



**The Nicene Creed:  
The Holy Spirit and the Church**

**February 16, 2025**

**3125 5<sup>th</sup> 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: *Solemn Variations*

Donald E. Callender

Welcome & Announcements

Prelude: *Aurelia*

Samuel S. Wesley/arr. Paul Bunjes

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: The Church's One Foundation

ELW #654

1. The church's one foundation is Jesus Christ, her Lord;  
She is his new creation by water and the word.  
From heav'n he came and sought her to be his holy bride;  
With his own blood he bought her, and for her life he died.
2. Elect from ev'ry nation, yet one o'er all the earth,  
Her charter of salvation one Lord, one faith, one birth:  
One holy name she blesses, partakes one holy food,  
And to one hope she presses with ev'ry grace endued.
3. Though with a scornful wonder this world sees her oppressed,  
By schisms... rent asunder, by heresies distressed,  
Yet saints their watch are keeping; their cry goes up: "How long?"  
And soon the night of weeping shall be the morn of song.
4. Through toil and tribulation and tumult of her war,  
She waits the consummation of peace forevermore;

Till with the vision glorious her longing eyes are blest,  
And the great church victorious shall be the church at rest.

5. Yet she on earth has union with God, the Three in One,  
And mystic sweet communion with those whose rest is won.  
Oh, blessed heav'nly chorus! Lord, save us by your grace,  
That we, like saints before us, may see you face to face.

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

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

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

**C: God of heaven and earth, your Son Jesus Christ has revealed you as our Father, and promised us the gift of the Holy Spirit: grant to your Church to overcome the scandal of our divisions, so that we may bear witness to your life of communion, in the unity of our profession of faith and in the love of mutual service. Through Christ our Lord. Amen.**

## WORD

1<sup>st</sup> Reading: Isaiah 2:2-4

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

Responsive Reading from Psalm 133

L: How good and how pleasant it is when kindred live together in unity!

**C: It is like fine oil upon the head, flowing down upon the beard,  
upon the beard of Aaron, flowing down upon the collar of his robe.**

L: It is like the dew of Hermon flowing down upon the hills of Zion.

**C: For there the Lord has commanded the blessing: life forevermore.**

2<sup>nd</sup> Reading: Ephesians 4:1-6

L: Word of God, word of life.

**C: Thanks be to God.**

Gospel Acclamation

ACS p. 33

Alleluia, alleluia, alleluia. Lord, to whom shall we go? You have the words of eternal life. Alleluia, alleluia, alleluia.

Gospel Reading: Acts 1:6-9

**C: Glory to you, O Lord.**

L: The Gospel of our Lord.

**C: Praise to you, O Christ.**

Children's Time

Sermon

Rev. Tammy Bull

Hymn of the Day: In Christ There Is No East or West

ELW #650

1. In Christ there is no east or west, in him no south or north,  
but one community of love throughout the whole wide earth.
2. In Christ shall true hearts ev'rywhere their high communion find;  
his service is the golden cord close binding humankind.
3. Join hands, disciples of the faith, whate'er your race may be.  
All children of the living God are surely kin to me.
4. In Christ now meet both east and west, in him meet south and north;  
all Christly souls are one in him throughout the whole wide earth.

Nicene Creed

**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 a church-wide commitment to speaking the truth, welcoming the stranger, and loving the sojourner. 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: Psalm 23 Gordon Young/ arr. Douglas E. Wagner

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

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: 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: We All Are One in Mission

ELW #576

1. We all are one in mission; we all are one in call,  
our varied gifts united by Christ, the Lord of all.  
A single great commission compels us from above  
to plan and work together that all may know Christ's love.
2. We all are called for service, to witness in God's name.  
Our ministries are different; our purpose is the same:  
to touch the lives of others with God's surprising grace,  
so every folk and nation may feel God's warm embrace.
3. Now let us be united, and let our song be heard.  
Now let us be a vessel for God's redeeming Word.  
We all are one in mission; we all are one in call,  
our varied gifts united by Christ, the Lord of all.

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

Postlude: *Gigue*

Gordon Young/arr. Douglas E. Wagner

Accompanist: James Rickley Cantor: Rob Wilbur Acolyte:

Reader: Donna Winters

Communion Asst: Ron Coons

Fellowship:

Go to [elca.org](http://elca.org) for updates and information on our church's response to our government's recent policy changes and executive orders, and to learn how you can help care for local and global neighbors.



## ANNOUNCEMENTS for the Week of February 16:

TODAY: Executive Team meets following worship  
Mon. 2/17: Worship & Music team meeting 1:00 pm at the church  
Wed. 2/19: WOW! children's ministry meets from 6-7 pm in the Social Hall  
Adult study considers spiritual practices - 7 pm in the Library  
Thu. 2/20: R.O.M.E.O. men's lunch group meets at 11:30 am in the Fireside Room  
GF Community Band rehearses at 7 pm in the Fireside Room

**THANKS...** to all who came out for Valentine's Bingo!

**February Special Offering** benefits Flathead Lutheran Bible Camp scholarships.

Keeping in Prayer... Peggy, Bob, Carol, Bud & Linda; Susan; Jane; Barbara & Jerry; Sumner; Carrie; Sue; Dee; Rebecca; Danny; Triston; MaryAnn; Carl & Harley; Ann; Arvin; Beth; Arnie; Peggy & Larry; Sandy; Noah; Dorothy; Toni; Scott; Haley; Esther; Reta; Elaine.

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# Solemn Variations

Sw. Flutes 8, 4, (2)  
 Gt. Foundations 16, 8, 4, (2)  
 Ped. 16, 8 to balance, Gt. to Ped.

Donald F. Callender  
 (1921–2010)

Moderately slow ♩ = ca. 69

Gt. { *f*

Ped.

5

+ Gt. Reeds 16, 8 on repeat

9

Smoothly

Sw. { *mp*

No Ped.

{ Gt.

13

Sw. {

{ Gt.

Ped.

Duration: 6:30

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Sw. String 8, Flute 8  
 Gt. Flute 8 or quiet Principal 8, Sw. to Gt.  
 Ped. Quiet 16, 8

17 **Very slowly** ♩ = ca. 54

*mp*  
 Sw.  
 No Ped.

21

{ Gt.  
 Ped.  
 rit.

Sw. (or Gt.) Flutes 8, 2  
 Ped. Quiet 16, 8

25 **Delicately** ♩ = ca. 96

{ Sw.  
 No Ped.

29

Ped.



33 2

*poco rit.*

Ped.

Sw. Trumpet 8  
 Gt. Principal 8  
 Ped. Quiet 16, Gt. to Ped.

**Slowly, solemnly** ♩ = ca. 76

37

Gt. *f*

Sw. *p*

(Ped.)

Opt. registration for repeat:  
 Sw. Oboe 8  
 Gt. Flute 8  
 Ped. Quiet 16, Gt. to Ped.

41

Opening registration

**Moderately slow** ♩ = ca. 69

45

Gt. *f*

(Ped.)

49

Musical score for measures 49-52. The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes. The music concludes with a fermata over the final chord.

Full Organ ("dark" chorus sound)

**Largamente**

53

Musical score for measures 53-55. The tempo is marked **Largamente** and the dynamics are **ff**. The right hand has a more complex texture with chords and moving lines, while the left hand continues with a simple accompaniment. The piece ends with a fermata.

56

Musical score for measures 56-59. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment. The music concludes with a fermata.

60

Musical score for measures 60-62. The tempo is marked *molto rit. al fine*. The right hand has a series of chords and moving lines, while the left hand provides a steady accompaniment. The piece concludes with a fermata.

(2000)

Welcome & Announcements  
Prelude: *Aurelia*

Samuel S. Wesley/arr. Paul Bunjes

## 8. The Church's One Foundation

Great:  
Principal 8', 4', 2'  
Mixture

Pedal:  
Principal 16', 8', 4'  
Trombone 16'

PAUL BUNJES

Andante maestoso

The first system of the musical score is written for a grand staff (treble and bass clefs) in a key signature of two flats (B-flat and E-flat) and a 12/8 time signature. The tempo is marked 'Andante maestoso'. The music begins with a forte (*ff*) dynamic. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides a steady accompaniment with eighth notes. Pedal markings 'Gr.' (Great) and 'Man.' (Mantle) are present, indicating specific organ registrations.

The second system continues the musical piece. The right hand maintains its melodic flow with various note values and rests. The left hand continues with a consistent rhythmic pattern. The dynamics and articulation remain consistent with the first system.

The third system concludes the piece. The right hand's melodic line leads to a final cadence. The left hand provides a solid harmonic foundation. The score ends with a final chord in the right hand.

First system of musical notation, measures 1-3. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The upper staff features a melodic line with slurs and accents, while the lower staff provides a harmonic accompaniment.

Second system of musical notation, measures 4-8. Measures 4-5 continue the previous system. At measure 6, the time signature changes to 6/8. At measure 7, it changes to 12/8. A *rit.* (ritardando) marking is present above the staff. A *Ped.* (pedal) marking is located below the staff at the end of the system.

L. H. 473, 492, 652

Third system of musical notation, measures 9-14. The music is in a key with two flats and common time. The upper staff contains a series of chords and dyads, while the lower staff has a simple bass line.

Fourth system of musical notation, measures 15-20. The music continues in the same key and time signature. The upper staff features a melodic line with slurs, and the lower staff has a bass line with some chromatic movement.

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.**

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Gathering Song: The Church's One Foundation

ELW #654

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Her charter of salvation one Lord, one faith, one birth:  
One holy name she blesses, partakes one holy food,  
And to one hope she presses with ev'ry grace endued.
3. Though with a scornful wonder this world sees her oppressed,  
By schisms... rent asunder, by heresies distressed,  
Yet saints their watch are keeping; their cry goes up: "How long?"  
And soon the night of weeping shall be the morn of song.
4. Through toil and tribulation and tumult of her war,  
She waits the consummation of peace forevermore;  
Till with the vision glorious her longing eyes are blest,  
And the great church victorious shall be the church at rest.
5. Yet she on earth has union with God, the Three in One,  
And mystic sweet communion with those whose rest is won.  
Oh, blessed heav'nly chorus! Lord, save us by your grace,  
That we, like saints before us, may see you face to face.

## Introduction

Well-marked; in the manner of a fanfare

The musical score is arranged for organ and consists of three systems. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The organ part starts with a rest, followed by a series of chords in the right hand and a melodic line in the left hand. A dynamic marking of *ff* is present. The second system continues the organ part with more complex chordal textures and triplet figures in the left hand. The third system concludes the introduction with a final chord in the right hand and a melodic flourish in the left hand, marked with a *fff* dynamic.

Tune: Samuel S. Wesley, 1810–1876

Arrangement: David Lasky; copyright © 2007 Augsburg Fortress. All rights reserved.

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## Introduction

♩ = 104

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 key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a forte (f) dynamic. The upper staff features a melodic line with eighth and quarter notes, while the lower staff provides a harmonic accompaniment with chords and single notes.

The second system of the introduction continues the two-staff format. The upper staff continues the melodic line with some triplet-like figures. The lower staff continues the harmonic accompaniment, featuring a steady bass line with chords. The piece concludes with a final chord in both staves.

Tune: Samuel S. Wesley, 1810-1876

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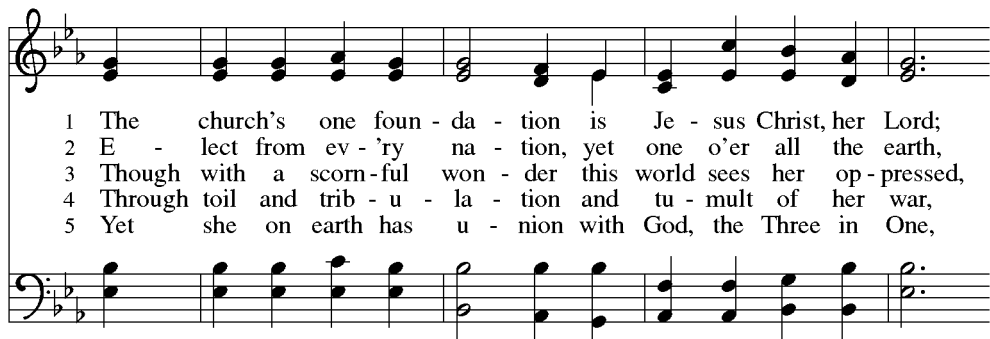
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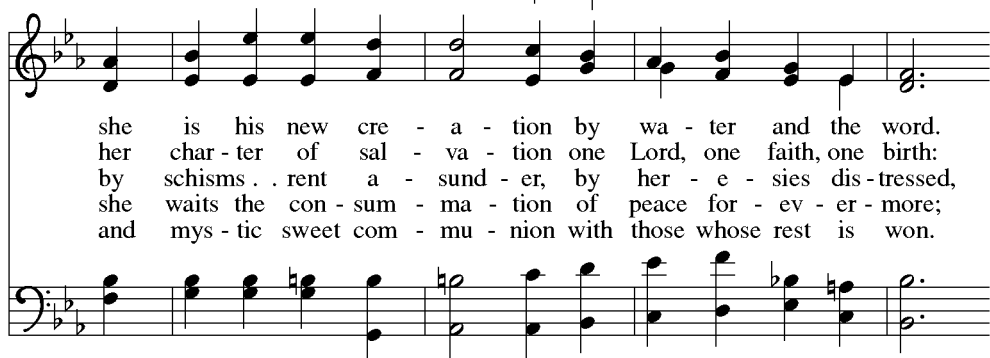
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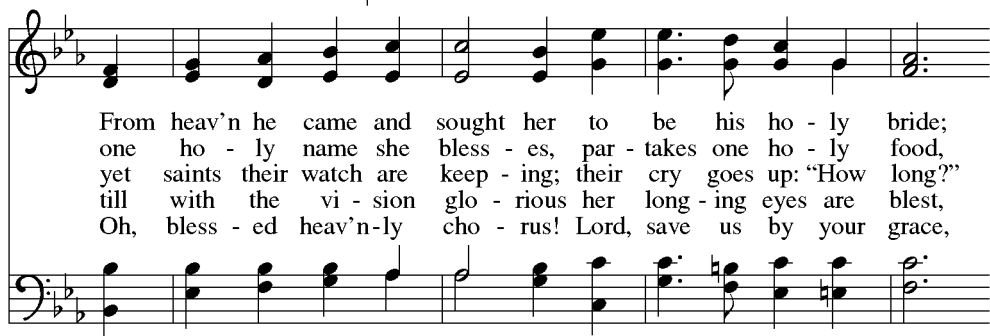
# The Church's One Foundation




1 The church's one founda - tion is Je - sus Christ, her Lord;  
2 E - lect from ev - 'ry na - tion, yet one o'er all the earth,  
3 Though with a scorn - ful won - der this world sees her op - pressed,  
4 Through toil and trib - u - la - tion and tu - mult of her war,  
5 Yet she on earth has u - nion with God, the Three in One,



she is his new cre - a - tion by wa - ter and the word.  
her char - ter of sal - va - tion one Lord, one faith, one birth:  
by schisms . . . rent a - sund - er, by her - e - sies dis - tressed,  
she waits the con - sum - ma - tion of peace for - ev - er - more;  
and mys - tic sweet com - mu - nion with those whose rest is won.



From heav'n he came and sought her to be his ho - ly bride;  
one ho - ly name she bless - es, par - takes one ho - ly food,  
yet saints their watch are keep - ing; their cry goes up: "How long?"  
till with the vi - sion glo - rious her long - ing eyes are blest,  
Oh, bless - ed heav'n - ly cho - rus! Lord, save us by your grace,



with his own blood he bought her, and for her life he died.  
and to one hope she press - es with ev - 'ry grace en - dued.  
and soon the night of weep - ing shall be the morn of song.  
and the great church vic - to - rious shall be the church at rest.  
that we, like saints be - fore us, may see you face to face.

# Accompaniment

## Regally

III/I } *ff* *sempre marcato*

add 32' Bourdon, if available

The first system consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The middle and bottom staves are a grand staff (treble and bass clefs). The middle staff has a dynamic marking of *ff* and a tempo marking of *sempre marcato*. The bottom staff has a marking "add 32' Bourdon, if available" and contains a long note with a slur underneath it.

The second system consists of three staves. The top staff is a treble clef with a key signature of two flats. The middle and bottom staves are a grand staff. The music continues with various chords and melodic lines in both hands.

The third system consists of three staves. The top staff is a treble clef with a key signature of two flats. The middle and bottom staves are a grand staff. The bottom staff has a marking "add" above it.

*poco rall. e cresc.*

The fourth system consists of three staves. The top staff is a treble clef with a key signature of two flats. The middle and bottom staves are a grand staff. The music features triplets in both hands, indicated by the number "3" below the notes. The system concludes with a fermata over the final notes.

## Accompaniment 1

The musical score for 'Accompaniment 1' is presented in three systems. Each system consists of a grand staff with a treble and bass clef. The key signature is B-flat major (two flats) and the time signature is 4/4. The first system begins with a forte (f) dynamic marking. The music is primarily chordal, with the right hand playing chords and the left hand providing a steady bass line. The second system continues this pattern, with some melodic movement in the right hand. The third system concludes the piece with a final chord in the right hand and a sustained bass line in the left hand.

Tune: Samuel S. Wesley, 1810-1876

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A musical score for piano, consisting of five measures. The score is written in G major (one sharp) and 4/4 time. The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line in the bass clef starts with a half note G2, followed by quarter notes A2, B2, and C3. The piece concludes with a final cadence in both hands, marked with a double bar line.

## Accompaniment 2

The first system of music features a treble and bass clef with a key signature of two flats (B-flat and E-flat). The bass clef begins with a forte (*f*) dynamic marking. The right hand consists of a series of chords, while the left hand plays a simple bass line.

The second system continues the accompaniment with similar chordal textures in the right hand and a steady bass line in the left hand.

The third system introduces a mezzo-forte (*mf*) dynamic in the right hand, which later changes to forte (*f*). The left hand continues with its bass line.

The fourth system concludes the piece with a final chord in the right hand and a sustained bass note in the left hand.

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

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.

♩ = 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

11

Detailed description: This system contains two staves. The top staff is a vocal line in G major (one flat) with a treble clef. It begins with a whole note G4, followed by quarter notes A4, B4, and C5. The lyrics 'giv - ing to your ho-ly name.' are aligned under these notes. The next measure has a whole note G4, followed by quarter notes A4, B4, and C5. The lyrics 'Ours bethe tell - ing of deeds great-ly' are aligned under these notes. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

14

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

14

Detailed description: This system contains two staves. The top staff is a vocal line in G major (one flat) with a treble clef. It begins with a whole note G4, followed by quarter notes A4, B4, and C5. The lyrics 'done;' are aligned under these notes. The next measure has a whole note G4, followed by quarter notes A4, B4, and C5. The lyrics 'yours be the glo - ry, O God, \_\_\_\_\_ yours a - lone.' are aligned under these notes. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The system concludes with a double bar line.



L: We pray together the Prayer of the Day... **C: God of heaven and earth, your Son Jesus Christ has revealed you as our Father, and promised us the gift of the Holy Spirit: grant to your Church to overcome the scandal of our divisions, so that we may bear witness to your life of communion, in the unity of our profession of faith and in the love of mutual service. Through Christ our Lord. Amen.** **WORD**

1<sup>st</sup> Reading: Isaiah 2:2-4

2 It shall come to pass in the latter days  
that the mountain of the house of the Lord  
shall be established as the highest of the mountains,  
and shall be raised above the hills;  
and all the nations shall flow to it,

3 and many peoples shall come, and say:  
“Come, let us go up to the mountain of the Lord,  
to the house of the God of Jacob;  
that he may teach us his ways  
and that we may walk in his paths.”

For out of Zion shall go forth the law,  
and the word of the Lord from Jerusalem.

4 He shall judge between the nations,  
and shall decide for many peoples;  
and they shall beat their swords into plowshares,  
and their spears into pruning hooks;  
nation shall not lift up sword against nation,  
neither shall they learn war any more.

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

Responsive Reading from Psalm 133

L: How good and how pleasant it is when kindred live together in unity!

**C: It is like fine oil upon the head, flowing down upon the beard,  
upon the beard of Aaron, flowing down upon the collar of his robe.**

L: It is like the dew of Hermon flowing down upon the hills of Zion.

**C: For there the Lord has commanded the blessing: life forevermore.**

2<sup>nd</sup> Reading: Ephesians 4:1-6

Unity in the Body of Christ

4 I therefore, a prisoner for the Lord, beg you to lead a life worthy of the calling to which you have been called, 2 with all lowliness and meekness, with patience, forbearing one another in love, 3 eager to maintain the unity of the Spirit in the bond of peace. 4 There is one body and one Spirit, just as you were called to the one hope that belongs to your call, 5 one Lord, one faith, one baptism, 6 one God and Father of us all, who is above all and through all and in all.

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

Gospel Acclamation

ACS p. 33

Alleluia, alleluia, alleluia. Lord, to whom shall we go? You have the words of eternal life.  
Alleluia, alleluia, alleluia.

Response after the prayer: **Amen.**

The assembly is seated.

## Word

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

## Readings and Psalm

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

## Gospel Acclamation

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

S711

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

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music is in 4/4 time. The lyrics are placed below the voice staff. The score ends with a double bar line and a repeat sign (two dots) in the bass staff.

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

Repeat alleluia

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

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The music is in 4/4 time. The lyrics are placed below the voice staff. The score ends with a double bar line and a repeat sign (two dots) in the bass staff.

Gospel Reading: Acts 1:6-9

**C: Glory to you, O Lord.**

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

The Ascension of Jesus

6 So when they had come together, they asked him, "Lord, will you at this time restore the kingdom to Israel?" 7 He said to them, "It is not for you to know times or seasons which the Father has fixed by his own authority. 8 But you shall receive power when the Holy Spirit has come upon you; and you shall be my witnesses in Jerusalem and in all Judea and Samar'ia and to the end of the earth." 9 And when he had said this, as they were looking on, he was lifted up, and a cloud took him out of their sight.

Children's Time

Sermon

Rev. Tammy Bull

Hymn of the Day: In Christ There Is No East or West

ELW #650

1. In Christ there is no east or west, in him no south or north,  
but one community of love throughout the whole wide earth.
2. In Christ shall true hearts ev'rywhere their high communion find;  
his service is the golden cord close binding humankind.
3. Join hands, disciples of the faith, whate'er your race may be.  
All children of the living God are surely kin to me.
4. In Christ now meet both east and west, in him meet south and north;  
all Christly souls are one in him throughout the whole wide earth.

## Introduction

Resolutely

The musical score is written for piano in 4/4 time. It consists of two systems of music. The first system begins with a treble clef and a bass clef. The treble staff contains a melodic line starting on G4, moving to F4, E4, D4, C4, and then a series of eighth notes: B3, A3, G3, F3, E3, D3, C3. The bass staff provides a harmonic accompaniment with chords: G2-B2, F2-A2, E2-G2, D2-F2, C2-E2, B1-D2, A1-C2, G1-B1. A dynamic marking of *mf* is placed above the treble staff. The second system continues the melodic line in the treble staff with eighth notes: B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The bass staff continues with chords: G2-B2, F2-A2, E2-G2, D2-F2, C2-E2, B1-D2, A1-C2, G1-B1, F1-A1, E1-G1, D1-F1, C1-E1, B0-D1, A0-C1, G0-B0, F0-A0, E0-G0, D0-F0, C0-E0, B-1-D-1, A-1-C-1, G-1-B-1. A dynamic marking of *f* is placed above the treble staff, and a *sim.* (sostenuto) marking is placed below the bass staff.

Tune: African American spiritual; adapt. Harry T. Burleigh, 1866-1949

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## Introduction

Rollicking (♩ = 120)

The first system of the introduction consists of three staves. The top staff is in treble clef with a 4/4 time signature. The middle and bottom staves are in bass clef. The music begins with a series of chords and eighth-note patterns in the right hand, while the left hand provides a steady accompaniment of eighth notes. The system concludes with a 5/4 time signature change.

The second system continues the introduction. It starts with a 5/4 time signature in the top staff, which then changes to 4/4. The right hand features a mix of chords and eighth-note runs. The left hand continues with a consistent eighth-note accompaniment. The system ends with a 5/4 time signature.

The third system of the introduction is in 4/4 time. The right hand continues with a melodic line of eighth notes and chords. The left hand maintains the eighth-note accompaniment. The system concludes with a final chord in the right hand and a rest in the left hand.

Tune: African American spiritual; adapt. Harry T. Burleigh, 1866-1949

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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 key signature has one flat (B-flat), and the time signature is 4/4. The piece begins with a series of chords in the Treble staff, including a B-flat major triad, a B-flat major triad with a flat fifth, and a B-flat major triad with a flat fifth and a flat second. The Bass staff provides a harmonic accompaniment with chords and moving lines. The bottom staff features a melodic line with eighth and quarter notes.

[H] 650

## In Christ There Is No East or West



- 1 In Christ there is no east or west, in him no south or north,
- 2 In Christ shall true hearts ev-'ry-where their high com-mu-nion find;
- 3 Join hands, dis-ci-ples of the faith, what-e'er your race may be.
- 4 In Christ now meet both east and west, in him meet south and north;



but one com-mu-ni-ty of love through-out the whole wide earth.  
 his ser-vice is the gold-en cord close bind-ing hu-man-kind.  
 All chil-dren of the liv-ing God are sure-ly kin to me.  
 all Christ-ly souls are one in him through-out the whole wide earth.



Accompaniment

The first system of musical notation consists of three staves. The top staff is in treble clef and contains a melody of eighth and quarter notes, with a key signature change to one flat (B-flat) in the second measure. The middle staff is in bass clef and provides a harmonic accompaniment with chords and single notes. The bottom staff is also in bass clef and features a simple bass line with quarter and half notes.

The second system of musical notation also consists of three staves. The top staff continues the melody from the first system, ending with a double bar line. The middle staff continues the harmonic accompaniment. The bottom staff continues the bass line, ending with a double bar line.



## Accompaniment

The first system of the piano accompaniment consists of two staves. The right hand (treble clef) begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The left hand (bass clef) starts with a quarter note G2, followed by a quarter note B1, and then a quarter note D2. The music continues with various chords and melodic lines in both hands, including a *sim.* (sostenuto) marking in the left hand.

The second system of the piano accompaniment continues the piece. The right hand features a series of eighth notes and quarter notes, while the left hand provides a steady accompaniment with chords and single notes. The system concludes with a final chord in both hands.

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Nicene Creed

**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 a church-wide commitment to speaking the truth, welcoming the stranger, and loving the sojourner. 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: Psalm 23 Gordon Young/ arr. Douglas E. Wagner

Offering Response: Create in Me

ELW #186

# Psalm 23

Sw. Light Flute 8, String 8  
 Gt. Principal 8  
 Ped. Soft 16, Sw. to Ped.

Gordon Young  
 Arranged by Douglas E. Wagner

Flowingly ♩ = ca. 60

*mp* { Sw. }  
 No Ped.

Gt.

Sw.  
 Ped.

Duration: 2:15

12

Musical score for measures 12-14. The piece is in 3/4 time with a key signature of two flats. Measure 12 features a dotted quarter note in the treble and a half note in the bass. Measure 13 has a quarter note in the treble and a half note in the bass. Measure 14 has a quarter note in the treble and a half note in the bass.

15

Musical score for measures 15-17. Measure 15 has a quarter note in the treble and a half note in the bass. Measure 16 has a quarter note in the treble and a half note in the bass. Measure 17 has a quarter note in the treble and a half note in the bass. Performance instructions "Sw." and "Gt." are present above the treble and bass staves respectively.

18

Musical score for measures 18-20. Measure 18 has a quarter note in the treble and a half note in the bass. Measure 19 has a quarter note in the treble and a half note in the bass. Measure 20 has a quarter note in the treble and a half note in the bass.

21

Musical score for measures 21-24. Measure 21 has a quarter note in the treble and a half note in the bass. Measure 22 has a quarter note in the treble and a half note in the bass. Measure 23 has a quarter note in the treble and a half note in the bass. Measure 24 has a quarter note in the treble and a half note in the bass. Performance instructions "p" and "Sw." are present above the bass staff.

25

Musical score for measures 25-28. Measure 25 has a quarter note in the treble and a half note in the bass. Measure 26 has a quarter note in the treble and a half note in the bass. Measure 27 has a quarter note in the treble and a half note in the bass. Measure 28 has a quarter note in the treble and a half note in the bass.

No Ped.

28

Musical score for measures 28-30. The piece is in a minor key. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

31

Gt. +2

*mf*

Sw.

Ped.

Musical score for measures 31-33. Measure 31 includes the instruction "Gt. +2" above the staff and "*mf*" below. Measure 32 has a "Sw." (Sustain) pedal marking above the staff. Measure 33 has a "Ped." (Pedal) marking below the staff. The music continues with a melodic line in the right hand and chords in the left hand.

34

Musical score for measures 34-36. The right hand continues with a melodic line, and the left hand plays chords with some pedaling.

37

Musical score for measures 37-39. The right hand has a melodic line, and the left hand features a series of chords with a sustained bass line.

40

*rit.*

*p* { Sw. - Str. 8

No Ped.

Musical score for measures 40-42. Measure 40 includes the instruction "*rit.*" (ritardando) above the staff. Measure 41 includes "*p*" (piano) and "Sw. - Str. 8" above the staff. Measure 42 includes "No Ped." below the staff. The piece concludes with a final chord in both hands.

# Create in Me a Clean Heart

Hymn # 186

Richard W. Hillert

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

The first system of music is in 4/4 time. The treble clef staff begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The melody starts with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note Bb4, an eighth note C5, a quarter note D5, an eighth note E5, a quarter note F5, an eighth note G5, a quarter note A5, and a quarter note Bb5. The bass clef staff begins with a bass clef, a key signature of one flat, and a 4/4 time signature. The accompaniment starts with a half note chord (G2, Bb2), followed by a half note chord (D3, F3), a half note chord (G3, Bb3), a half note chord (D4, F4), and a half note chord (G4, Bb4).

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

The second system of music is in 4/4 time. The treble clef staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody continues with a quarter note C5, an eighth note Bb4, a quarter note A4, an eighth note G4, a quarter note F4, an eighth note E4, a quarter note D4, an eighth note C4, a quarter note Bb3, an eighth note Ab3, a quarter note G3, an eighth note F3, a quarter note E3, an eighth note D3, a quarter note C3, and a quarter note Bb2. The bass clef staff begins with a bass clef, a key signature of one flat, and a 4/4 time signature. The accompaniment continues with a half note chord (G3, Bb3), a half note chord (D4, F4), a half note chord (G4, Bb4), a half note chord (D5, F5), a half note chord (G5, Bb5), a half note chord (D6, F6), and a half note chord (G6, Bb6).

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

The third system of music is in 4/4 time. The treble clef staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody continues with a quarter note Bb2, an eighth note A2, a quarter note G2, an eighth note F2, a quarter note E2, an eighth note D2, a quarter note C2, an eighth note Bb1, a quarter note A1, an eighth note G1, a quarter note F1, an eighth note E1, a quarter note D1, an eighth note C1, a quarter note Bb0, and a quarter note A0. The bass clef staff begins with a bass clef, a key signature of one flat, and a 4/4 time signature. The accompaniment continues with a half note chord (G2, Bb2), a half note chord (D3, F3), a half note chord (G3, Bb3), a half note chord (D4, F4), a half note chord (G4, Bb4), a half note chord (D5, F5), and a half note chord (G5, Bb5).

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

The fourth system of music is in 4/4 time. The treble clef staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody continues with a quarter note Bb0, an eighth note A0, a quarter note G0, an eighth note F0, a quarter note E0, an eighth note D0, a quarter note C0, an eighth note Bb-1, a quarter note A-1, an eighth note G-1, a quarter note F-1, an eighth note E-1, a quarter note D-1, an eighth note C-1, a quarter note Bb-2, and a quarter note A-2. The bass clef staff begins with a bass clef, a key signature of one flat, and a 4/4 time signature. The accompaniment continues with a half note chord (G-2, Bb-2), a half note chord (D-2, F-2), a half note chord (G-2, Bb-2), a half note chord (D-2, F-2), a half note chord (G-2, Bb-2), a half note chord (D-2, F-2), and a half note chord (G-2, Bb-2).

# Create in Me a Clean Heart

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

The first system of music is written in a 7/4 time signature with a key signature of one flat (Bb). It consists of two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The vocal line begins with a quarter rest followed by a quarter note G4, then eighth notes A4, Bb4, C5, D5, E5, F5, G5, and A5. The piano accompaniment starts with a half note chord of G2, Bb2, and D3, followed by quarter notes G2, Bb2, and D3, and ends with a half note chord of G2, Bb2, and D3.

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

The second system of music is written in a 9/4 time signature with a key signature of one flat (Bb). It consists of two staves: a treble clef staff for the vocal line and a bass clef staff for the piano accompaniment. The vocal line begins with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter note D5, eighth notes E5, F5, and G5, and ends with a quarter note A5. The piano accompaniment starts with a half note chord of G2, Bb2, and D3, followed by quarter notes G2, Bb2, and D3, and ends with a half note chord of G2, Bb2, and D3.

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

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: 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 pattern 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 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 staves. The first system begins with a dynamic marking of *f* (forte). The second system begins with a dynamic marking of *mf* (mezzo-forte) and includes a *rit.* (ritardando) marking towards the end. The score features a variety of rhythmic patterns, including quarter notes, eighth notes, and chords, with some passages marked by slurs and phrasing slurs.

Tune: Bohemian Brethren, *Kirchengeseng*, 1566

Arrangement: Anne Krentz Organ; copyright © 2000 Augsburg Fortress. All rights reserved.

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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 melodic lines, with a fermata over the final measure of the system.

The second system continues the introduction. It features a fermata over the first measure of the upper staff. A bracket labeled 'I: Solo stop' spans the second and third measures of the upper staff. The lower staff has a bracket labeled '(II)' under the second measure. The system concludes with a fermata over the final measure of the upper staff.

The third system continues the introduction with similar melodic and harmonic patterns. It features a fermata over the final measure of the upper staff.

The fourth system concludes the introduction. It features a fermata over the first measure of the upper staff. A bracket labeled 'I' spans the second and third measures of the upper staff. The lower staff has a bracket labeled '(II)' under the second measure. The system concludes with a fermata over the final measure of the upper staff.

Tune: Bohemian Brethren, *Kirchengeseng*, 1566

Arrangement: James Biery; copyright © 2007 Augsburg Fortress. All rights reserved.

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System 1: Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with eighth and sixteenth notes, and a bass line with quarter notes. A fermata is placed over the final notes of the right hand. A bracket labeled "II" spans the first two measures.

System 2: Treble clef, key signature of two sharps. The right hand continues the melodic line with eighth notes. The bass line consists of quarter notes. A fermata is placed over the final notes of the right hand.

System 3: Treble clef, key signature of two sharps. The right hand has a melodic line with quarter notes and a fermata. A bracket labeled "I" spans the first two measures. The bass line has a line labeled "(II)" and contains chords and quarter notes. A tempo change to 2/2 is indicated at the end of the system, along with the marking "rit." and a final fermata.

System 4: Treble clef, key signature of two sharps, 4/2 time signature. The right hand has a melodic line with eighth notes and a fermata. A bracket labeled "II" spans the first two measures, with the marking "a tempo" below it. The bass line has a line with a fermata and contains quarter notes. A final fermata is placed at the end of the system.

# Accompaniment

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

The second system of the piano accompaniment consists of three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The key signature has two sharps (F# and C#). The music continues with chords and a melodic line in the right hand, and a bass line of half notes and quarter notes.

The third system of the piano accompaniment consists of three staves. The top staff is in treble clef, the middle and bottom staves are in bass clef. The key signature has two sharps (F# and C#). The music concludes with a final chord in the right hand and a bass line ending on a half note.

## 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 piano accompaniment. The first system begins with a forte (*f*) dynamic. The right hand features a melody with eighth and quarter notes, while the left hand provides a bass line with quarter and eighth notes. The second system starts with a mezzo-forte (*mf*) dynamic. The right hand continues the melody, and the left hand has a more active bass line. A *rit.* (ritardando) marking is placed over the final few measures of the right hand. The piece concludes with a double bar line.

Tune: Bohemian Brethren, *Kirchengeseng*, 1566

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## Accompaniment 2

The first system of musical notation for Accompaniment 2 consists of two staves, treble and bass clef, in the key of D major. The treble staff features a melodic line with a long slur over the first four measures. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the accompaniment. The treble staff has a slur over the first three measures. The bass staff continues with its accompaniment. The instruction *mf legato* is written in the right margin of the system.

The third system concludes the accompaniment. The treble staff has slurs over the first two and last two measures. The bass staff continues with its accompaniment. The instruction *f marcato* is written in the right margin of the system.

Tune: Bohemian Brethren, Kirchengeseng, 1566

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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: We All Are One in Mission

ELW #576

1. We all are one in mission; we all are one in call,  
our varied gifts united by Christ, the Lord of all.  
A single great commission compels us from above  
to plan and work together that all may know Christ's love.
2. We all are called for service, to witness in God's name.  
Our ministries are diff'rent; our purpose is the same:  
to touch the lives of others with God's surprising grace,  
so ev'ry folk and nation may feel God's warm embrace.
3. Now let us be united, and let our song be heard.  
Now let us be a vessel for God's redeeming Word.  
We all are one in mission; we all are one in call,  
our varied gifts united by Christ, the Lord of all.

## Introduction

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). The introduction consists of four measures. The right hand begins with a chord of G-flat major (B-flat, D-flat, F) and moves through a sequence of chords: G-flat major, F major (D-flat, F, A-flat), E-flat major (G-flat, B-flat, D-flat), and D-flat major (F, A-flat, C-flat). The left hand provides a steady accompaniment with chords of G-flat major, F major, E-flat major, and D-flat major. The piece concludes with a final chord of G-flat major in both hands.

Tune: Finnish folk tune, 19th cent.

Arrangement: John Helgen; copyright © 2003 Augsburg Fortress. All rights reserved.

*Introductions and Alternate Accompaniments for Piano, vol. 6, ISBN 978-0-8006-2364-7*

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## Introduction

Sw: Solo 8' \*

*lightly*  
Gt: Flutes 8', 2'

Ped: 16'; Gt/Ped

\*For an easier performance, the lower notes may be omitted.

Tune: Finnish folk tune

Arrangement: Benjamin M. Culli; copyright © 2007 Augsburg Fortress. All rights reserved.

*Introductions and Alternate Accompaniments for Organ, vol. 6, ISBN 978-0-8006-3919-8*

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System 1: Treble clef, bass clef, and a lower bass clef. The key signature is two flats (B-flat, E-flat). The first measure contains a whole note chord in the treble and bass. A double bar line is followed by a key signature change to one sharp (F#). The second measure has a whole note chord in the treble and bass. The third measure features a triplet of eighth notes in the treble and a quarter note in the bass. The fourth measure has a whole note chord in the treble and a quarter note in the bass. The fifth measure has a whole note chord in the treble and a quarter note in the bass.

System 2: Treble clef, bass clef, and a lower bass clef. The key signature is one sharp (F#). The first measure has a whole note chord in the treble and bass. The second measure has a whole note chord in the treble and bass. The third measure has a whole note chord in the treble and bass. The fourth measure has a whole note chord in the treble and bass. The fifth measure has a whole note chord in the treble and bass.

System 3: Treble clef, bass clef, and a lower bass clef. The key signature is one sharp (F#). The first measure has a whole note chord in the treble and bass. The second measure has a whole note chord in the treble and bass. The third measure features a triplet of eighth notes in the treble and a quarter note in the bass. The fourth measure features a triplet of eighth notes in the treble and a quarter note in the bass. The fifth measure has a whole note chord in the treble and bass. The system ends with a 2/4 time signature.

System 4: Treble clef, bass clef, and a lower bass clef. The key signature is two flats (B-flat, E-flat). The first measure has a whole note chord in the treble and bass. The second measure has a whole note chord in the treble and bass. The third measure features a triplet of eighth notes in the treble and a quarter note in the bass. The fourth measure features a triplet of eighth notes in the treble and a quarter note in the bass. The fifth measure has a whole note chord in the treble and bass. The system ends with a 2/4 time signature.

576

We All Are One in Mission [H]

1 We all are one in mis - sion; we all are one in call,  
 2 We all are called for ser - vice, to wit - ness in God's name.  
 3 Now let us be u - nit - ed, and let our song be heard.

our var - ied gifts u - nit - ed by Christ, the Lord of all.  
 Our min - is - tries are dif - f'rent; our pur - pose is the same:  
 Now let us be a ves - sel for God's re - deem - ing Word.

A sin - gle great com - mis - sion com - pels us from a - bove  
 to touch the lives of oth - ers with God's sur - pris - ing grace,  
 We all are one in mis - sion; we all are one in call,

to plan and work to - geth - er that all may know Christ's love.  
 so ev - 'ry folk and na - tion may feel God's warm em - brace.  
 our var - ied gifts u - nit - ed by Christ, the Lord of all.

# Accompaniment

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a dynamic marking of *ff* (fortissimo). The middle staff is in bass clef, and the bottom staff is also in bass clef. The music features a mix of eighth and quarter notes, with some chords and rests.

Second system of musical notation, continuing from the first. It features similar rhythmic patterns and chordal structures in the treble and bass staves.

Third system of musical notation. This system is characterized by a dense texture of chords in the treble clef, while the bass clef continues with a steady eighth-note accompaniment.

Fourth system of musical notation, the final system on the page. It concludes with a double bar line. The music includes some longer note values and a final chord in the treble clef.

## Accompaniment 1

The first system of musical notation for Accompaniment 1. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a whole note chord in the treble and a whole note chord in the bass. The melody in the treble staff moves in eighth notes, while the bass staff provides a steady accompaniment with eighth and quarter notes.

The second system of musical notation for Accompaniment 1. It continues the melody from the first system. The treble staff features a mix of eighth and quarter notes, with some chords. The bass staff continues with a consistent rhythmic pattern of eighth and quarter notes.

The third system of musical notation for Accompaniment 1. It concludes the piece with a final cadence. The treble staff ends with a half note chord, and the bass staff ends with a half note chord. The overall texture is a simple, harmonic accompaniment.

Tune: Finnish folk tune, 19th cent.

Arrangement: John Helgen; copyright © 2003 Augsburg Fortress. All rights reserved.

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A musical score for piano, consisting of four measures. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is written for two staves: a treble clef staff and a bass clef staff. The first measure features a half note chord of B-flat and D-flat in the bass, followed by a quarter note melody in the treble: B-flat, A, G, F. The second measure has a half note chord of B-flat and D-flat in the bass, with a quarter note melody in the treble: E, D, C, B-flat. The third measure has a half note chord of B-flat and D-flat in the bass, with a quarter note melody in the treble: A, G, F, E. The fourth measure has a half note chord of B-flat and D-flat in the bass, with a quarter note melody in the treble: D, C, B-flat, A. The piece concludes with a double bar line.

## Accompaniment 2

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music begins with a whole note chord in the right hand and a whole note chord in the left hand. The right hand then plays a series of eighth notes, while the left hand plays a series of quarter notes. The system concludes with a final whole note chord in both hands.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music begins with a whole note chord in the right hand and a whole note chord in the left hand. The right hand then plays a series of eighth notes, while the left hand plays a series of quarter notes. The system concludes with a final whole note chord in both hands.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music begins with a whole note chord in the right hand and a whole note chord in the left hand. The right hand then plays a series of eighth notes, while the left hand plays a series of quarter notes. The system concludes with a final whole note chord in both hands.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats). The music begins with a whole note chord in the right hand and a whole note chord in the left hand. The right hand then plays a series of eighth notes, while the left hand plays a series of quarter notes. The system concludes with a final whole note chord in both hands.

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

Postlude: *Gigue*

Gordon Young/arr. Douglas E. Wagner

# Gigue

Sw. Full 8, 4

Gt. Full 8, 4, 2, Sw. to Gt.

Ped. 16, 8, Sw. to Ped.

Gordon Young

Arranged by Douglas E. Wagner

Brightly ♩ = ca. 80

*f* { Gt. } No Ped. Ped. *mf* { Sw. } No Ped.

5 { Gt. } Ped.

9 { Sw. } No Ped.

13 { Gt. } { Sw. } Ped. No Ped.

Duration: 1:40

17

{ Gt. }

Ped.

No Ped.

22

Ped.

27

No Ped.

Ped.

32

{ Sw. }

{ Gt. }

No Ped.

Ped.

37

No Ped.

{ Sw. }

41

{ Gt. } { Sw. }

Ped. No Ped.

45

{ Gt. } { Sw. }

Ped. No Ped.

49

{ Gt. }

Ped. No Ped.

53

Ped.

57

**Much slower**

{ Sw. } *rit.* { Gt. }

Ped.