata over the final two notes.

The score consists of two systems. The first system has six measures. The second system has six measures. The key signature is G major (one sharp). The time signature is 2/4. The treble staff uses a treble clef, and the bass staff uses a bass clef. The music is written in a simple, clear style.

881

Let All Things Now Living

G D⁷ G Am⁷ D

1 Let all things now liv - ing a song of thanks - giv - ing to
 2 God rules all the forc - es: the stars in their cours - es and

Em C Am⁷ G D⁷ G

God the cre - a - tor tri - um - phant - ly raise,
 sun in its or - bit o - be - dient - ly shine;

Am⁷ G⁷ Am⁷ D

who fash - ioned and made us, pro - tect - ed and stayed us, who
 the hills and the moun - tains, the riv - ers and foun - tains, the

Em C Am⁷ G CM⁷ D G

still guides us on to the end of our days.
 deeps of the o - cean pro - claim God di - vine.

God's ban - ners are o'er us, God's light goes be -
 We too should be voic - ing our love and re -

Em Am⁷

fore us, a pil - lar of fire shin - ing forth in the night,
 joic - ing; with glad ad - o - ra - tion a song let us raise

D G Em D A⁷ D

till shad - ows have van - ished and dark - ness is ban - ished, as
 till all things now liv - ing u - nite in thanks - giv - ing: "To

G D⁷ G Am D

for - ward we trav - el from light in - to light.
 God in the high - est, ho - san - na and praise!"

Em C Am⁷ G CM⁷ D⁷ G

Accompaniment

The first system of accompaniment consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a dynamic marking of *f*. It contains a melodic line of eighth notes: C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The middle staff is a bass clef with a key signature of one sharp (F#) and contains a harmonic accompaniment of chords: C4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains a bass line of eighth notes: C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

The second system of accompaniment consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains a melodic line of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The middle staff is a bass clef with a key signature of one sharp (F#) and contains a harmonic accompaniment of chords: C4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains a bass line of eighth notes: D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

The third system of accompaniment consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains a melodic line of eighth notes: E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The middle staff is a bass clef with a key signature of one sharp (F#) and contains a harmonic accompaniment of chords: C4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains a bass line of eighth notes: E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

First system of a musical score in G major. The upper staff (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff (bass clef) provides harmonic support with chords and a single bass note. A dynamic marking of *ff* (fortissimo) is placed above the first measure of the bass staff.

Second system of the musical score. The upper staff continues the melodic line with eighth and sixteenth notes. The lower staff features a long, sustained chord in the first measure, followed by a melodic line in the bass clef.

Third system of the musical score, concluding with a double bar line. The upper staff has a melodic line that ends with a final chord. The lower staff provides harmonic support with chords and a final bass note.

Accompaniment

The first system of piano accompaniment notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one sharp (F#). The music begins with a series of chords and eighth-note patterns in the right hand, while the left hand plays a steady eighth-note accompaniment.

The second system of piano accompaniment notation continues the piece. It features similar rhythmic patterns and chordal structures as the first system, with the right hand providing harmonic support and the left hand maintaining a consistent accompaniment.

The third system of piano accompaniment notation shows a change in texture. The right hand features more complex chordal figures and some sixteenth-note runs, while the left hand continues with its accompaniment. The system concludes with a double bar line.

The fourth system of piano accompaniment notation returns to a similar texture as the first two systems. It ends with a double bar line, indicating the end of the piece.

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

Postlude: *Salvation*, 1816

attr. R. Boyd/ arr. David Lasky

Postlude on "Salvation"

Sw. Full to Mixture, Reed 8
Gt. Full to Mixture, Reeds 8, 4, Sw. to Gt.
Ped. Principals 16, 8, Sw. to Ped.

David Lasky
Tune: SALVATION
attrib. to **R. Boyd** (*Kentucky Harmony*)

In a lively, sturdy manner ♩ = ca. 70-74

Musical notation for measures 1-4. Treble clef, 3/2 time signature. Bass clef with 'Ped.' marking. Dynamics include 'Gt. { ff}'.

Musical notation for measures 5-8. Treble clef, 3/2 time signature. Bass clef with 'Ped.' marking.

Musical notation for measures 9-13. Treble clef, 3/2 time signature. Bass clef with 'Ped.' marking.

Musical notation for measures 14-17. Treble clef, 3/2 time signature. Bass clef with 'Ped.' marking.

Duration: 3:00

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18

Musical notation for measures 18-21. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. A dynamic marking *f* is present in measure 21, along with the instruction "Sw." (Swell).

22

Musical notation for measures 22-25. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. A dynamic marking *ff* is present in measure 25, along with the instruction "Gt." (Growl).

No Ped.

26

Musical notation for measures 26-29. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. Pedal markings "Ped." are present in measures 26, 27, 28, and 29.

Ped.

30

Musical notation for measures 30-32. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. A dynamic marking *f* is present in measure 30. A double bar line is present in measure 31.

No Ped.

33

Musical notation for measures 33-36. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps. The music features a melodic line in the treble and a rhythmic accompaniment in the bass. Pedal markings "Ped." are present in measures 33, 34, 35, and 36.

Ped.

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37

No Ped.

41

Ped.

Sw. { *f*

45

49

Gt. { *ff*

53

poco a poco rall.