



**The Nicene Creed:
Waiting for the Kingdom
and the Life to Come**

March 2, 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: *Arioso in F*

Johann Sebastian Bach

Welcome & Announcements

Prelude: *Blessed Jesus, at Thy Word*

Johann Sebastian Bach

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: O Jesus, Joy of Loving Hearts

ELW #658

1. O Jesus, joy of loving hearts, the fount of life, the light of all:
From ev'ry bliss that earth imparts we turn, unfilled, to hear your call.
2. We taste you, ever-living bread, and long to feast upon you still;
We drink of you, the fountain-head; our thirsting souls from you we fill.
3. For you our restless spirits yearn, where'er our changing lot is cast;
Glad when your smile on us your turn, blest, when by faith we hold you fast.
4. O Jesus, ever with us stay! Make all our moments fair and bright!
Oh, chase the night of sin away! Shed o'er the world your holy light.

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.**

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

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

C: O Lord, hasten the coming of your great and glorious day! In our darkness, many men and women no longer dare to hope. Protect the flame of faith in the hearts of the weak and the suffering. May the Church be a faithful herald of the victory of Christ your Son over death, and a beacon of expectation for his return in glory. He is the Living One, with you and with the Holy Spirit, now and forever and ever. Amen.

WORD

1st Reading: Exodus 34:29-35

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

Responsive Reading from Psalm 85:8, 10-12

L: I will listen to what the Lord God is saying;

C: for you speak peace to your faithful people and to those who turn their hearts to you.

L: Steadfast love and faithfulness have met together;

C: righteousness and peace have kissed each other.

L: Faithfulness shall spring up from the earth,

C: and righteousness shall look down from heaven.

L: The Lord will indeed grant prosperity,

C: and our land will yield its increase.

2nd Reading: Revelation 21:1-4

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

Gospel Acclamation

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

Gospel Reading: Luke 12:35-40

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: What Wondrous Love Is This

ELW #666

1. What wondrous love is this, O my soul, O my soul!
What wondrous love is this, O my soul!
What wondrous love is this that caused the Lord of bliss
to bear the dreadful curse for my soul, for my soul,
to bear the dreadful curse for my soul?
2. When I was sinking down, sinking down, sinking down,
when I was sinking down, sinking down,
When I was sinking down beneath God's righteous frown,
Christ laid aside his crown for my soul, for my soul,
Christ laid aside his crown for my soul.
3. To God and to the Lamb I will sing, I will sing;
to God and to the Lamb I will sing;
To God and to the Lamb, who is the great I AM,
While millions join the theme, I will sing, I will sing,
while millions join the theme, I will sing.
4. And when from death I'm free, I'll sing on, I'll sing on;
and when from death I'm free, I'll sing on;
And when from death I'm free, I'll sing God's love for me,
And through eternity I'll sing on, I'll sing on;
and through eternity, I'll sing on.

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: *Christ, the Life of All the Living*

Johann Sebastian Bach

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: Shine, Jesus, Shine

ELW #671

Refrain: Shine, Jesus, shine, fill this land with the Father's glory;
Blaze, Spirit, blaze, set our hearts on fire.
Flow, river, flow, flood the nations with grace and mercy;
Send forth your Word, Lord, and let there be light!

1. Lord, the light of your love is shining,
in the midst of the darkness, shining;
Jesus, light of the world, shine upon us,
set us free by the truth you now bring us,
Shine on me, shine on me: (refrain)
2. As we gaze on your kingly brightness,
so our faces display your likeness,
ever changing from glory to glory,
mirrored here, may our lives tell your story.
Shine on me, shine on me: (refrain)

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

Postlude: *My Heart Ever Faithful*

Johann Sebastian Bach

Accompanist: James Rickley Cantor: Gaynell Tempel Acolyte:
Reader: Melanie Jensen Communion Asst: Melanie Jensen
Fellowship: Barbara Ovitt Altar Care: Gaynell Tempel & Michelle Yoder

Keeping in Prayer... Christina; Chase; Mari; Beth; Jean; Connor; Kameron & family; Peggy; Bob; Carol; Bud & Linda; Susan; Jane; Barbara & Jerry; Sumner; Sue; Dee; Triston; MaryAnn; Carl & Harley; Ann; Arvin; Beth; Arnie; Peggy & Larry; Sandy; Dorothy; Toni; Scott; Haley; Esther; Reta; Elaine.



ANNOUNCEMENTS for the Week of March 2:

- Wed. 3/5: **Ash Wednesday** worship with imposition of ashes and Holy Communion – 7 pm in the sanctuary.
No WOW or adult study through Easter
- Thu. 3/6: GF Community Band rehearses at 7 pm in the Fireside Room
- Sat. 3/8: Daylight Savings Time Change – Spring clocks one hour ahead tonight!

March Special Offering: Month-long **Toilet Paper** Collection for Helping Hands

Lent Mid-week Soup Suppers and Holden Evening Prayer begin Wednesday, March 12. Please sign up to bring a pot of your favorite soup! Soup supper begins at 6 pm followed by worship at 6:30 pm in the Social Hall.

32nd St. from 5th Ave. S. to Central Ave. will remain closed through April 30.

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ARIOSO

3¾ minutes

Sw. Dulciana 8'
Gt. Solo String
Ped. Light 16' and 8'

D
C# Prepare **A#** 00 8545 440
Ped. 33, Chorus

J. S. BACH
Arranged by John Troutman

Adagio ♩ = 60

Gt.

p Sw.

The first system of musical notation consists of three staves. The top staff is a treble clef with a 4/4 time signature, containing a melodic line with eighth and sixteenth notes. The middle staff is a bass clef with a 4/4 time signature, containing a harmonic accompaniment of chords and eighth notes. The bottom staff is a bass clef with a 4/4 time signature, containing a simple bass line. Dynamics include *p* and *Sw.*

The second system of musical notation consists of three staves, continuing the melodic and harmonic lines from the first system. The notation includes various note values and rests, maintaining the 4/4 time signature.

The third system of musical notation consists of three staves. It includes a dynamic marking of *cresc.* and *mp*. A box above the staff contains the instruction **A#** Gt. Add Flute 8'. The notation continues with melodic and harmonic development.

The fourth system of musical notation consists of three staves, concluding the piece. It features a key signature change to one sharp (F#) and continues the melodic and harmonic themes.

mp

This system contains three staves of music. The top staff is in treble clef with a key signature of one flat (Bb). It features a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and contains a rhythmic accompaniment of chords and single notes. The bottom staff is also in bass clef and contains a single melodic line. The dynamic marking *mp* is placed above the first measure of the top staff.

cresc. 3 *mf* 3 *rit. e dim.*

This system contains three staves of music. The top staff has a key signature change to two flats (Bb, Eb) and features a triplet of eighth notes. The middle staff continues the accompaniment. The bottom staff has a melodic line with accents (^) over certain notes. Dynamic markings include *cresc.*, *mf*, and *rit. e dim.*. The number '3' appears above the triplet in the top staff.

C# Gt. Flute 8' off

p *a tempo*

This system contains three staves of music. The top staff is marked for a C# Flute 8' off and contains a melodic line. The middle and bottom staves continue the piano accompaniment. The dynamic marking *p* and tempo marking *a tempo* are placed above the first measure of the top staff.

poco rit.

This system contains three staves of music, concluding the piece. The top staff has a melodic line that ends with a fermata. The middle and bottom staves continue the accompaniment. The tempo marking *poco rit.* is placed above the top staff.

Welcome & Announcements
Prelude: *Blessed Jesus, at Thy Word*

Johann Sebastian Bach

Liebster Jesu

51. Blessed Jesus, at Thy Word

Swell:

Salicional 8'

Flute 4', 2'

Pedal:

Bourdon 16', 8'

Coupler Sw. to Ped.

JOHANN SEBASTIAN BACH

Andante e legato

L. H. 16, 45, 300, 411

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: O Jesus, Joy of Loving Hearts

ELW #658

1. O Jesus, joy of loving hearts, the fount of life, the light of all:
From ev'ry bliss that earth imparts we turn, unfilled, to hear your call.
2. We taste you, ever-living bread, and long to feast upon you still;
We drink of you, the fountain-head; our thirsting souls from you we fill.
3. For you our restless spirits yearn, where'er our changing lot is cast;
Glad when your smile on us your turn, blest, when by faith we hold you fast.
4. O Jesus, ever with us stay! Make all our moments fair and bright!
Oh, chase the night of sin away! Shed o'er the world your holy light.

O Jesus, Joy of Loving Hearts

658

WALTON

Introduction

Musical notation for the Introduction, featuring a treble and bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The piece begins with a series of chords in the right hand and a melodic line in the left hand. The melody in the right hand consists of quarter and eighth notes, while the left hand features a steady eighth-note accompaniment. The introduction concludes with a final chord in the right hand and a sustained note in the left hand.

Accompaniment

Musical notation for the first system of the Accompaniment. It continues with the same key signature and time signature. The right hand plays a series of chords, while the left hand provides a rhythmic accompaniment of eighth notes. The system ends with a final chord in the right hand and a sustained note in the left hand.

Musical notation for the second system of the Accompaniment. The right hand continues with chords, and the left hand maintains the eighth-note accompaniment. The system concludes with a final chord in the right hand and a sustained note in the left hand.

Musical notation for the third system of the Accompaniment. The right hand features a series of chords, and the left hand continues with the eighth-note accompaniment. The system ends with a final chord in the right hand and a sustained note in the left hand.

Tune: W. Gardiner, *Sacred Melodies*, 1815

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Introductions and Alternate Accompaniments for Piano, vol. 7, ISBN 978-0-8006-2365-4

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Introduction

Lilting (♩. = 66)

mp
Principals 4', 2 2/3',
Flutes

Bourdon 16', Man/Ped

Tune: W. Gardiner, *Sacred Melodies*, 1815

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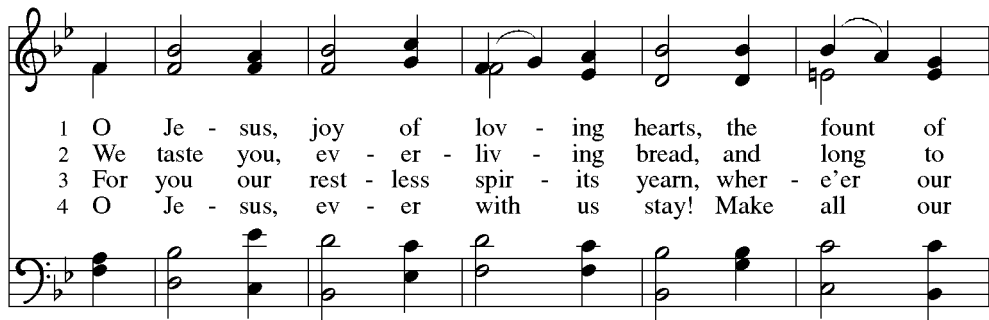
This musical score is written for piano in 3/4 time and consists of three staves. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a bass clef. The key signature has one flat (B-flat). The piece is divided into four measures. The first three measures feature a melodic line in the treble clef and a bass line in the middle staff. The fourth measure concludes with a whole note chord in the treble clef and a whole note chord in the middle staff. The bottom staff contains a single melodic line with a whole note in each of the four measures.

3/4

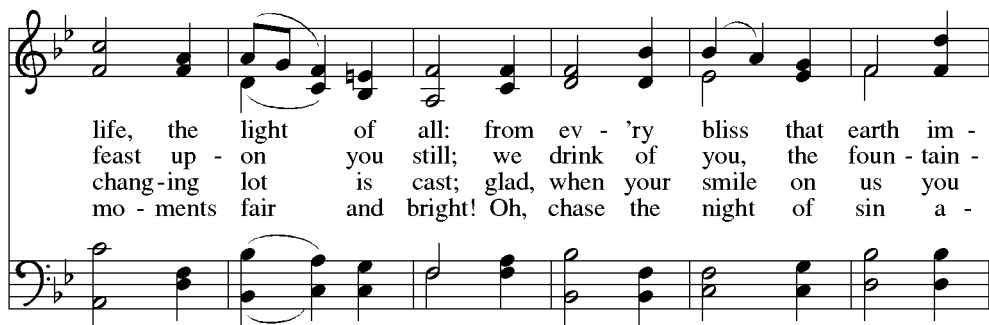
3/4

3/4

O Jesus, Joy of Loving Hearts



1 O Je - sus, joy of lov - ing hearts, the fount of
2 We taste you, ev - er - liv - ing bread, and long to
3 For you our rest - less spir - its yearn, wher - e'er our
4 O Je - sus, ev - er with us stay! Make all our



life, the light of all: from ev - 'ry bliss that earth im -
feast up - on you still; we drink of you, the foun - tain -
chang - ing lot is cast; glad, when your smile on us you
mo - ments fair and bright! Oh, chase the night of sin a -



parts we turn, un - filled, to hear your call.
head; our thirst - ing souls from you we fill.
turn, blest, when by faith we hold you fast.
way! Shed o'er the world your ho - ly light.

Accompaniment

The first system of the accompaniment 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), and the time signature is 3/4. A dynamic marking of *f* (forte) is present in the first measure of the top staff. The top staff features a melodic line with eighth and sixteenth notes, often beamed together, and is marked with a slur. The middle staff provides harmonic support with chords and moving lines. The bottom staff has a simple bass line with quarter notes.

The second system continues the accompaniment with three staves. The top staff has a melodic line with eighth notes and rests, marked with a slur. The middle staff contains chords and moving lines. The bottom staff continues the bass line with quarter notes.

The third system concludes the accompaniment with three staves. The top staff features a melodic line with eighth notes and rests, marked with a slur. The middle staff contains chords and moving lines. The bottom staff continues the bass line with quarter notes, ending with a double bar line.

O Jesus, Joy of Loving Hearts

658

WALTON

Introduction

Musical notation for the Introduction, featuring a treble and bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The piece begins with a series of chords in the right hand and a melodic line in the left hand. The melody in the right hand consists of quarter and eighth notes, while the left hand features a steady eighth-note accompaniment. The introduction concludes with a final chord in the right hand and a sustained note in the left hand.

Accompaniment

Musical notation for the first system of the Accompaniment. It continues the melodic and harmonic material from the introduction, with the right hand playing a series of chords and the left hand providing a rhythmic accompaniment of eighth notes.

Musical notation for the second system of the Accompaniment. The right hand continues with chords and some melodic movement, while the left hand maintains the eighth-note accompaniment.

Musical notation for the third system of the Accompaniment. The piece concludes with a final chord in the right hand and a sustained note in the left hand, mirroring the ending of the introduction.

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

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

14

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

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

C: O Lord, hasten the coming of your great and glorious day! In our darkness, many men and women no longer dare to hope. Protect the flame of faith in the hearts of the weak and the suffering. May the Church be a faithful herald of the victory of Christ your Son over death, and a beacon of expectation for his return in glory. He is the Living One, with you and with the Holy Spirit, now and forever and ever. Amen.

WORD

1st Reading: Exodus 34:29-35

The Shining Face of Moses

29 When Moses came down from Mount Sinai, with the two tables of the testimony in his hand as he came down from the mountain, Moses did not know that the skin of his face shone because he had been talking with God. 30 And when Aaron and all the people of Israel saw Moses, behold, the skin of his face shone, and they were afraid to come near him. 31 But Moses called to them; and Aaron and all the leaders of the congregation returned to him, and Moses talked with them. 32 And afterward all the people of Israel came near, and he gave them in commandment all that the Lord had spoken with him in Mount Sinai. 33 And when Moses had finished speaking with them, he put a veil on his face; 34 but whenever Moses went in before the Lord to speak with him, he took the veil off, until he came out; and when he came out, and told the people of Israel what he was commanded, 35 the people of Israel saw the face of Moses, that the skin of Moses' face shone; and Moses would put the veil upon his face again, until he went in to speak with him.

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

Responsive Reading from Psalm 85:8, 10-12

L: I will listen to what the Lord God is saying;

C: for you speak peace to your faithful people and to those who turn their hearts to you.

L: Steadfast love and faithfulness have met together;

C: righteousness and peace have kissed each other.

L: Faithfulness shall spring up from the earth,

C: and righteousness shall look down from heaven.

L: The Lord will indeed grant prosperity,

C: and our land will yield its increase.

2nd Reading: Revelation 21:1-4

The New Heaven and the New Earth

21 Then I saw a new heaven and a new earth; for the first heaven and the first earth had passed away, and the sea was no more. 2 And I saw the holy city, new Jerusalem, coming down out of heaven from God, prepared as a bride adorned for her husband; 3 and I heard

a loud voice from the throne saying, “Behold, the dwelling of God is with men. He will dwell with them, and they shall be his people,[a] and God himself will be with them;[b] 4 he will wipe away every tear from their eyes, and death shall be no more, neither shall there be mourning nor crying nor pain any more, for the former things have passed away.”

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.

This musical score is for the Gospel Acclamation. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line consists of three phrases: 'Al-le-lu - ia', 'al - le-lu - ia', and 'al - le-lu - ia'. The piano accompaniment provides harmonic support with chords and moving lines in both the right and left hands.

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

Repeat alleluia

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

This musical score is for the proper verse. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line consists of two phrases: 'Lord, to whom shall we go?' and 'You have the words of e - ter - nal life.' The piano accompaniment provides harmonic support with chords and moving lines in both the right and left hands.

Gospel Reading: Luke 12:35-40

C: Glory to you, O Lord.

Watchful Slaves

35 “Let your loins be girded and your lamps burning, 36 and be like men who are waiting for their master to come home from the marriage feast, so that they may open to him at once when he comes and knocks. 37 Blessed are those servants whom the master finds awake when he comes; truly, I say to you, he will gird himself and have them sit at table, and he will come and serve them. 38 If he comes in the second watch, or in the third, and finds them so, blessed are those servants! 39 But know this, that if the householder had known at what hour the thief was coming, he[a] would not have left his house to be broken into. 40 You also must be ready; for the Son of man is coming at an unexpected hour.”

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

Children’s Time

Sermon

Rev. Tammy Bull

ELW #666

Hymn of the Day: What Wondrous Love Is This

1. What wondrous love is this, O my soul, O my soul!
What wondrous love is this, O my soul!
What wondrous love is this that caused the Lord of bliss
to bear the dreadful curse for my soul, for my soul,
to bear the dreadful curse for my soul?
2. When I was sinking down, sinking down, sinking down,
when I was sinking down, sinking down,
When I was sinking down beneath God’s righteous frown,
Christ laid aside his crown for my soul, for my soul,
Christ laid aside his crown for my soul.
3. To God and to the Lamb I will sing, I will sing;
to God and to the Lamb I will sing;
To God and to the Lamb, who is the great I AM,
While millions join the theme, I will sing, I will sing,
while millions join the theme, I will sing.
4. And when from death I’m free, I’ll sing on, I’ll sing on;
and when from death I’m free, I’ll sing on;
And when from death I’m free, I’ll sing God’s love for me,
And through eternity I’ll sing on, I’ll sing on;
and through eternity, I’ll sing on.

Introduction

The musical score is written for piano and consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a quarter rest, followed by a series of eighth and quarter notes in the right hand. The bass staff begins with a whole rest, followed by a series of chords and eighth notes in the left hand. The piece concludes with a final whole note chord in the treble staff.

Tune: W. Walker, *Southern Harmony*, 1835

Arrangement: Sylvia Oines; copyright © 2007 Augsburg Fortress. All rights reserved.

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Introduction

mp

Solo

mf

Tune: W. Walker, *Southern Harmony*, 1835

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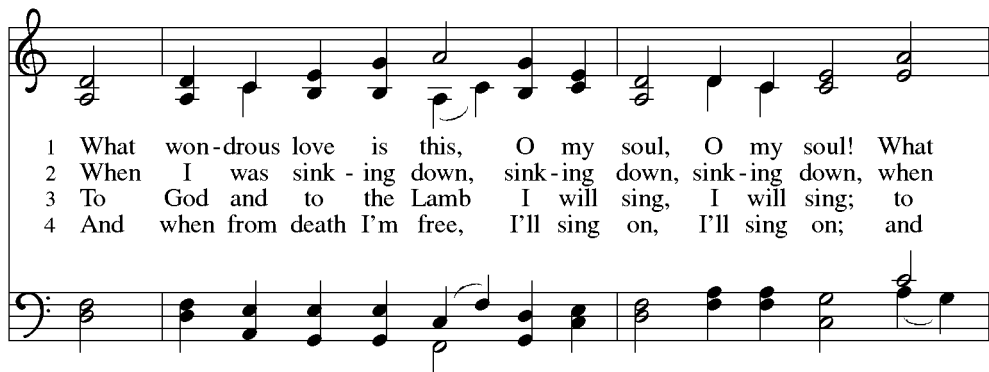
System 1: Treble clef staff with notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef staff with chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2. A second bass clef staff below with notes: G2, B1, D2, E2, F2, G2, A2, B2.

System 2: Treble clef staff with notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef staff with chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2. A second bass clef staff below with notes: G2, B1, D2, E2, F2, G2, A2, B2.

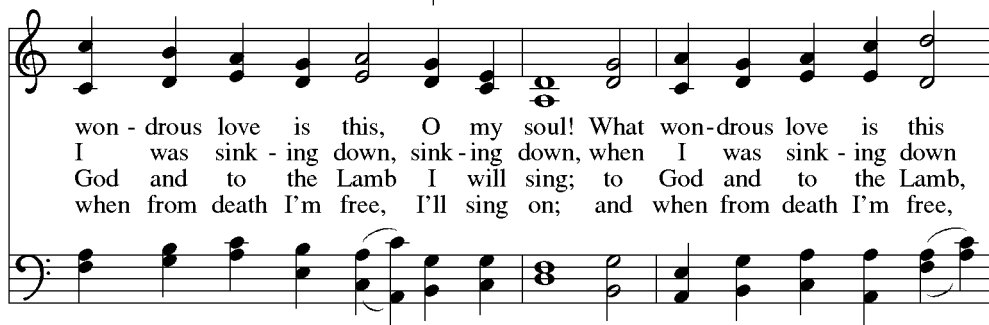
System 3: Treble clef staff with notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef staff with chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2. A second bass clef staff below with notes: G2, B1, D2, E2, F2, G2, A2, B2.

System 4: Treble clef staff with notes G4, A4, B4, C5, D5, E5, F5, G5. Bass clef staff with chords: G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2, G2-B2. A second bass clef staff below with notes: G2, B1, D2, E2, F2, G2, A2, B2.

What Wondrous Love Is This



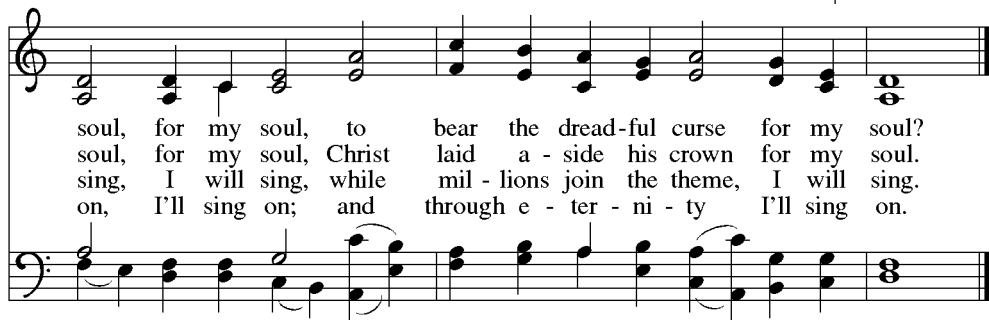
1 What won-drous love is this, O my soul, O my soul! What
2 When I was sink - ing down, sink - ing down, sink - ing down, when
3 To God and to the Lamb I will sing, I will sing; to
4 And when from death I'm free, I'll sing on, I'll sing on; and



won - drous love is this, O my soul! What won-drous love is this
I was sink - ing down, sink - ing down, when I was sink - ing down
God and to the Lamb I will sing; to God and to the Lamb,
when from death I'm free, I'll sing on; and when from death I'm free,



that caused the Lord of bliss to bear the dread-ful curse for my
be - neath God's righ-teous frown, Christ laid a - side his crown for my
who is the great I AM, while mil - lions join the theme, I will
I'll sing God's love for me, and through e - ter - ni - ty I'll sing



soul, for my soul, to bear the dread-ful curse for my soul?
soul, for my soul, Christ laid a - side his crown for my soul.
sing, I will sing, while mil - lions join the theme, I will sing.
on, I'll sing on; and through e - ter - ni - ty I'll sing on.

Text: North American folk hymn, 19th cent., alt.

Music: WONDROUS LOVE, W. Walker, *Southern Harmony*, 1835; arr. Paul J. Christiansen, 1914–1997, alt.
Arr. © 1955 Augsburg Publishing House, admin. Augsburg Fortress.

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Accompaniment

The first system of musical notation consists of three staves. The top staff is in treble clef and contains a series of chords and single notes, including a half note chord in the first measure and eighth notes in the second. The middle staff is in bass clef and features a steady eighth-note accompaniment. The bottom staff is also in bass clef and contains a similar eighth-note accompaniment.

The second system of musical notation consists of three staves. The top staff continues with chords and single notes, showing a progression of chords. The middle staff continues with the eighth-note accompaniment. The bottom staff continues with the eighth-note accompaniment.

The third system of musical notation consists of three staves. The top staff features a more active melodic line with eighth notes and chords. The middle staff continues with the eighth-note accompaniment. The bottom staff continues with the eighth-note accompaniment.

The fourth system of musical notation consists of three staves. The top staff concludes with a melodic phrase that includes a slur over several notes. The middle staff continues with the eighth-note accompaniment. The bottom staff continues with the eighth-note accompaniment and ends with a double bar line.

Accompaniment 1 (*st. 1 or 2*)

The first system of musical notation for Accompaniment 1 consists of three measures. The treble clef part begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part begins with a half note G3, followed by quarter notes A3, B3, and C4. The second measure continues with similar rhythmic patterns, and the third measure concludes with a final chord in both staves.

The second system of musical notation for Accompaniment 1 consists of three measures. The treble clef part features a half note chord (G4, B4) followed by quarter notes C5, B4, A4, and G4. The bass clef part features a half note chord (G3, B2) followed by quarter notes C4, B3, A3, and G3. The third measure concludes with a final chord in both staves.

The third system of musical notation for Accompaniment 1 consists of three measures. The treble clef part features a half note chord (G4, B4) followed by quarter notes C5, B4, A4, and G4. The bass clef part features a half note chord (G3, B2) followed by quarter notes C4, B3, A3, and G3. The third measure concludes with a final chord in both staves.

Tune: W. Walker, *Southern Harmony*, 1835

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Accompaniment 2 (Final stanza)

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, including some sixteenth-note patterns. The lower staff is in bass clef and features a steady accompaniment of eighth notes. A dashed line labeled '8va' is positioned below the bass staff, indicating an octave transposition for the lower register.

The second system continues the musical piece. The upper staff shows more complex chordal textures and melodic lines, with some sixteenth-note runs. The lower staff maintains the eighth-note accompaniment pattern, providing a rhythmic foundation for the upper parts.

The third system concludes the accompaniment. The upper staff features a final melodic phrase with a sixteenth-note flourish. The lower staff ends with a final chordal cadence. The system concludes with a double bar line.

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: *Christ, the Life of All the Living*

Johann Sebastian Bach

Offering Response: Create in Me

ELW #186

Jesu, meines Lebens Leben

39. Christ, the Life of All the Living

Great: Flute 8', 4'
Swell: Oboe 8'
Principal 4'
Flute 2'

JOHANN SEBASTIAN BACH (?)

Andante cantabile (CANON at the FIFTH)

The first system of the musical score is for a grand piano. It features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is marked *c. f.* (crescendo forte) and *mp* (mezzo-piano). The right hand plays a melody with chords, while the left hand plays a rhythmic accompaniment. Dynamics include *Sw.* (Swell) and *c. f.* (crescendo forte). The piece is in a canon at the fifth.

The second system continues the musical score. It maintains the same key signature and time signature. The right hand continues with chords and the left hand with a rhythmic pattern. There are repeat signs and a fermata in the right hand.

The third system concludes the musical score. It features the same key signature and time signature. The right hand plays chords and the left hand plays a rhythmic accompaniment. The piece ends with a final chord in the right hand.

May also be played in trio style with the bass notes in the pedal and the upper voices on separate manuals with contrasting registration.

First system of a musical score for guitar. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The treble staff contains chords and some melodic fragments. The bass staff features a rhythmic pattern of eighth and sixteenth notes. A guitar-specific notation 'Gr.' is present above the bass staff in the third measure. The system concludes with a double bar line.

L. H. 151

Second system of the musical score, labeled 'L. H. 151'. It consists of two staves. The key signature has one sharp (F#) and the time signature is common time (C). The treble staff contains chords and melodic lines. The bass staff contains a steady eighth-note accompaniment. A repeat sign is present at the end of the system, with a dashed line indicating a continuation or correction in the final measure.

Third system of the musical score, continuing from the second system. It consists of two staves. The key signature has one sharp (F#) and the time signature is common time (C). The treble staff contains chords and melodic lines. The bass staff contains a steady eighth-note accompaniment. A dashed line in the first measure of the treble staff indicates a continuation or correction from the previous system. The system concludes with a double bar line.

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 6/4 time. The vocal line begins with a quarter rest followed by a quarter note G4, then a half 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 starts with a half note chord of G2 and B2, followed by a half note chord of G2 and B2, and then a half note chord of G2 and B2. The system concludes with a double bar line and a 4/4 time signature.

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

The second system of music is in 8/4 time. The vocal line starts 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 begins with a half note chord of G2 and B2, followed by a half note chord of G2 and B2, and then a half note chord of G2 and B2. The system ends with a double bar line and a 4/4 time signature.

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

The third system of music is in 6/4 time. The vocal line starts 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 begins with a half note chord of G2 and B2, followed by a half note chord of G2 and B2, and then a half note chord of G2 and B2. The system concludes with a double bar line and a 4/4 time signature.

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

The fourth system of music is in 8/4 time. The vocal line starts 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 begins with a half note chord of G2 and B2, followed by a half note chord of G2 and B2, and then a half note chord of G2 and B2. The system ends with a double bar line and a 4/4 time signature.

Create in Me a Clean Heart

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

The first system of musical notation is in 7/4 time and B-flat major. The vocal line begins 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 Bb4, an eighth note A4, a quarter note G4, and a quarter note F4. The piano accompaniment consists of a bass line with a quarter note G2, a half note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The system concludes with a double bar line and a 9/4 time signature.

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

The second system of musical notation is in 9/4 time and B-flat major. The vocal line starts with a quarter note G4, an eighth note A4, a quarter note Bb4, an eighth note C5, a quarter note Bb4, an eighth note A4, a quarter note G4, and a quarter note F4. The piano accompaniment features a bass line with a quarter note G2, a half note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The system ends with a double bar line and a 9/4 time signature.

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 G major (one sharp). The vocal line is written in a soprano clef and contains the lyrics: "Be known to us, Lord Je-sus, in the break-ing of the bread." The piano accompaniment is written in grand staff (treble and bass clefs) and provides harmonic support for the vocal line.

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

The second system of music continues the piece. The key signature remains G major. The vocal line is written in a soprano clef and contains the lyrics: "Al-le - lu - ia, al-le - lu - ia, al-le - lu - ia." The piano accompaniment is written in grand staff and continues to provide harmonic support for the vocal line.

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

The first system of music consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line is written in a soprano or alto clef and contains the lyrics: "Be known to us, Lord Je - sus, in the break - ing of the bread." The piano accompaniment is written for a grand piano with a treble and bass clef. The melody is simple and hymn-like, with a steady rhythm.

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

The second system of music continues the vocal line and piano accompaniment. The key signature remains G major. The vocal line contains the lyrics: "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia." The piano accompaniment provides harmonic support with chords and a consistent rhythmic pattern.

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

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 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 piece ends with a final cadence in the right hand, while the left hand plays a final bass line.

Tune: Bohemian Brethren, *Kirchengeseng*, 1566

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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, some beamed together. The left hand provides a bass line with quarter notes. A fermata is placed over the final note of the right hand. A bracket labeled 'II' is positioned above the first two measures.

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

System 3: Treble clef, key signature of two sharps. The right hand has a melodic line with quarter notes. The left hand has a bass line with quarter notes. A fermata is placed over the final note of the right hand. A bracket labeled 'I' is above the first measure, and a bracket labeled '(II)' is below the first measure. The tempo marking 'rit.' is present. A time signature change from 4/2 to 2/2 occurs at the end of the system.

System 4: Treble clef, key signature of two sharps, 4/2 time signature. The right hand has a melodic line with eighth notes. The left hand has a bass line with quarter notes. A fermata is placed over the final note of the right hand. A bracket labeled 'II' is above the first measure, and the tempo marking 'a tempo' is present. A time signature change from 4/2 to 2/2 occurs 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, 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 accompaniment. The notation includes various note values and rests.

The third system concludes the piano accompaniment. It features a final melodic phrase in the right hand and a concluding bass line in the left hand. The system ends with a double bar line.

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). 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 mix of eighth and sixteenth notes in the right hand, often beamed together, and a bass line primarily composed of quarter and eighth notes. 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: Shine, Jesus, Shine

ELW #671

Refrain: Shine, Jesus, shine, fill this land with the Father's glory;
Blaze, Spirit, blaze, set our hearts on fire.
Flow, river, flow, flood the nations with grace and mercy;
Send forth your Word, Lord, and let there be light!

1. Lord, the light of your love is shining,
in the midst of the darkness, shining;
Jesus, light of the world, shine upon us,
set us free by the truth you now bring us,
Shine on me, shine on me: (refrain)
2. As we gaze on your kingly brightness,
so our faces display your likeness,
ever changing from glory to glory,
mirrored here, may our lives tell your story.
Shine on me, shine on me: (refrain)

Introduction

The musical score is written for piano in 4/4 time, with a key signature of two sharps (F# and C#). It consists of two systems of music. The first system has four measures, and the second system has four measures. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together, and some chords. The left hand (bass clef) provides a steady accompaniment with eighth-note patterns and chords. The piece concludes with a final chord in the right hand.

Tune: Graham Kendrick, b. 1950; copyright © 1987 and this arr. © 2007 Make Way Music, admin. Music Services in the Western Hemisphere. All rights reserved. Used by permission.

Arrangement: Lynette Maynard

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Introduction

Gently rhythmic (♩ = 106)

Flutes 8', 4'
Gt. *mp*

Sw: Flute 8', Oboe 8'
(Gt.)
Ped: Bourdonns 16', 8'

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Arrangement: Aaron David Miller

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System 1: Treble clef, bass clef, and a lower bass clef. The key signature is three sharps (F#, C#, G#). The first staff has a melodic line with a slur over the first two measures. The second staff has a bass line with chords and a slur. The third staff has a simple bass line.

System 2: Treble clef, bass clef, and a lower bass clef. The key signature is three sharps. The first staff has a melodic line with a slur. The second staff has a bass line with chords and a slur. The third staff has a simple bass line.

System 3: Treble clef, bass clef, and a lower bass clef. The key signature is three sharps. The first staff has a melodic line with a slur. The second staff has a bass line with chords and a slur, with a bracket labeled "Gt." indicating guitar accompaniment. The third staff has a simple bass line.

System 4: Treble clef, bass clef, and a lower bass clef. The key signature is three sharps. The first staff has a melodic line with a slur. The second staff has a bass line with chords and a slur. The third staff has a simple bass line.

Refrain

Shine, Je - sus, shine, fill this land with the Fa - ther's glo - ry;

blaze, Spir - it, blaze, set our hearts on fire.

Flow, riv - er, flow, flood the na - tions with grace and mer - cy;

Chords: A, E, D, A, Bm, B⁷, E

Chords: A, E, D, A, Bm, G, E

Chords: A, E, D, A, Bm, B⁷, E



send forth your Word, Lord, and let there be light!

A E D A Bm E7 A D E D A



1 Lord, the light of your love is shin - ing, in the midst of the
 2 As we gaze on your king - ly bright-ness, so our fac - es dis -

A D A E A D



dark - ness, shin - ing; Je - sus, light of the world, shine up - on us,
 play your like - ness, ev - er chang - ing from glo - ry to glo - ry,

A E D E7 C#m F#m

set us free by the truth you now bring us.
mirrored here, may our lives tell your story.

D E⁷ C#m F#m

Refrain

Shine on me, shine on me:
Shine on me, shine on me:

G Esus E G Esus E

Refrain

Shine, Je - sus, shine, fill this land with the Fa - ther's glo - ry;

A E D A Bm B⁷ E

blaze, Spir - it, blaze, set our hearts on fire.

A E D A Bm G E

Flow, riv - er, flow, flood the na - tions with grace and mer - cy;

A E D A Bm B⁷ E



send forth your Word, Lord, and let there be light!

A E D A Bm E7 A D E D A



1 Lord, the light of your love is shin - ing, in the midst of the
2 As we gaze on your king - ly bright-ness, so our fac - es dis -

A D A E A D



dark - ness, shin - ing; Je - sus, light of the world, shine up - on us,
play your like - ness, ev - er chang - ing from glo - ry to glo - ry,

A E D E7 C#m F#m

set us free by the truth you now bring us.
mirrored here, may our lives tell your story.

D E⁷ C#m F#m

Refrain

Shine on me, shine on me:
Shine on me, shine on me:

G Esus E G Esus E

Refrain

Shine, Je - sus, shine, fill this land with the Fa - ther's glo - ry;

A E D A Bm B⁷ E

blaze, Spir - it, blaze, set our hearts on fire.

A E D A Bm G E

Flow, riv - er, flow, flood the na - tions with grace and mer - cy;

A E D A Bm B⁷ E



send forth your Word, Lord, and let there be light!

A E D A Bm E⁷ A D E D A



1 Lord, the light of your love is shin - ing, in the midst of the
 2 As we gaze on your king - ly bright-ness, so our fac - es dis -

A D A E A D



dark - ness, shin - ing; Je - sus, light of the world, shine up - on us,
 play your like - ness, ev - er chang - ing from glo - ry to glo - ry,

A E D E⁷ C#m F#m

Accompaniment

Stanza

The first system of the accompaniment consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. It features a melodic line with a slur over the first four measures and a fermata over the fifth. The middle staff is in bass clef, starting with a dynamic marking of *mf* (mezzo-forte), and contains a bass line with eighth and quarter notes. The bottom staff is also in bass clef and contains a simple bass line of quarter notes.

The second system continues the accompaniment. The top staff has a slur over the first four measures and a fermata over the fifth. The middle staff features a series of chords, some with a fermata. The bottom staff continues the bass line with quarter notes.

The third system continues the accompaniment. The top staff has a slur over the first four measures and a fermata over the fifth. The middle staff features a series of chords, some with a fermata. The bottom staff continues the bass line with quarter notes.

Refrain

The fourth system, labeled 'Refrain', consists of three staves. The top staff is in treble clef with a key signature of three sharps and a 3/4 time signature. It features a melodic line with a slur over the first four measures and a fermata over the fifth. The middle staff is in bass clef, starting with a dynamic marking of *f* (forte), and contains a bass line with eighth and quarter notes. The bottom staff is also in bass clef and contains a simple bass line of quarter notes.

First system of a musical score in G major (one sharp). The right hand (treble clef) features a melodic line with a long slur over the first three measures. The left hand (bass clef) provides harmonic support with chords and single notes. The bottom staff continues the bass line with a steady eighth-note pattern.

Second system of the musical score. The right hand continues the melodic development with slurs. The left hand uses chords and single notes. The bottom staff maintains the eighth-note bass line.

Third system of the musical score. The right hand has a melodic line with slurs. The left hand uses chords and single notes. The bottom staff continues the eighth-note bass line.

Fourth system of the musical score, labeled "Coda (opt.)". The right hand has a melodic line with slurs. The left hand has a bass line with a "rit." (ritardando) marking. The bottom staff has a bass line with a "rit." marking. The system concludes with a double bar line.

Accompaniment

Refrain

The image shows two systems of piano accompaniment for the refrain of the hymn 'Shine, Jesus, Shine'. Each 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 is two sharps (F# and C#), and the time signature is 4/4. The first system contains the first four measures of the refrain, and the second system contains the next four measures. The music features a steady bass line in the left hand and a more complex, chordal texture in the right hand.

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

The second system continues the musical piece. It includes a section labeled "to verse" and a section labeled "last time". The "to verse" section features a treble staff with a melodic line and a bass staff with an accompaniment. The "last time" section concludes with a final chord in the treble staff and a sustained bass line.

The "Verse" section begins with a treble clef and a key signature of three sharps. The treble staff contains a melodic line with dotted rhythms, while the bass staff provides a consistent eighth-note accompaniment.

This section continues the musical development. The treble staff features a melodic line with various intervals and rests, supported by the eighth-note accompaniment in the bass staff.

The "Refrain" section begins with a treble clef and a key signature of three sharps. It features a melodic line in the treble staff and an accompaniment in the bass staff, ending with a final chord in the treble staff.

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

Postlude: *My Heart Ever Faithful*

Johann Sebastian Bach

MY HEART EVER FAITHFUL

3 minutes

Sw. Bright Solo Reed

A# 00 6868 643

Gt. Diapasons 8' and 4'

A# 00 7755 321

Ped. Diapason 16', Gt. to Ped.

Ped. 53

U Bright Solo Reed 00 6868 643

L Diapasons 8' and 4' 7755 3210

J. S. BACH
Arranged by Lani Smith

Brightly ♩ = 120

Sw.
U

First system of the musical score. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a circled 'Sw.' and 'U' above it. The first measure of the treble staff has a dynamic marking of *f*. The bass staff has a dynamic marking of *f* and a *poco marcato* instruction. A square box with 'Gt.' above and 'L' below is placed in the bass staff. The system ends with a brace on the right side of the treble staff, with a square box containing 'Gt.' above and 'L' below.

Sw.
U

Second system of the musical score. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a circled 'Sw.' and 'U' above it. The first measure of the treble staff has a dynamic marking of *mf*. The bass staff has a dynamic marking of *mf*. The system ends with a double bar line.

cresc.

*f**mf*

Third system of the musical score. It consists of a treble clef staff and a bass clef staff. The treble staff begins with a circled 'Sw.' and 'U' above it. The first measure of the treble staff has a dynamic marking of *f*. The bass staff has a dynamic marking of *mf*. The system ends with a double bar line.

First system of a musical score. The right hand (treble clef) plays a melodic line with eighth and quarter notes. The left hand (bass clef) provides harmonic support with chords and single notes. A *cresc.* marking is placed over the right hand in the fourth measure, and a *f* dynamic marking is placed over the left hand in the fifth measure.

Second system of a musical score. The right hand continues the melodic line. The left hand features a series of chords. A *mf* dynamic marking is placed over the right hand in the second measure, and a *cresc.* marking is placed over the left hand in the sixth measure.

Third system of a musical score. The right hand has a more active melodic line with eighth notes. The left hand has a rhythmic accompaniment. A *f* dynamic marking is placed over the right hand in the second measure.

Fourth system of a musical score. The right hand continues with a melodic line. The left hand has a steady accompaniment. A *mf* dynamic marking is placed over the right hand in the sixth measure. The system ends with a double bar line and repeat dots.

System 1: Treble and bass clefs. Treble clef contains a melodic line with eighth and quarter notes. Bass clef contains a bass line with quarter and eighth notes. A bracket in the bass clef indicates a guitar-like texture, with a box labeled "Gt. L." above it.

System 2: Treble and bass clefs. Treble clef has a first ending bracket labeled "1" and a second ending bracket labeled "2", both with a circle and "Sw." above them. A dynamic marking *f* is present in the bass clef. The bass clef continues with a bass line.

System 3: Treble and bass clefs. Treble clef contains a melodic line with eighth and quarter notes. Bass clef contains a bass line with quarter and eighth notes.

System 4: Treble and bass clefs. Treble clef contains a melodic line with eighth and quarter notes. Bass clef contains a bass line with quarter and eighth notes. A bracket in the bass clef indicates a guitar-like texture, with a box labeled "Gt. L." above it. The instruction *molto rit. e cresc.* is written in the bass clef.