



## Third Sunday of Easter

May 4, 2025

New Hope Lutheran Church (406) 315-1203  
3125 5<sup>th</sup> Ave S. Great Falls, MT [www.newhopegf.org](http://www.newhopegf.org)

*A congregation of the Montana Synod of the Evangelical Lutheran Church in America  
Our mission: Sharing our faith in Christ by serving all with respectful compassion.*

### GATHERING

Gathering Music: *There Is a Green Hill Far Away* Charles Gounod/ arr. Lani Smith

L: Alleluia! Christ is risen!                      **C: He is risen indeed! Alleluia!**

Words of Welcome

Prelude: *Let There Be Joy*

Beatrice A. Miller

L: In the name of the + One who was, who is, and who is to come. **C: Amen.**

L: Baptized into Christ's death and resurrection, and called to live the baptized life, let us give thanks for the gifts of baptism.

L: Holy God, we give you thanks for the waters of baptism, waters that make a people your own, that restore to wholeness, and empower us to be witnesses in your name.

**C: Baptized into you, O Living One, make us one as you are one.**

L: We give you thanks for the waters of baptism, waters that strengthen believers and give new life to beloved servants of your church; waters that extend your boundless love and cross barriers of our own making.

**C: Baptized into you, O Living One, make us one as you are one.**

L: We give you thanks for the waters of baptism, waters that open the hearts of believers and give a voice in the night to those in captivity; waters that set your people on a new path, rejoicing in the Spirit's power.

**C: Baptized into you, O Living One, make us one as you are one.**

L: Grant us grace, love, and life, O Living One, that our every day is shaped by these waters that give us our very lives in you. We ask this in the name of Jesus, the Crucified and Risen One. **C: Amen.**

Opening Hymn: All Creatures, Worship God Most High

ELW #835

1. All creatures worship God most high!  
Sound ev'ry voice in earth and sky: Alleluia! Alleluia!  
Sing, brother sun, in splendor bright; sing, sister moon and stars of night: Alleluia! Alleluia! Alleluia!  
Alleluia! Alleluia!
2. Sing, brother wind; with clouds and rain  
you grow the gifts of fruit and grain: Alleluia! Alleluia!  
Dear sister water, useful, clear, make music for your Lord to hear:  
Alleluia! Alleluia! Alleluia! Alleluia! Alleluia!
3. Sing, brother fire, so mirthful, strong;  
Drive far the shadows, join the throng: Alleluia! Alleluia!  
Dear mother earth, so rich in care, praise God in colors bright and rare:  
Alleluia! Alleluia! Alleluia! Alleluia! Alleluia!
4. All who for love of God forgive,  
all who in pain or sorrow grieve: Alleluia! Alleluia!  
Christ bears your burdens and your fears; still make your song amid the

tears: Alleluia! Alleluia! Alleluia! Alleluia! Alleluia!

5. And you, most gentle sister death,  
waiting to hush our final breath: Alleluia! Alleluia!  
Since Christ our light has pierced your gloom, fair is the night that leads us  
home: Alleluia! Alleluia! Alleluia! Alleluia! Alleluia!
6. O sisters, brothers, take your part,  
and worship God with humble heart: Alleluia! Alleluia!  
All creatures, bless the Father, Son and Holy Spirit, Three in One:  
Alleluia! Alleluia! Alleluia! Alleluia! Alleluia!

L: Alleluia! Christ is risen!

**C: He is risen indeed! Alleluia!**

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

Kyrie

ELW p.184

This is the Feast

ELW p.187

Refrain: This is the feast of victory for our God, for the Lamb who was slain has begun his reign. Alleluia.

1. Worthy is Christ, the Lamb who was slain, whose blood set us free to be people of God. Power, riches, wisdom, and strength, and honor, blessing, and glory are his. (refrain)
2. Sing with all the people of God, and join in the hymn of all creation: Blessing, honor, glory, and might be to God and the Lamb forever. Amen. (refrain)

L: Let us all pray: **C: Eternal and all-merciful God, with all the angels and all the saints we laud your majesty and might. By the resurrection of your Son, show yourself to us and inspire us to follow Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.**

## WORD

1<sup>st</sup> Reading: Acts 9:1-6

L: Word of God, word of life.

**C: Thanks be to God!**

A responsive reading of Psalm 30

L: I will extol you, O Lord, for you have drawn me up and did not let my foes rejoice over me.

**C: O Lord my God, I cried to you for help, and you have healed me.**

L: O Lord, you brought up my soul from Sheol, restored me to life from among those gone down to the Pit.

**C: Sing praises to the Lord, O you his faithful ones, and give thanks to his holy name.**

L: For his anger is but for a moment; his favor is for a lifetime. Weeping may linger for the night, but joy comes with the morning.

**C: As for me, I said in my prosperity, "I shall never be moved."**

L: By your favor, O Lord, you had established me as a strong mountain; you hid your face; I was dismayed.

**C: To you, O Lord, I cried, and to the Lord I made supplication:**

L: "What profit is there in my death, if I go down to the Pit? Will the dust praise you? Will it tell of your faithfulness?"

**C: Hear, O Lord, and be gracious to me! O Lord, be my helper!"**

L: You have turned my mourning into dancing; you have taken off my sackcloth and clothed me with joy,

**C: so that my soul may praise you and not be silent. O Lord my God, I will give thanks to you forever.**

2<sup>nd</sup> Reading: Revelation 5:11-14

L: Word of God, word of life.

**C: Thanks be to God!**

Gospel Acclamation:

ELW p.188

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

Gospel: John 21:1-19

**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: Blessing and Honor

ELW #854

1. Blessing and honor and glory and pow'r,  
wisdom and riches and strength evermore,  
be to the Lamb who our battle has won,  
whose are the kingdom, the crown, and the throne;  
whose are the kingdom, the crown and the throne!
2. Let all the heavens sound forth Jesus' name;  
let all the earth sing his glory and fame.  
Ocean and mountain, stream, forest, and flow'r  
echo his praises and tell of his pow'r;  
echo his praises and tell of his pow'r.
3. Ever ascending the song and the joy,  
ever descending the love from on high;  
blessing and honor and glory and praise –  
this is the theme of the hymns that we raise;  
this is the theme of the hymns that we raise.
4. Give we the glory and praise to the Lamb!  
Take we the robe and the harp and the palm;  
sing we the song of the Lamb who was slain,  
dying in weakness and rising to reign;  
dying in weakness and rising to reign!

L: Living together in trust and hope, we confess our faith using the words of the 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, God from God, Light from Light, true God from true God, begotten,  
not made, of one Being with the Father; through him all things were made. For  
us, and for our salvation, he came down from heaven, was incarnate of the Holy  
Spirit and the virgin Mary and became truly human. For our sake he was  
crucified under Pontius Pilate; he suffered death and was buried.**

**On the third day he rose again in accordance with the scriptures; he ascended  
into heaven and is seated at the right hand of the Father. He will come again in  
glory to judge the living and the dead, and his kingdom will have no end.**

**We believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the  
Father and the Son, who with the Father and the Son, is worshiped and**

**glorified, who has spoken through the prophets. We believe in one holy catholic and apostolic Church. We acknowledge one baptism for the forgiveness of sins. We look for the resurrection of the dead, and the life of the world to come. Amen.**

Prayers of the People (petitions end: "God of grace,... **hear our prayer.**")

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

## **MEAL**

*The Offering (At this time we bring our gifts and offerings to God in gratitude and joy! In response to God's love, we care for others in the name of Jesus. One way we do this is through our partnership with Family Promise of Great Falls. We appreciate your gifts of time, money, energy, and prayer 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: *Lord Jesus, Think on Me* William Daman/arr. James Southbridge

Offertory Response: Lord of Light (v. 1 only)

ELW #688

Lord of light, your name outshining all the stars and suns of space,  
Use our talents in your kingdom as the servants of your grace;  
Use us to fulfill your purpose in the gift of Christ your Son.  
Father, as in highest heaven, so on earth your will be done.

Offertory Prayer: **C: Risen One, you have gathered us around your table of grace along with these gifts we bring. Come among us again, breathe your life into us, and enliven us with this meal, that we may live as your risen body in the world. 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.**

P: It is indeed right, [...] we praise your name and join their unending hymn:

Holy, Holy, Holy

ELW p.190

Eucharistic Prayer L: You are indeed holy, [...] now and forever. **C: Amen.**

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

**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 the Lord's Table

Come to the table of grace. Receive the gift of new life.

Lamb of God

ELW p.191

Lamb of God, you take away the sin of the world; have mercy on us. Lamb of God, you take away the sin of the world; have mercy on us. Lamb of God, you take away the sin of the world; grant us peace, grant us peace, Lamb of God.

Hymn during Communion: Now We Join in Celebration

ELW #462

1. Now we join in celebration at our Savior's invitation,  
Dressed no more in spirit somber, clothed instead in joy and wonder;  
For the Lord of all existence, putting off divine transcendence,  
Stoops again in love to meet us, with his very life to feed us.
2. Lord, as round this feast we gather, fill our hearts with holy rapture!  
For this bread and cup of blessing are for us the sure possessing  
Of your loving deed on Calv'ry, of your living self, our vict'ry,  
Pledge of your unfailing presence, foretaste here of heav'nly gladness.
3. Lord, we share in this communion as one fam'ly of God's children,  
Reconciled through you, our brother, one in you with God our Father.  
Give us grace to live for others, serving all, both friends and strangers,  
Seeking justice, love, and mercy till you come in final glory.

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

P: Let us all pray... **C: Living One, in this feast you have made yourself known to us. Send us now to tell of your wonders, sing of your glory, and proclaim your risen life to a wounded and weary world. Amen.**

### SENDING

L: May God who has brought us from death to life fill you with great joy! Almighty God, Father, +Son, and Holy Spirit, bless you now and forever! **C: Amen.**

Hymn: The Church of Christ in Every Age

ELW #729

1. The church of Christ, in ev'ry age beset by change, but Spirit-led,  
must claim and test its heritage and keep on rising from the dead.
2. Across the world, across the street, the victims of injustice cry  
for shelter and for bread to eat, and never live before they die.
3. Then let the servant church arise, a caring church that longs to be  
a partner in Christ's sacrifice, and clothed in Christ's humanity.
4. For he alone, whose blood was shed, can cure the fever in our blood,  
and teach us how to share our bread and feed the starving multitude.
5. We have no mission but to serve in full obedience to our Lord;  
to care for all, without reserve, and spread his liberating word.

L: Alleluia! Christ is risen! **C: He is risen indeed! Alleluia!**

L: You are the body of Christ raised up for the world.

Go in peace. In Christ you are made new. Alleluia!

**C: Thanks be to God! Alleluia!**

Postlude: *Welcome, Happy Morning!*

A.S. Sullivan/ arr. Edward Broughton

Musicians: James Rickley (organ)                      Cantor: Victoria Bull  
Reader: Holly Hesper                      Acolyte:                      Communion Assistant:  
Streaming Team: Allan Tooley & Neil White      Fellowship: Greg & Holly Hesper

**Announcements for the week of May 4:**

- Mon. 5/5 1<sup>st</sup> Monday Quilters meet in the Social Hall from 6-8 pm
- Wed. 5/7 WOW! Children's ministry from 6-7 pm (simple supper, Bible story, and activity) in the Social Hall
- Fri. 5/9 Game Night! Bring your favorite game or just show up for fun! Social Hall from 6:30-8 pm

**Special Offering for May** is Family Promise of Great Falls.

**Keeping in Prayer...** Rick; Pat; Larry; Jeff & family; Laurie; Pam; Christina; Mari; Beth; Kameron & family; Sumner; Dee; Danny; Triston; MaryAnn; Ann; Arvin; Beth; Arnie, Peggy & Larry; Sandy; Dorothy; Toni; Scott; Haley; Esther; Reta; Elaine.

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# There Is a Green Hill Far Away

3½ minutes

Sw. Strings 8 and 4

A# 00 4332 221

Gt. Flutes and Strings 8 and 4

F

Ped. Bourdon 16, Sw. to Ped.

Ped. 42

CHARLES GOUNOD

Arr. by Lani Smith

Moderately slow, with expression ♩ = 66

Gt.

*p* Sw.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The grand staff has a melodic line in the treble clef and a chordal accompaniment in the bass clef. The separate bass clef staff contains a single melodic line. Dynamics include *dim.* and *p*.

Second system of musical notation, similar in structure to the first. It features a grand staff and a separate bass clef staff. The grand staff continues the melodic and chordal themes. The separate bass clef staff has a melodic line with a long slur underneath it.

Third system of musical notation. The grand staff continues with melodic and chordal parts. The separate bass clef staff has a melodic line. A dynamic marking of *mf* is present, along with a circled 'Sw.' (Swell) marking.

Fourth system of musical notation. The grand staff features a more active chordal accompaniment in the bass clef. The separate bass clef staff has a melodic line with a long slur underneath it.



System 1: Treble clef, bass clef, and a lower bass clef. The treble clef has a melodic line with a slur. The upper bass clef has a chordal accompaniment with a *cresc.* marking and a *f* dynamic. The lower bass clef has a simple bass line with rests.

System 2: Treble clef, bass clef, and a lower bass clef. The treble clef has a melodic line with a slur and a *dim.* marking. The upper bass clef has a chordal accompaniment with a *p* dynamic and a  Gt. marking. The lower bass clef has a simple bass line with rests.

System 3: Treble clef, bass clef, and a lower bass clef. The treble clef has a melodic line with a slur. The upper bass clef has a chordal accompaniment with a *mp* dynamic and a  Sw. marking. The lower bass clef has a simple bass line with rests.

System 4: Treble clef, bass clef, and a lower bass clef. The treble clef has a melodic line with a slur. The upper bass clef has a chordal accompaniment with a *mf* dynamic. The lower bass clef has a simple bass line with rests.

□ Gt.

*dim.*

○ Sw.

□ Gt.

○ Sw.

*p*

□ Gt.

○ Sw.

*p*

*dim.*

*pp*

L: Alleluia! Christ is risen!

**C: He is risen indeed! Alleluia!**

Words of Welcome

Prelude: *Let There Be Joy*

Beatrice A. Miller

# Let There Be Joy

1½ minutes

Sw. Bright Reeds

 A# 00 4677 642

Gt. Diapasons

 B 00 6644 322

Ped. Diapasons 16 and 8 Ped. 43

BEATRICE A. MILLER

Joyfully ♩ = 120

 Sw.

Gt.

*f*

*poco rit.*

*a tempo*

1 *to next movement*

2 *Fine*

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

*mf*  *Gt.* *mp*

*mp* *slowing* *rit.* *D.C. al Fine*  *Sw.*

L: In the name of the + One who was, who is, and who is to come. **C: Amen.**

L: Baptized into Christ's death and resurrection, and called to live the baptized life, let us give thanks for the gifts of baptism.

L: Holy God, we give you thanks for the waters of baptism, waters that make a people your own, that restore to wholeness, and empower us to be witnesses in your name.

**C: Baptized into you, O Living One, make us one as you are one.**

L: We give you thanks for the waters of baptism, waters that strengthen believers and give new life to beloved servants of your church; waters that extend your boundless love and cross barriers of our own making.

**C: Baptized into you, O Living One, make us one as you are one.**

L: We give you thanks for the waters of baptism, waters that open the hearts of believers and give a voice in the night to those in captivity; waters that set your people on a new path, rejoicing in the Spirit's power.

**C: Baptized into you, O Living One, make us one as you are one.**

L: Grant us grace, love, and life, O Living One, that our every day is shaped by these waters that give us our very lives in you. We ask this in the name of Jesus, the Crucified and Risen One. **C: Amen.**

Opening Hymn: All Creatures, Worship God Most High

ELW #835

1. All creatures worship God most high!  
Sound ev'ry voice in earth and sky: Alleluia! Alleluia!  
Sing, brother sun, in splendor bright; sing, sister moon and stars of night: Alleluia!  
Alleluia! Alleluia! Alleluia! Alleluia!
2. Sing, brother wind; with clouds and rain  
you grow the gifts of fruit and grain: Alleluia! Alleluia!  
Dear sister water, useful, clear, make music for your Lord to hear:  
Alleluia! Alleluia! Alleluia! Alleluia! Alleluia!
3. Sing, brother fire, so mirthful, strong;  
Drive far the shadows, join the throng: Alleluia! Alleluia!  
Dear mother earth, so rich in care, praise God in colors bright and rare:  
Alleluia! Alleluia! Alleluia! Alleluia! Alleluia!
4. All who for love of God forgive,  
all who in pain or sorrow grieve: Alleluia! Alleluia!  
Christ bears your burdens and your fears; still make your song amid the  
tears: Alleluia! Alleluia! Alleluia! Alleluia! Alleluia!
5. And you, most gentle sister death,  
waiting to hush our final breath: Alleluia! Alleluia!  
Since Christ our light has pierced your gloom, fair is the night that leads us  
home: Alleluia! Alleluia! Alleluia! Alleluia! Alleluia!
6. O sisters, brothers, take your part,  
and worship God with humble heart: Alleluia! Alleluia!  
All creatures, bless the Father, Son and Holy Spirit, Three in One:  
Alleluia! Alleluia! Alleluia! Alleluia! Alleluia!

## Introduction

The musical score is written for piano and consists of four systems of music. The first system begins with a *ff* dynamic marking. The key signature is two sharps (F# and C#). The time signature starts in 4/4, changes to 2/4, then back to 4/4, and ends in 2/4. The second system continues with similar time signature changes (2/4, 4/4, 2/4, 4/4, 3/4). The third system features a 3/4 time signature. The fourth system concludes the introduction with a final cadence in 3/4 time. The score includes various musical notations such as slurs, accents, and dynamic markings.

Tune: *Geistliche Kirchengesänge*, Köln, 1623

Arrangement: Timothy Shaw; copyright © 2009 Augsburg Fortress. All rights reserved.

*Introductions and Alternate Accompaniments for Piano*, vol. 10, ISBN 978-0-8006-2368-5

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This musical score is for a piece in G major, 4/4 time. The right hand (treble clef) features a melody of eighth and quarter notes, with a final phrase of eighth notes beamed together. The left hand (bass clef) provides a steady accompaniment of eighth notes. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piece concludes with a double bar line and repeat dots in both staves.



## Introduction 1

♩ = c. 84

Tune: Geistliche Kirchengesänge, Köln, 1623

Arrangement: Intro. 1, Acc., Jayne Southwick Cool; copyright © 2009 Augsburg Fortress; Intro. 2, David E. Tryggestad; copyright © 1994 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Organ, vol. 10, ISBN 978-0-8006-3922-8

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$\text{♩} = \text{c. } 92$

First system of a musical score in D major. It features a grand staff with treble and bass clefs. The music consists of eighth-note chords in the right hand and eighth-note chords in the left hand. A dynamic marking of *f* (forte) is present. The system concludes with a fermata over a whole note chord.

Second system of the musical score. It continues with eighth-note chords in both hands. The right hand has some melodic movement within the chords. The system ends with a fermata over a whole note chord.

Third system of the musical score. It begins with a time signature change to 3/4. The right hand features a long melisma (a long horizontal line) over a sustained chord. The left hand plays eighth-note chords. A dynamic marking of *poco rit.* (poco ritardando) is present. The system concludes with a fermata over a whole note chord.

# Introduction 2

The first system of music consists of three staves. The top two staves are joined by a brace and contain a piano accompaniment in treble and bass clefs. The bottom staff is a single bass clef line. The key signature has two sharps (F# and C#). The music begins with a rest in the piano part, followed by a series of chords and moving lines in both hands. The bottom staff starts with a melodic line in the bass clef.

*c.f.*

The second system continues the musical piece with three staves. The piano accompaniment in the top two staves features more complex chordal textures and moving lines. The bottom staff continues its melodic development with eighth and sixteenth notes.

The third system shows further development of the piano accompaniment and the bottom staff's melody. The piano part includes some sustained chords and moving lines. The bottom staff continues with a steady melodic flow.

The fourth system concludes the piece. It features a *8va* marking above the piano part, indicating an octave shift. The piano accompaniment becomes more dense with chords. The bottom staff has a melodic line that ends with a long note. The system concludes with a 3/4 time signature.

# 835 All Creatures, Worship God Most High!



1 All crea-tures, wor-ship God most high! Sound ev-'ry voice in earth and  
 2 Sing, broth-er wind; with clouds and rain you grow the gifts of fruit and  
 3 Sing, broth-er fire, so mirth-ful, strong; drive far the shad-ows, join the  
 4 All who for love of God for-give, all who in pain or sor-row



sky: Al-le - lu - ia! Al-le - lu - ia! Sing, broth-er sun, in splen-dor  
 grain: Al-le - lu - ia! Al-le - lu - ia! Dear sis-ter wa-ter, use-ful,  
 throng: Al-le - lu - ia! Al-le - lu - ia! Dear moth-er earth, so rich in  
 grief: Al-le - lu - ia! Al-le - lu - ia! Christ bears your bur-dens and your



bright; sing, sis-ter moon and stars of night:  
 clear, make mu-sic for your Lord to hear: Al-le - lu - ia, al-le -  
 care, praise God in col-ors bright and rare:  
 fears; still make your song a-mid the tears:



lu - ia, al-le - lu - ia, al-le - lu - ia, al-le - lu - ia!



- 5 And you, most gentle sister death,  
waiting to hush our final breath: Alleluia! Alleluia!  
Since Christ our light has pierced your gloom,  
fair is the night that leads us home.  
Alleluia, alleluia, alleluia, alleluia, alleluia!
- 6 O sisters, brothers, take your part,  
and worship God with humble heart: Alleluia! Alleluia!  
All creatures, bless the Father, Son,  
and Holy Spirit, Three in One:  
Alleluia, alleluia, alleluia, alleluia, alleluia!

Accompaniment (Final stanza)

$\text{♩} = \text{c. } 84$

The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. A dynamic marking of *f* (forte) is placed above the first measure of the middle staff. The music features a mix of chords and moving lines in all three parts.

The second system of musical notation continues the piece with three staves. The notation is consistent with the first system, showing further development of the accompaniment with various rhythmic patterns and harmonic textures.

The third system of musical notation continues the accompaniment. The middle staff shows a steady flow of chords, while the other staves provide harmonic support and rhythmic movement.

The fourth system of musical notation concludes the piece. It features a *poco rit.* (poco ritardando) marking above the middle staff in the final measures. The system ends with a double bar line and repeat dots on all three staves.

Accompaniment

The first system of piano accompaniment notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a rhythmic pattern of eighth and sixteenth notes, with some chords and rests. The bass line includes a few chords with a fermata-like symbol above them.

The second system of piano accompaniment notation continues the piece. It features a similar rhythmic pattern in the upper staff, while the lower staff has a more active line with eighth notes and some chords. There are several chords in the bass line with a fermata-like symbol above them, suggesting a sustained or held chord.

The third system of piano accompaniment notation concludes the piece. It features a similar rhythmic pattern in the upper staff, while the lower staff has a more active line with eighth notes and some chords. There are several chords in the bass line with a fermata-like symbol above them, suggesting a sustained or held chord. The system ends with a double bar line.

L: Alleluia! Christ is risen!

**C: He is risen indeed! Alleluia!**

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

Kyrie

ELW p.184

This is the Feast

ELW p.187

Refrain: This is the feast of victory for our God, for the Lamb who was slain has begun his reign. Alleluia.

1. Worthy is Christ, the Lamb who was slain, whose blood set us free to be people of God. Power, riches, wisdom, and strength, and honor, blessing, and glory are his. (refrain)
2. Sing with all the people of God, and join in the hymn of all creation: Blessing, honor, glory, and might be to God and the Lamb forever. Amen. (refrain)



# Gathering Song

The time of gathering song may be brief or extended, and may include one or more of the following: hymns, psalms; a Kyrie; a canticle of praise.

During this time, the presiding minister and the assembly greet each other.

The grace of our Lord Jesus Christ, the love of God,  
and the communion of the Holy Spirit be with you all.

**And also with you.**

A Kyrie may be sung. The assembly sings the refrain, and a leader sings the verses.

Refrain

All

S 184

Musical score for the first system of the Kyrie refrain. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The lyrics are: Ky - ri - e e - lei - son, on our world and on

Musical score for the second system of the Kyrie refrain. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The lyrics are: our way. Ky - ri - e e - lei - son,

Musical score for the third system of the Kyrie refrain. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The lyrics are: ev - 'ry day.

To verses	Last time
-----------	-----------

Leader/Choir



1 For peace in the world, for the health of the church, for the  
2 That we may live out your im - pas-sioned re - sponse to the  
3 For peace in our hearts, . . . for peace in our homes, . . . for  
4 For your Spir - it to guide; that you cen - ter our lives in the

C#m

B



u - ni - ty of all; for  
hun - gry and the poor; that  
friends and fam - i - ly; for  
wa - ter and the Word; that you

A

E



this ho - ly house, for all who wor-ship and praise,  
we may live out . . . . truth and jus-tice and grace,  
life and for love, . . . . for our work and our play,  
nour-ish our souls . . . . with your bod - y and blood,

C#m

B



*intro*

*Refrain*



let us pray to the Lord, let us pray to the Lord.

A

B

A/C#

B/D#



*then start*  
 Refrain

This is the feast of vic - t'ry for our God, for the

F Dm G C G Am

Lamb who was slain has be - gun his reign. Al - le - lu - ia.

Dm G C G Am F G E

I Wor - thy is Christ, the Lamb who was slain, whose

Am Dm G C

blood set us free to be peo-ple of God. Pow - er, rich - es,

F Dm G C G/B Am F Dm G

wis-dom, and strength, and hon - or, bless - ing, and glo - ry are his.

Em Am Dm G C G Am

*Refrain*

This is the feast of vic - t'ry for our God, for the

F Dm G C G Am

Lamb who was slain has begun his reign. Al - le - lu - ia.

Dm G C G Am F G E

2 Sing with all the people of God, and join in the hymn of all cre-

Am Dm G C F Dm G

a - tion: Bless - ing, hon - or,

C G Am F Dm G

glo - ry, and might be to God and the Lamb for - ev - er. A - men.

Em Am Dm G C G Am

*Final refrain*

This is the feast of vic - t'ry for our God, for the

F Dm G C G Am

Lamb who was slain has be - gun his reign. Al - le - lu - ia.

Dm G C G Am F G E

L: Let us all pray: **C: Eternal and all-merciful God, with all the angels and all the saints we laud your majesty and might. By the resurrection of your Son, show yourself to us and inspire us to follow Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.**

## WORD

1<sup>st</sup> Reading: Acts 9:1-6

The Conversion of Saul

9 But Saul, still breathing threats and murder against the disciples of the Lord, went to the high priest 2 and asked him for letters to the synagogues at Damascus, so that if he found any belonging to the Way, men or women, he might bring them bound to Jerusalem. 3 Now as he journeyed he approached Damascus, and suddenly a light from heaven flashed about him. 4 And he fell to the ground and heard a voice saying to him, "Saul, Saul, why do you persecute me?" 5 And he said, "Who are you, Lord?" And he said, "I am Jesus, whom you are persecuting; 6 but rise and enter the city, and you will be told what you are to do."

L: Word of God, word of life.

**C: Thanks be to God!**

A responsive reading of Psalm 30

L: I will extol you, O Lord, for you have drawn me up and did not let my foes rejoice over me.

**C: O Lord my God, I cried to you for help, and you have healed me.**

L: O Lord, you brought up my soul from Sheol, restored me to life from among those gone down to the Pit.

**C: Sing praises to the Lord, O you his faithful ones, and give thanks to his holy name.**

L: For his anger is but for a moment; his favor is for a lifetime. Weeping may linger for the night, but joy comes with the morning.

**C: As for me, I said in my prosperity, "I shall never be moved."**

L: By your favor, O Lord, you had established me as a strong mountain; you hid your face; I was dismayed.

**C: To you, O Lord, I cried, and to the Lord I made supplication:**

L: "What profit is there in my death, if I go down to the Pit? Will the dust praise you? Will it tell of your faithfulness?"

**C: Hear, O Lord, and be gracious to me! O Lord, be my helper!"**

L: You have turned my mourning into dancing; you have taken off my sackcloth and clothed me with joy,

**C: so that my soul may praise you and not be silent. O Lord my God, I will give thanks to you forever.**

2<sup>nd</sup> Reading: Revelation 5:11-14

11 Then I looked, and I heard around the throne and the living creatures and the elders the voice of many angels, numbering myriads of myriads and thousands of thousands, 12 saying with a loud voice, "Worthy is the Lamb who was slain, to receive power and wealth

and wisdom and might and honor and glory and blessing!” 13 And I heard every creature in heaven and on earth and under the earth and in the sea, and all therein, saying, “To him who sits upon the throne and to the Lamb be blessing and honor and glory and might for ever and ever!” 14 And the four living creatures said, “Amen!” and the elders fell down and worshiped.

L: Word of God, word of life.

**C: Thanks be to God!**

Gospel Acclamation:

ELW p.188

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

Alleluia! Alleluia!

Alleluia! Alleluia! Alleluia!



# Gospel Acclamation

The assembly stands to welcome the gospel.

F/A

B $\flat$ <sup>2</sup>

Csus

Dm<sup>7</sup>

Gm<sup>7</sup>

S188

Optional introduction

C<sup>7</sup>sus

C<sup>7</sup>

F

B $\flat$ /F

F

B $\flat$ /F

F

Al - le - lu - ia. Lord, to whom shall we go?

F

C/E

Gm<sup>7</sup>

C

You have the words of e - ter - nal life. Al - le -

F/A

B $\flat$

C

Dm

lu - ia. Al - le -

F/A Bb<sup>2</sup> C<sup>sus</sup> Dm

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'lu' followed by a quarter note 'ia'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols F/A, Bb<sup>2</sup>, C<sup>sus</sup>, and Dm are placed above the right-hand staff.

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

Gm<sup>7</sup> C<sup>7</sup>sus C<sup>7</sup> F/A Bb C

Detailed description: This system contains the next two measures. The vocal line continues with 'lu - ia,' followed by 'al - le - lu - ia.' The piano accompaniment continues with similar rhythmic patterns. Chord symbols Gm<sup>7</sup>, C<sup>7</sup>sus, C<sup>7</sup>, F/A, Bb, and C are placed above the right-hand staff.

Al - le - lu - ia.

F F/A Bb<sup>2</sup>

Detailed description: This system contains the final two measures. The vocal line concludes with 'Al - le - lu - ia.' The piano accompaniment ends with a final chord. Chord symbols F, F/A, and Bb<sup>2</sup> are placed above the right-hand staff.

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

Csus Dm Gm<sup>7</sup> C<sup>7</sup> sus C<sup>7</sup>

This system of music features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The chords are Csus, Dm, Gm7, C7sus, and C7.

ia.

F Bb/F F Bb/F F

This system continues the vocal line with a half note A4 and a whole note B4. The piano accompaniment continues with chords F, Bb/F, F, Bb/F, and F. The system concludes with a double bar line.

### Jesus Appears to Seven Disciples

21 After this Jesus revealed himself again to the disciples by the Sea of Tibe'ri-as; and he revealed himself in this way. 2 Simon Peter, Thomas called the Twin, Nathan'a-el of Cana in Galilee, the sons of Zeb'edee, and two others of his disciples were together. 3 Simon Peter said to them, "I am going fishing." They said to him, "We will go with you." They went out and got into the boat; but that night they caught nothing.

4 Just as day was breaking, Jesus stood on the beach; yet the disciples did not know that it was Jesus. 5 Jesus said to them, "Children, have you any fish?" They answered him, "No." 6 He said to them, "Cast the net on the right side of the boat, and you will find some." So they cast it, and now they were not able to haul it in, for the quantity of fish. 7 That disciple whom Jesus loved said to Peter, "It is the Lord!" When Simon Peter heard that it was the Lord, he put on his clothes, for he was stripped for work, and sprang into the sea. 8 But the other disciples came in the boat, dragging the net full of fish, for they were not far from the land, but about a hundred yards[a] off.

9 When they got out on land, they saw a charcoal fire there, with fish lying on it, and bread. 10 Jesus said to them, "Bring some of the fish that you have just caught." 11 So Simon Peter went aboard and hauled the net ashore, full of large fish, a hundred and fifty-three of them; and although there were so many, the net was not torn. 12 Jesus said to them, "Come and have breakfast." Now none of the disciples dared ask him, "Who are you?" They knew it was the Lord. 13 Jesus came and took the bread and gave it to them, and so with the fish. 14 This was now the third time that Jesus was revealed to the disciples after he was raised from the dead.

### Jesus and Peter

15 When they had finished breakfast, Jesus said to Simon Peter, "Simon, son of John, do you love me more than these?" He said to him, "Yes, Lord; you know that I love you." He said to him, "Feed my lambs." 16 A second time he said to him, "Simon, son of John, do you love me?" He said to him, "Yes, Lord; you know that I love you." He said to him, "Tend my sheep." 17 He said to him the third time, "Simon, son of John, do you love me?" Peter was grieved because he said to him the third time, "Do you love me?" And he said to him, "Lord, you know everything; you know that I love you." Jesus said to him, "Feed my sheep. 18 Truly, truly, I say to you, when you were young, you girded yourself and walked where you would; but when you are old, you will stretch out your hands, and another will gird you and carry you where you do not wish to go." 19 (This he said to show by what death he was to glorify God.) And after this he said to him, "Follow me."

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

Hymn: Blessing and Honor

ELW #854

1. Blessing and honor and glory and pow'r,  
wisdom and riches and strength evermore,  
be to the Lamb who our battle has won,  
whose are the kingdom, the crown, and the throne;  
whose are the kingdom, the crown and the throne!
2. Let all the heavens sound forth Jesus' name;  
let all the earth sing his glory and fame.  
Ocean and mountain, stream, forest, and flow'r  
echo his praises and tell of his pow'r;  
echo his praises and tell of his pow'r.
3. Ever ascending the song and the joy,  
ever descending the love from on high;  
blessing and honor and glory and praise –  
this is the theme of the hymns that we raise;  
this is the theme of the hymns that we raise.
4. Give we the glory and praise to the Lamb!  
Take we the robe and the harp and the palm;  
sing we the song of the Lamb who was slain,  
dying in weakness and rising to reign;  
dying in weakness and rising to reign!

## Introduction

The musical score is presented in two systems. The first 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 flats (B-flat and E-flat), and the time signature is 4/4. The melody in the treble staff begins with a half note G3, followed by quarter notes A3 and B3, then a half note C4. The bass staff provides a harmonic accompaniment with a half note G2, followed by quarter notes A2 and B2, then a half note C3. The second system continues the piece with similar melodic and harmonic lines, ending with a final chord in the treble staff and a whole note G2 in the bass staff.

Tune: Matthias Keller, 1813–1875

Arrangement: Robert Train Adams; copyright © 2009 Augsburg Fortress. All rights reserved.

*Introductions and Alternate Accompaniments for Piano, vol. 10, ISBN 978-0-8006-2368-5*

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## Introduction 1

The musical score is written for piano in B-flat major (two flats) and 2/2 time. It is divided into three systems. The first system includes a 'Plenum' marking in the right hand. The music features a steady bass line and a more active right hand with chords and moving lines.

Tune: Matthias Keller, 1813–1875

Arrangement: David Maxwell; copyright © 2009 Augsburg Fortress. All rights reserved.

*Introductions and Alternate Accompaniments for Organ, vol. 10, ISBN 978-0-8006-3922-8*

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# Introduction 2

II } Plenum

(II)

I: Full to Mixt., + Tpt. 8'

Ped: Diap. 16', Fl. 16', 8', 4'

The first system of the musical score for 'Introduction 2' is written in a 2/2 time signature with a key signature of two flats (B-flat and E-flat). It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff begins with a dynamic marking of 'II' and a hairpin indicating a 'Plenum' (crescendo). The music consists of flowing sixteenth-note patterns in the right hand and steady eighth-note patterns in the left hand. A second dynamic marking '(II)' appears at the end of the system. A performance instruction 'I: Full to Mixt., + Tpt. 8'' is located to the right of the grand staff. Below the grand staff, the pedal point is specified as 'Ped: Diap. 16', Fl. 16', 8', 4''.

II }

The second system continues the musical piece. It maintains the same three-staff layout. The right hand of the grand staff features a series of chords and moving lines, with a dynamic marking of 'II' and a hairpin. The left hand continues with its eighth-note accompaniment. The bottom bass staff shows a long, sustained note, likely the pedal point.

(II)

I

The third system of the score. The right hand of the grand staff has a dynamic marking of '(II)'. The left hand of the grand staff has a dynamic marking of 'I'. The bottom bass staff continues with the pedal point.

(II)

I

The fourth and final system of the score. The right hand of the grand staff has a dynamic marking of '(II)'. The left hand of the grand staff has a dynamic marking of 'I'. The bottom bass staff concludes the piece with the pedal point.



First system of a musical score in 3/4 time, key of B-flat major. The top staff is a grand staff with treble and bass clefs. The middle staff is a bass clef staff. The bottom staff is a bass clef staff. The music consists of chords and moving lines. A bracket labeled 'II' is placed over the second measure of the top staff.

Second system of the musical score. The top staff is a grand staff with treble and bass clefs. The middle staff is a bass clef staff. The bottom staff is a bass clef staff. A bracket labeled '(II)' is placed over the first measure of the top staff. A bracket labeled 'I' is placed over the first measure of the middle staff. A bracket labeled 'II' is placed over the fourth measure of the middle staff.

Third system of the musical score. The top staff is a grand staff with treble and bass clefs. The middle staff is a bass clef staff. The bottom staff is a bass clef staff. A bracket labeled 'I' is placed over the first measure of the middle staff, with the text '- Tpt. 8'' written next to it. The system concludes with a double bar line.

## 854

## Blessing and Honor

1 Bless - ing and hon - or and glo - ry and pow'r, wis - dom and  
 2 Let all the heav - ens sound forth Je - sus' name; let all the  
 3 Ev - er as - cend - ing the song and the joy, ev - er de -  
 4 Give we the glo - ry and praise to the Lamb! Take we the

rich - es and strength ev - er - more, be to the Lamb who our  
 earth sing his glo - ry and fame. O - cean and moun - tain, stream,  
 scend - ing the love from on high; bless - ing and hon - or and  
 robe and the harp and the palm; sing we the song of the

bat - tle has won, whose are the king - dom, the crown, and the  
 for - est, and flow'r ech - o his prais - es and tell of his  
 glo - ry and praise— this is the theme of the hymns that we  
 Lamb who was slain, dy - ing in weak - ness and ris - ing to

throne; whose are the king - dom, the crown, and the throne!  
 pow'r; ech - o his prais - es and tell of his pow'r.  
 raise; this is the theme of the hymns that we raise.  
 reign; dy - ing in weak - ness and ris - ing to reign!

**Accompaniment**

The image shows a musical score for piano accompaniment. It consists of two systems of staves. The first system has a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is B-flat major (two flats) and the time signature is 4/4. The first measure of the treble staff has a brace labeled "Plenum" under the first two notes. The second system consists of a single bass clef staff with a 4/4 time signature. The music is written in a simple, rhythmic style with chords and single notes.

First system of a musical score. It consists of three staves. The top staff is a grand staff with a treble clef and a key signature of two flats (B-flat and E-flat). The middle staff is a grand staff with a bass clef and the same key signature. The bottom staff is a single bass clef staff with the same key signature. The music is written in a common time signature. The first system contains four measures of music.

Second system of a musical score, continuing from the first system. It consists of three staves: a grand staff with treble and bass clefs, and a single bass clef staff, all in the same key signature of two flats. The second system contains four measures of music.

Third system of a musical score, continuing from the second system. It consists of three staves: a grand staff with treble and bass clefs, and a single bass clef staff, all in the same key signature of two flats. The third system contains four measures of music.

Fourth system of a musical score, continuing from the third system. It consists of three staves: a grand staff with treble and bass clefs, and a single bass clef staff, all in the same key signature of two flats. The fourth system contains four measures of music, ending with a double bar line.

## Accompaniment

The image displays a piano accompaniment for the hymn "Blessing and Honor". It consists of two systems of music, each with a treble and bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The first system spans four measures, and the second system spans four measures. The music features a mix of chords and moving lines in both hands, with some triplets and sixteenth-note patterns.

Tune: Matthias Keller, 1813–1875

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*Introductions and Alternate Accompaniments for Piano, vol. 10, ISBN 978-0-8006-2368-5*

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L: Living together in trust and hope, we confess our faith using the words of the 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, God from God, Light from Light, true God from true God, begotten, not made, of one Being with the Father; through him all things were made. For us, and for our salvation, he came down from heaven, was incarnate of the Holy Spirit and the virgin Mary and became truly human. For our sake he was crucified under Pontius Pilate; he suffered death and was buried.**

**On the third day he rose again in accordance with the scriptures; he ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end.**

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

Prayers of the People (petitions end: “God of grace,... **hear our prayer.**”)

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

## MEAL

*The Offering (At this time we bring our gifts and offerings to God in gratitude and joy! In response to God’s love, we care for others in the name of Jesus. One way we do this is through our partnership with Family Promise of Great Falls. We appreciate your gifts of time, money, energy, and prayer 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: *Lord Jesus, Think on Me* William Daman/arr. James Southbridge

Offertory Response: Lord of Light (v. 1 only)

ELW #688

Lord of light, your name outshining all the stars and suns of space,

Use our talents in your kingdom as the servants of your grace;

Use us to fulfill your purpose in the gift of Christ your Son.

Father, as in highest heaven, so on earth your will be done.

# Lord Jesus, Think on Me

1¼ minutes

Sw. Soft Strings 8, 4

E

Gt. Solo Stop

A# 00 6505 000

Ped. Soft 16, 8

Ped. 42, Chorus ad lib.

JAMES SOUTHBRIDGE

Tune: SOUTHWELL. *adapt.*  
from Damon's "Psalmes", 1579

Slowly, gently

The first system of the musical score is in 4/4 time and G major. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff begins with a piano (*p*) dynamic and includes a swell (*Sw.*) in the right hand. The guitar part (*Gt.*) is marked *mp* and features a square swell symbol. The tempo is indicated as "Slowly, gently".

The second system continues the piece in the same key and time signature. It features the same three-staff layout. A swell (*Sw.*) is marked in the right hand of the grand staff. The music maintains the "Slowly, gently" tempo.

Very slowly

The third system concludes the piece. It features the same three-staff layout. The tempo is marked "Very slowly". The music includes a piano (*p*) dynamic and a ritardando (*rit.*) marking. The grand staff ends with a fermata over the final chord.

1 Lord of light, your name out - shin - ing all the stars and  
 2 By the toil of faith - ful work - ers in some far out -  
 3 Grant that knowl - edge, still in - creas - ing, at your feet may  
 4 By the prayers of faith - ful watch - ers, nev - er si - lent

suns of space, use our tal - ents in your king - dom  
 ly - ing field, by the cour - age where the ra - dian - ce  
 low - ly kneel; with your grace our tri - umphs hal - low,  
 day or night; by the cross of Je - sus, bring - ing

as the ser - vants of your grace; use us to ful -  
 of the cross is still re - vealed, by the vic - to -  
 with your char - i - ty our zeal; lift the na - tions  
 peace to all and heal - ing light; by the love that

fill your pur - pose in the gift of Christ your Son.  
 ries of meek - ness, through re - proach and suf - f'ring won:  
 from the shad - ows, to the glad - ness of the sun:  
 pass - es knowl - edge, mak - ing all your chil - dren one:



*Refrain*

Fa - ther, as in high - est heav - en, so on earth your will be done.

The musical score consists of two staves. The upper staff is in treble clef and contains the vocal melody. The lower staff is in bass clef and contains the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

Offertory Prayer: **C: Risen One, you have gathered us around your table of grace along with these gifts we bring. Come among us again, breathe your life into us, and enliven us with this meal, that we may live as your risen body in the world. 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.**

P: It is indeed right, [...] we praise your name and join their unending hymn:

Holy, Holy, Holy

ELW p.190

# Great Thanksgiving

The presiding minister greets the assembly and invites all present to give thanks.

The Lord be with you.  
And also with you.

Lift up your hearts.  
We lift them to the Lord.

Let us give thanks to the Lord our God.  
It is right to give our thanks and praise.

The presiding minister continues:

It is indeed right, our duty and our joy, that we should at all times and in all places give thanks and praise . . . Here the minister continues with the preface for the day, concluding: . . . we praise your name and join their unending hymn:

S 190

Ho-ly, ho-ly, ho-ly Lord, God of pow'r and

E B/D# C#m E/B A

might, heav-en and earth are full of your glo-ry,

B E/G# B/F# E A F#m7

full of your glo-ry. Ho - san - na, ho - san - na, ho -

B B<sup>7</sup> E/G# C#m A F#m<sup>7</sup>

san-na in the high - est.

E/B C#m E/B B<sup>7</sup> E F#m<sup>7</sup> E/G# A

Bless-ed is he who comes in the name of the Lord. Ho -

E/B B<sup>sus</sup> G#m/B A<sup>6</sup> E B/A

san - na, ho - san - na, ho - san - na in the

E/G# C#m A F#m7 E/B C#m

high - est.

E/B B7 E F#m7 E/G# A E

Eucharistic Prayer L: You are indeed holy, [...] now and forever. **C: Amen.**

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

**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 the Lord's Table

Come to the table of grace. Receive the gift of new life.

Lamb of God

ELW p.191

Lamb of God, you take away the sin of the world; have mercy on us. Lamb of God, you take away the sin of the world; have mercy on us. Lamb of God, you take away the sin of the world; grant us peace, grant us peace, Lamb of God.

Hymn during Communion: Now We Join in Celebration

ELW #462

1. Now we join in celebration at our Savior's invitation,  
Dressed no more in spirit somber, clothed instead in joy and wonder;  
For the Lord of all existence, putting off divine transcendence,  
Stoops again in love to meet us, with his very life to feed us.
2. Lord, as round this feast we gather, fill our hearts with holy rapture!  
For this bread and cup of blessing are for us the sure possessing  
Of your loving deed on Calv'ry, of your living self, our vict'ry,  
Pledge of your unfailing presence, foretaste here of heav'nly gladness.
3. Lord, we share in this communion as one fam'ly of God's children,  
Reconciled through you, our brother, one in you with God our Father.  
Give us grace to live for others, serving all, both friends and strangers,  
Seeking justice, love, and mercy till you come in final glory.

"Lamb of God" may be sung.

S191

Lamb of God, you take a-way the sin of the

A Em G D

This system contains the first two measures of the piece. The vocal line begins with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first measure has a quarter rest in the treble and a half note G2 in the bass. The second measure has a quarter note A2 in the bass. The piano part includes a treble staff with chords and a bass staff with a simple bass line.

world; have mer-cy on us.

A Em C G

This system contains the next two measures. The vocal line continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with a quarter note G2 in the bass for the first measure and a quarter note F#2 in the bass for the second measure. The piano part includes a treble staff with chords and a bass staff with a simple bass line.

Lamb of God, you take a-way the sin of the

A Em G D

This system contains the final two measures of the piece. The vocal line begins with a quarter rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment features a quarter note G2 in the bass for the first measure and a quarter note F#2 in the bass for the second measure. The piano part includes a treble staff with chords and a bass staff with a simple bass line.

world; have mer - cy on us.

A Em C G

Lamb of God, you take a-way the sin of the world;

A Em G D A

grant us peace, grant us peace, Lamb of God.

Esus E G D A



# Now We Join in Celebration

1 Now we join in cel - e - bra - tion at our Sav - ior's in - vi - ta - tion,  
2 Lord, as round this feast we gath - er, fill our hearts with ho - ly rap - ture!  
3 Lord, we share in this com - mu - nion as one fam - 'ly of God's chil - dren,

dressed no more in spir - it som - ber, clothed in - stead in joy and won - der;  
For this bread and cup of bless - ing are for us the sure pos - sess - ing  
rec - on - ciled through you, our broth - er, one in you with God our Fa - ther.

for the Lord of all ex - is - tence, put - ting off di - vine tran - scen - dence,  
of your lov - ing deed on Cal - v'ry, of your liv - ing self, our vic - t'ry,  
Give us grace to live for oth - ers, serv - ing all, both friends and strang - ers,

stoops a - gain in love to meet us, with his ver - y life to feed us.  
pledge of your un - fail - ing pres - ence, fore - taste here of heav' - nly glad - ness.  
seek - ing jus - tice, love, and mer - cy till you come in fi - nal glo - ry.

## Introduction

♩ = 50

The first system of the piano introduction consists of two staves. The right staff begins with a treble clef, a key signature of two sharps (F# and C#), and a tempo marking of quarter note = 50. It contains a series of chords and melodic fragments. The left staff begins with a bass clef and contains a similar harmonic accompaniment.

The second system continues the piano introduction with two staves. The right staff has a treble clef and the left staff has a bass clef. The music continues with various chordal textures and melodic lines.

The third system of the piano introduction consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music continues with various chordal textures and melodic lines.

The fourth system of the piano introduction consists of two staves. The right staff has a treble clef and the left staff has a bass clef. The music concludes with a *molto rit.* marking. The right staff ends with a final chord and the left staff continues with a few more notes.

Tune: Johann Crüger, 1598-1662

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

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## Introduction 1

Play on one or two contrasting manuals

*sim.*

Tune: Johann Crüger, 1598–1662

Arrangement: Intro. 1, Acc. 1, Wayne L. Wold; Intro. 2, Acc. 2, Lynn L. Petersen; copyright © 2008 Augsburg Fortress. All rights reserved.

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

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# Introduction 2

$\text{♩} = 92$

Solo Reed 8'

Strings, Flute 8'

Ped: Flutes 16', 8'

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. It features a melodic line for the Solo Reed 8' instrument, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a sixteenth-note triplet (D5, E5, F5) and another quarter note G5. The middle staff is in bass clef and contains a string part for Strings, Flute 8', with a quarter rest followed by a half-note chord of G2 and B2, and a quarter rest. The bottom staff is also in bass clef and contains a pedal part for Ped: Flutes 16', 8', with a quarter rest followed by a half-note chord of G2 and B2, and a quarter rest.

The second system of the musical score consists of three staves. The top staff continues the melodic line for the Solo Reed 8' instrument, with a quarter rest, a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. This is followed by a sixteenth-note triplet (A5, B5, C6) and a quarter note D6. The middle staff continues the string part for Strings, Flute 8', with a quarter rest followed by a half-note chord of G2 and B2, and a quarter rest. The bottom staff continues the pedal part for Ped: Flutes 16', 8', with a quarter rest followed by a half-note chord of G2 and B2, and a quarter rest.

The third system of the musical score consists of three staves. The top staff continues the melodic line for the Solo Reed 8' instrument, with a quarter note A5, a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E6, and a quarter note F6. The middle staff continues the string part for Strings, Flute 8', with a quarter rest followed by a half-note chord of G2 and B2, and a quarter rest. The bottom staff continues the pedal part for Ped: Flutes 16', 8', with a quarter rest followed by a half-note chord of G2 and B2, and a quarter rest.

**Accompaniment 1**

The musical score for "Accompaniment 1" is written in a grand staff format. It begins with a treble clef on the top staff and a bass clef on the bottom staff of the first system. The key signature consists of two sharps (F# and C#), and the time signature is 4/4. The first system contains two staves. The treble staff starts with a half note chord (F#4, C#5), followed by a quarter note chord (F#4, C#5), and then a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass staff starts with a half note chord (F#2, C#3), followed by a quarter note chord (F#2, C#3), and then a series of quarter notes: D3, E3, F#3, G3, F#3, E3, D3. The second system consists of a single bass staff with a half note chord (F#2, C#3), followed by a quarter note chord (F#2, C#3), and then a series of quarter notes: D3, E3, F#3, G3, F#3, E3, D3.

The first system of musical notation 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 D major, indicated by two sharps (F# and C#). The music features a series of chords and melodic lines. The upper staff begins with a D major chord, followed by a sequence of notes including D, E, F#, G, A, B, C, and D. The lower staff provides a bass line with notes such as D, E, F#, G, A, B, C, and D, often in a descending or stepwise fashion.

The second system of musical notation 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 D major. The music continues with a series of chords and melodic lines. The upper staff features a sequence of notes including D, E, F#, G, A, B, C, and D. The lower staff provides a bass line with notes such as D, E, F#, G, A, B, C, and D, often in a descending or stepwise fashion.

The third system of musical notation 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 D major. The music concludes with a series of chords and melodic lines. The upper staff features a sequence of notes including D, E, F#, G, A, B, C, and D. The lower staff provides a bass line with notes such as D, E, F#, G, A, B, C, and D, often in a descending or stepwise fashion. The system ends with a double bar line and a fermata over the final note.

## Accompaniment 2

Full organ

The musical score is written in G major (two sharps) and 4/4 time. It consists of three staves. The top two staves are grouped by a brace on the left and represent a piano accompaniment. The top staff uses a treble clef, and the bottom staff uses a bass clef. The text "Full organ" is written in the piano staff. The bottom staff is a separate bass line, also in a bass clef. The piano accompaniment begins with a half note G4 in the treble and a half note G3 in the bass. The bass line begins with a half note G2. The music continues for five measures, with various rhythmic patterns and chordal textures.

First system of a musical score in G major (one sharp). It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff features a melody in the treble clef and accompaniment in the bass clef. The separate bass staff contains a single melodic line. The music is written in a common time signature.

Second system of the musical score. It continues the composition with the same three-staff structure. The melody in the grand staff's treble clef shows more complex rhythmic patterns, including eighth and sixteenth notes. The bass staff continues with a steady melodic line.

Third system of the musical score. The grand staff shows a continuation of the melodic and harmonic themes. The bass staff features a sequence of notes that provide a strong harmonic foundation for the upper parts.

Fourth and final system of the musical score. The piece concludes with a final cadence in the grand staff, marked by a double bar line. The bass staff ends with a sustained note, providing a sense of resolution to the composition.



# Accompaniment

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The upper staff contains a melody of eighth notes, starting on G4 and moving in a stepwise fashion. The lower staff contains a bass line of eighth notes, starting on G2 and moving in a stepwise fashion.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The upper staff contains a melody of eighth notes, starting on G4 and moving in a stepwise fashion. The lower staff contains a bass line of eighth notes, starting on G2 and moving in a stepwise fashion.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The upper staff contains a melody of eighth notes, starting on G4 and moving in a stepwise fashion. The lower staff contains a bass line of eighth notes, starting on G2 and moving in a stepwise fashion.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The upper staff contains a melody of eighth notes, starting on G4 and moving in a stepwise fashion. The lower staff contains a bass line of eighth notes, starting on G2 and moving in a stepwise fashion.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a key signature of two sharps (F# and C#). The music features a melodic line in the treble staff with eighth and sixteenth notes, and a bass line in the bass staff with eighth and sixteenth notes, often playing in parallel motion.

The second system of musical notation continues the piece with two staves. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with similar note values. The key signature remains two sharps.

The third system of musical notation shows a change in texture. The treble staff continues with a melodic line, but the bass staff now features a more harmonic accompaniment with chords and single notes. The key signature is still two sharps.

The fourth system of musical notation concludes the piece. The treble staff has a melodic line that ends with a final note, and the bass staff provides a supporting accompaniment. The key signature remains two sharps, and the system ends with a double bar line.

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

P: Let us all pray... **C: Living One, in this feast you have made yourself known to us. Send us now to tell of your wonders, sing of your glory, and proclaim your risen life to a wounded and weary world. Amen.**

### SENDING

L: May God who has brought us from death to life fill you with great joy! Almighty God, Father, +Son, and Holy Spirit, bless you now and forever! **C: Amen.**

Hymn: The Church of Christ in Every Age

ELW #729

1. The church of Christ, in ev'ry age beset by change, but Spirit-led, must claim and test its heritage and keep on rising from the dead.
2. Across the world, across the street, the victims of injustice cry for shelter and for bread to eat, and never live before they die.
3. Then let the servant church arise, a caring church that longs to be a partner in Christ's sacrifice, and clothed in Christ's humanity.
4. For he alone, whose blood was shed, can cure the fever in our blood, and teach us how to share our bread and feed the starving multitude.
5. We have no mission but to serve in full obedience to our Lord; to care for all, without reserve, and spread his liberating word.

## Introduction

♩ = 84

The first system of the introduction consists of two staves. The treble clef staff begins with a 3/4 time signature and a key signature of three sharps (F#, C#, G#). It contains a series of chords and eighth notes. The bass clef staff provides a simple harmonic accompaniment with quarter notes.

The second system continues the musical notation from the first system, maintaining the same key signature and time signature. The treble clef staff features more complex chordal textures and eighth-note patterns.

The third system of the introduction shows the continuation of the piece. The treble clef staff has a more active melodic line with eighth notes, while the bass clef staff continues with a steady accompaniment.

The fourth and final system of the introduction concludes the piece. The treble clef staff ends with a final chord and a fermata. The bass clef staff also concludes with a final chord and a fermata.

Tune: William Knapp, 1698-1768

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*Introductions and Alternate Accompaniments for Piano, vol. 8, ISBN 978-0-8006-2366-1*

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## Introduction

II Foundations; Mixture, Soft Reeds

Ped: 16', 8'; II/Ped

*poco a poco cresc.*

**ff** *molto rall.*

Tune: William Knapp, 1698–1768

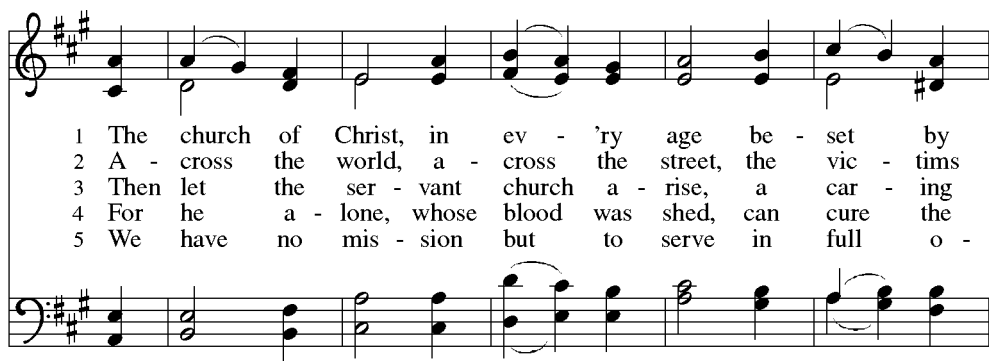
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*Introductions and Alternate Accompaniments for Organ*, vol. 8, ISBN 978-0-8006-3921-1

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# The Church of Christ, in Every Age



1 The church of Christ, in ev - 'ry age be - set by  
2 A - cross the world, a - cross the street, the vic - tims  
3 Then let the ser - vant church a - rise, a car - ing  
4 For he a - lone, whose blood was shed, can cure the  
5 We have no mis - sion but to serve in full o -



change, but Spir - it - led, must claim and test its  
of in - jus - tice cry for shel - ter and for  
church that longs to be a part - ner in Christ's  
fe - ver in our blood, and teach us how to  
be - dience to our Lord; to care for all, with -



her - i - tage and keep on ris - ing from the dead.  
bread to eat, and nev - er live be - fore they die.  
sac - ri - fice, and clothed in Christ's hu - man - i - ty.  
share our bread and feed the starv - ing mul - ti - tude.  
out re - serve, and spread his lib - er - at - ing word.

Text: Fred Pratt Green, 1903-2000

Music: WAREHAM, William Knapp, 1698-1768

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# Accompaniment

The first system of musical notation consists of three staves. The top staff is a grand staff with a treble clef and a key signature of three sharps (F#, C#, G#). It contains a series of chords and single notes. The middle staff is a bass clef staff with a key signature of three sharps, containing a bass line with eighth and quarter notes. The bottom staff is a bass clef staff with a key signature of three sharps, containing a bass line with quarter and eighth notes, including a slur over the first two measures.

The second system of musical notation consists of three staves. The top staff is a grand staff with a treble clef and a key signature of three sharps. It contains a series of chords and single notes. The middle staff is a bass clef staff with a key signature of three sharps, containing a bass line with eighth and quarter notes. The bottom staff is a bass clef staff with a key signature of three sharps, containing a bass line with quarter and eighth notes.

The third system of musical notation consists of three staves. The top staff is a grand staff with a treble clef and a key signature of three sharps. It contains a series of chords and single notes. The middle staff is a bass clef staff with a key signature of three sharps, containing a bass line with eighth and quarter notes. The bottom staff is a bass clef staff with a key signature of three sharps, containing a bass line with quarter and eighth notes.

*Opt. coda*

The fourth system of musical notation consists of three staves. The top staff is a grand staff with a treble clef and a key signature of three sharps. It contains a series of chords and single notes, with a *rall.* marking. The middle staff is a bass clef staff with a key signature of three sharps, containing a bass line with quarter and eighth notes. The bottom staff is a bass clef staff with a key signature of three sharps, containing a bass line with quarter and eighth notes.

# Accompaniment

The first system of the piano accompaniment consists of two staves. The treble clef staff begins with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody starts with a half note chord of F# and C#, followed by a quarter note G# and a half note chord of F# and C#. The bass clef staff provides a harmonic accompaniment with a half note chord of F# and C#, followed by a quarter note G# and a half note chord of F# and C#. The system concludes with a half note chord of F# and C# in both staves.

The second system continues the accompaniment. The treble clef staff features a half note chord of F# and C#, followed by a quarter note G# and a half note chord of F# and C#. The bass clef staff has a half note chord of F# and C#, followed by a quarter note G# and a half note chord of F# and C#. The system ends with a half note chord of F# and C# in both staves.

The third system concludes the accompaniment. The treble clef staff has a half note chord of F# and C#, followed by a quarter note G# and a half note chord of F# and C#. The bass clef staff has a half note chord of F# and C#, followed by a quarter note G# and a half note chord of F# and C#. The system ends with a half note chord of F# and C# in both staves.



L: Alleluia! Christ is risen! **C: He is risen indeed! Alleluia!**

L: You are the body of Christ raised up for the world.

Go in peace. In Christ you are made new. Alleluia!

**C: Thanks be to God! Alleluia!**

Postlude: *Welcome, Happy Morning!*

A.S. Sullivan/ arr. Edward Broughton

# Welcome, Happy Morning!

2 minutes

Sw. Diapasons 8 and 4

G

Gt. Diapasons 8 and 4, Mixtures

A# 00 8877 677

Ped. Diapasons 16 and 8

Ped. 54

EDWARD BROUGHTON

Tune: FORTUNATUS,

by Arthur S. Sullivan

Joyously ♩ = 120

The first system of the musical score is written for three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a forte (f) dynamic and a piano swivel (Sw.) symbol. The middle staff is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is also in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music consists of chords in the upper register and a simple bass line.

The second system of the musical score continues the piece. It features the same three-staff layout as the first system. The top staff continues with chords, the middle staff with a bass line, and the bottom staff with a simple bass line. The tempo and key signature remain consistent.

The third system of the musical score concludes the piece. It maintains the three-staff format. The top staff shows a melodic line with eighth notes, while the middle and bottom staves provide harmonic support with chords and a bass line. The piece ends with a final chord in the top staff.

System 1: Treble and Bass clefs. Treble clef contains a melody with eighth and quarter notes. Bass clef contains a bass line with quarter notes and rests. The key signature is one sharp (F#).

System 2: Treble and Bass clefs. Treble clef contains a melody with eighth and quarter notes. Bass clef contains a bass line with quarter notes and rests. The key signature changes to one flat (Bb). The instruction *rit. e cresc.* is written above the bass line.

System 3: Treble and Bass clefs. Treble clef contains a melody with quarter notes. Bass clef contains a bass line with quarter notes and rests. The tempo marking *Slower* and  $\text{♩} = 108$  is written above the treble clef. The dynamic marking *ff* is written above the bass clef. A box labeled *GL.* is present in the treble clef.

System 4: Treble and Bass clefs. Treble clef contains a melody with quarter notes. Bass clef contains a bass line with quarter notes and rests. The key signature changes to one sharp (F#). The instruction *U* is written below the bass line.

dim. *f* *cresc.*

This system contains the first two systems of music. The first system features a grand staff with treble and bass clefs. The right hand plays a sequence of chords and eighth notes, while the left hand plays a bass line with eighth notes. Dynamic markings include *dim.*, *f*, and *cresc.*. The second system continues the piece with similar textures.

*poco rit.* *ff a tempo*

*-* *^* *U* *^*

This system contains the third and fourth systems of music. The right hand continues with melodic lines and chords. The left hand features a prominent bass line with accents and a *ff a tempo* marking. The *poco rit.* marking is present in the first part of the system. Performance instructions *-*, *^*, *U*, and *^* are written below the bass line.

This system contains the fifth and sixth systems of music. The right hand plays a complex texture of chords and moving lines. The left hand continues with a steady bass line. The music concludes with a final chord in the right hand.

*cresc.* *fff*

This system contains the seventh and eighth systems of music. The right hand features a melodic line with a *cresc.* marking, leading to a *fff* (fortississimo) section with heavy chords and accents. The left hand provides a supporting bass line.