



Fourth Sunday of Easter

May 11, 2025

New Hope Lutheran Church (406) 315-1203
3125 5th Ave S. Great Falls, MT 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: *Turn Your Eyes upon Jesus* Helen H. Lemmel/arr. Marianne Kim

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

Words of Welcome

Prelude: *Lyrical Prelude*

James Conely

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: You Servants of God

ELW #825

1. You servants of God, your Master proclaim,
and publish abroad his wonderful name;
the name, all victorious, of Jesus extol;
his kingdom is glorious and rules over all!
2. Ascended on high, almighty to save,
yet still he is nigh, his presence we have.
The great congregation his triumph shall sing,
ascribing salvation to Jesus, our king!
3. Salvation to God who sits on the throne!
Let all cry aloud and honor the Son.
The praises of Jesus the angels proclaim,
fall down on their faces, and worship the Lamb.
4. Then let us adore and give him his right,
all glory and pow'r and wisdom and might,
all honor and blessing, with angels above,
and thanks never ceasing, and infinite love!

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: O God of peace, you brought again from the dead our Lord Jesus Christ, the great shepherd of the sheep. By the blood of your eternal covenant, make us complete in everything good that we may do your will, and work among us all that is well-pleasing in your sight, through Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.**

WORD

1st Reading: Acts 9:36-43

L: Word of God, word of life.

C: Thanks be to God!

A responsive reading of Psalm 23

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

C: He makes me lie down in green pastures; he leads me beside still waters;

L: he restores my soul. He leads me in right paths for his name's sake.

**C: Even though I walk through the darkest valley, I fear no evil,
for you are with me; your rod and your staff, they comfort me.**

L: You prepare a table before me in the presence of my enemies;
you anoint my head with oil; my cup overflows.

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

2nd Reading: Revelation 7:9-17

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 10:22-30

C: Glory to you, O Lord.

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

Hymn: Savior, like a Shepherd Lead Us

ELW #789

1. Savior like a shepherd lead us; much we need your tender care. In your pleasant pastures feed us, for our use your fold prepare. Blessed Jesus, blessed Jesus, you have bought us; we are yours. Blessed Jesus, blessed Jesus, you have bought us; we are yours.
2. We are yours; in love befriend us, be the guardian of our way; keep your flock from sin defend us, seek us when we go astray. Blessed Jesus, blessed Jesus, hear us children when we pray. Blessed Jesus, blessed Jesus, hear us children when we pray.
3. You have promised to receive us, poor and sinful though we be; you have mercy to relieve us, grace to cleanse, and pow'r to free. Blessed Jesus, blessed Jesus, early let us turn to you. Blessed Jesus, blessed Jesus, early let us turn to you.
4. Early let us seek your favor, early let us do your will; blessed Lord and only Savior, with your love our spirits fill. Blessed Jesus, blessed Jesus, you have loved us, love us still. Blessed Jesus, blessed Jesus, you have loved us, love us still.

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 of the ways 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: *How Firm a Foundation*

J. Funk/arr. David Lasky

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 Day of Resurrection

ELW #361

1. The day of resurrection! Earth, tell it out abroad,
the passover of gladness, the passover of God.
From death to life eternal, from sin's dominion free,
our Christ has brought us over with hymns of victory.
2. Let hearts be purged of evil that we may see aright
the Lord in rays eternal of resurrection light,
and list'ning to his accents, may hear, so calm and plain,
his own "All hail!" and hearing, may raise the glad refrain.
3. Now let the heav'ns be joyful, let earth its song begin,
the round world keep high triumph and all that is there-in.
Let all things, seen and unseen, their notes of gladness blend;
for Christ the Lord has risen, our joy that has no end!
4. All praise to God the Father, all praise to Christ the Son,
all praise to God the Spirit, eternal Three in One!
Let all the ransomed number fall down before the throne,
and honor pow'r, and glory ascribe to God alone!

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: *A Joyous Recessional*

Martin Ellis

Musicians: James Rickley (organ)

Cantor: Victoria Bull

Reader: Melanie Jensen

Acolyte:

Communion Assistant:

Streaming Team: Allan Tooley & Neil White

Fellowship:

Alter Care: Holly Heser & Leanna Coulter

Announcements for the week of May 11:

Wed. 5/14: WOW! Children's ministry resumes from 6-7 pm (simple supper, Bible story, and activity) in the Social Hall. (Last one until fall)

Thu. 5/15: R.O.M.E.O, men's lunch group, meets in the Fireside 11:30 am.

Sat. 5/17: Memorial Service for Mari Wilbur's parents, 3:00 pm at the church.

Special Offering for May is Family Promise of Great Falls.

Keeping in Prayer... Jim; Tina; Rick; Pat; Larry; Jeff & family; Laurie; Pam; Christina; Mari; Beth; Kameron and family; Sumner; Dee; Danny; Triston; MaryAnn; Ann; Arvin; Beth; Arnie, Peggy & Larry; Sandy; Dorothy; Toni; Scott; Haley; Esther; Reta; Elaine; and others who are known to us and to you.

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Turn Your Eyes upon Jesus

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

Marianne Kim
Tune: LEMMEL
by Helen H. Lemmel

Gently ♩ = ca. 80

Duration: 3:00

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17

21

Sw.

rit.

a tempo

Ped.

25

29

33

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37

rit.

Gt. { *a tempo*

No Ped.

41

+ Oct. 8

rit.

a tempo

Ped.

45

49

53

57 - Oct. 8

61 Sw.

65

69

Gt. {

73

rit.

L: Alleluia! Christ is risen!

C: He is risen indeed! Alleluia!

Words of Welcome

Prelude: *Lyrical Prelude*

James Conely

Lyrical Prelude

Sw. String and Celeste
Gt. Flute 8, 4
Ped. Soft 16, 8

James Conely

Flowing $\text{♩} = \text{ca. } 42$

mp
Sw.
Ped.

Gt.
cantabile

7

13

19

Duration: 2:30

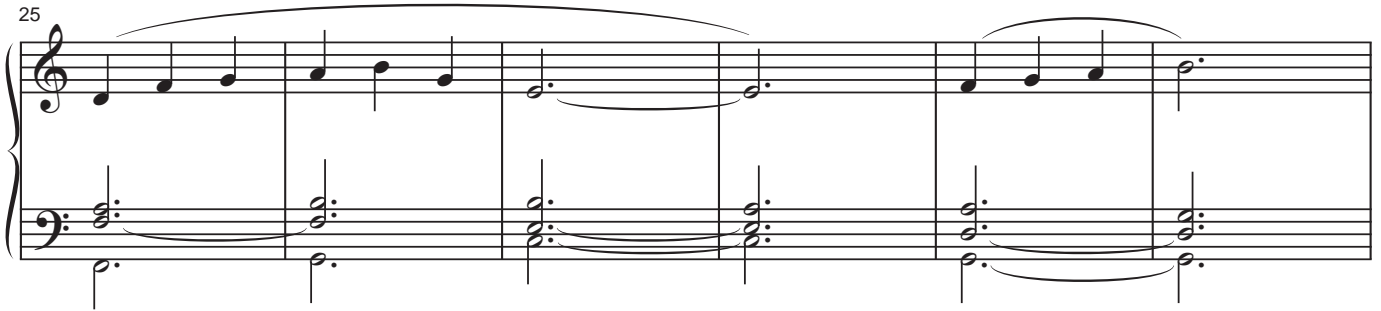
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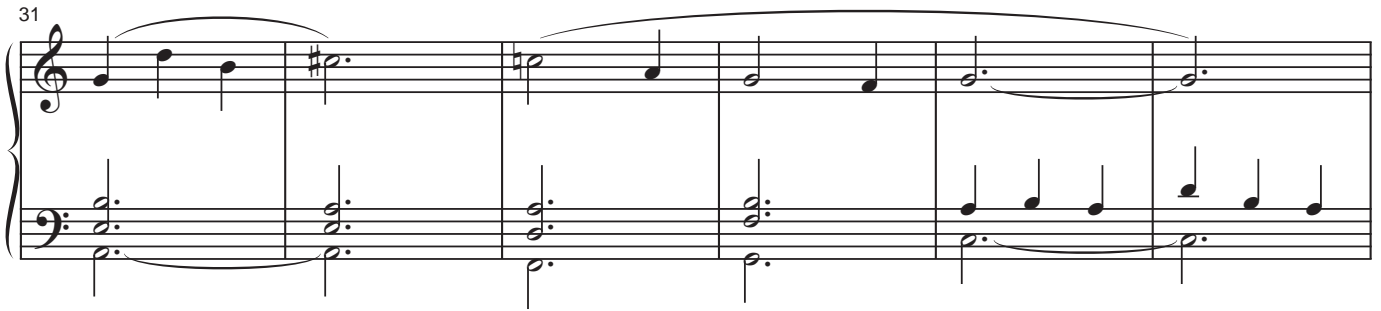
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25



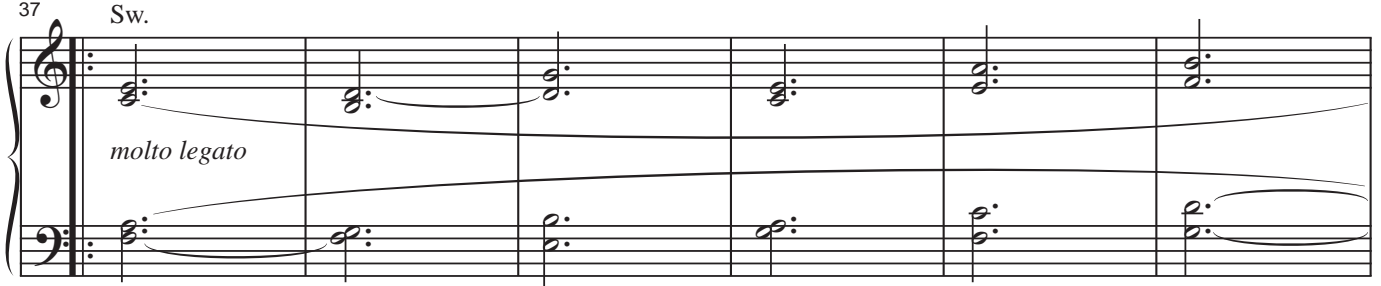
31



A little faster

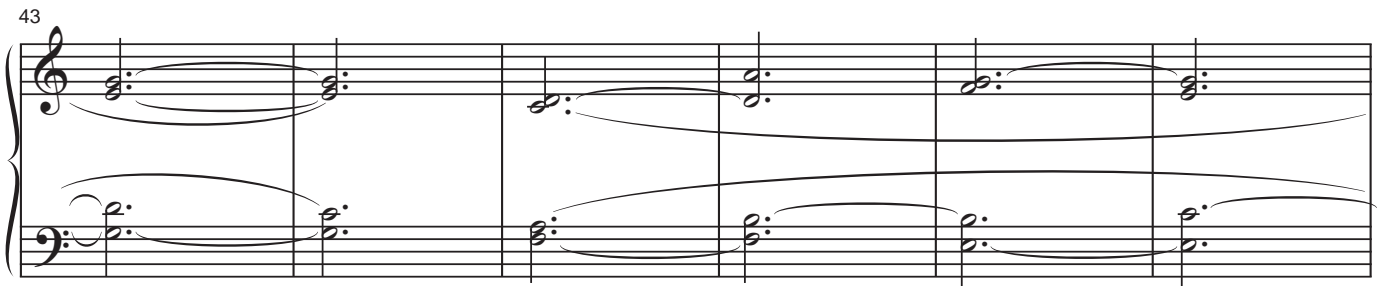
37 Sw.

molto legato



No Ped.

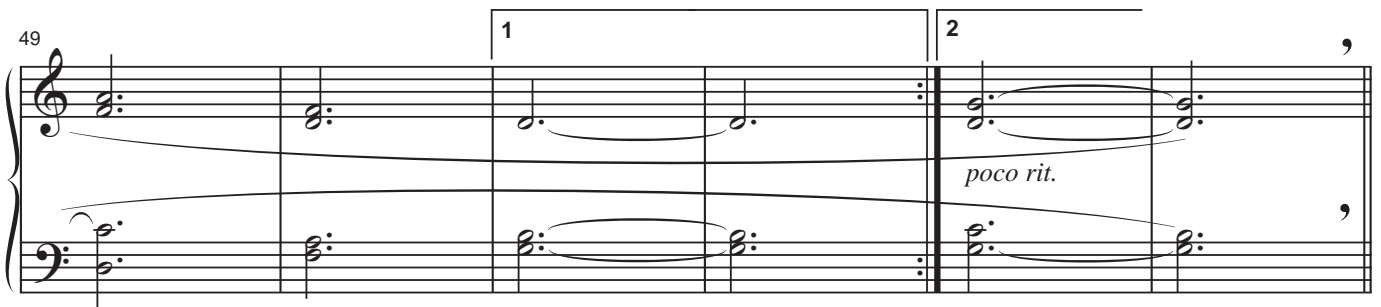
43



49

1 2

poco rit.



55 Gt.

a tempo

Sw.

Ped.

59

64

69

74

poco rit.

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: You Servants of God

ELW #825

1. You servants of God, your Master proclaim,
and publish abroad his wonderful name;
the name, all victorious, of Jesus extol;
his kingdom is glorious and rules over all!
2. Ascended on high, almighty to save,
yet still he is nigh, his presence we have.
The great congregation his triumph shall sing,
ascribing salvation to Jesus, our king!
3. Salvation to God who sits on the throne!
Let all cry aloud and honor the Son.
The praises of Jesus the angels proclaim,
fall down on their faces, and worship the Lamb.
4. Then let us adore and give him his right,
all glory and pow'r and wisdom and might,
all honor and blessing, with angels above,
and thanks never ceasing, and infinite love!

Introduction

The musical score is for a piano introduction in 3/4 time, key of D major. It consists of two systems of staves. The first system has a treble staff with a melody of quarter and eighth notes, and a bass staff with a rhythmic accompaniment of quarter notes and rests. The second system continues the melody in the treble staff with some chords and rests, and the bass staff continues the accompaniment with eighth and quarter notes. There are two '8va' markings with dashed lines above the treble staff, indicating octave transposition for the final two measures of each system.

Tune: attr. Johann Michael Haydn, 1737-1806

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

The musical score is written for three staves. The top two staves are joined by a brace on the left, representing the right and left hands of a piano. The bottom staff is a separate bass line. The key signature is one sharp (F#) and the time signature is 3/4. The introduction consists of two systems of four measures each. The first system shows the piano accompaniment with chords and moving lines in both hands, and a simple bass line. The second system continues the accompaniment, with the piano part becoming more active in the right hand and the bass line providing a steady accompaniment.

Tune: attr. Johann Michael Haydn, 1737–1806

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

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You Servants of God

1 You ser - vants of God, your Mas - ter pro - claim, and pub - lish a -
2 As - cend - ed on high, al - might - y to save, yet still he is
3 Sal - va - tion to God who sits on the throne! Let all cry a -
4 Then let us a - dore and give him his right, all glo - ry and

broad his won - der - ful name; the name, all - vic - to - rious, of
nigh, his pres - ence we have. The great con - gre - ga - tion his
loud and hon - or the Son. The prais - es of Je - sus the
pow'r and wis - dom and might, all hon - or and bless - ing, with

Je - sus ex - tol; his king - dom is glo - rious and rules o - ver all!
tri - umph shall sing, as - crib - ing sal - va - tion to Je - sus, our king!
an - gels pro - claim, fall down on their fac - es, and wor - ship the Lamb.
an - gels a - bove, and thanks nev - er ceas - ing, and in - fin - ite love!

Text: Charles Wesley, 1707–1788, alt.

Music: LYONS, attr. Johann Michael Haydn, 1737–1806

Accompaniment

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a series of chords and melodic fragments. The middle staff is in bass clef and contains a bass line with eighth and quarter notes. The bottom staff is also in bass clef and contains a simple bass line with quarter notes.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a more active melodic line with eighth and sixteenth notes. The middle staff is in bass clef and contains a bass line with chords and eighth notes. The bottom staff is also in bass clef and contains a simple bass line with quarter notes.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and quarter notes. The middle staff is in bass clef and contains a bass line with chords and eighth notes. The bottom staff is also in bass clef and contains a simple bass line with quarter notes. The system concludes with a double bar line.

Accompaniment

The image displays a piano accompaniment for the hymn 'You Servants of God'. It consists of three systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is common time (C). The music is written in a simple, homophonic style. The first system begins with a treble clef staff containing a whole note chord (F#4, A4, C5) and a bass clef staff with a half-note bass line (F#2, A2). The second system continues with similar textures, featuring chords in the treble and a steady eighth-note bass line. The third system concludes with a final chord in the treble and a half-note bass line ending on a whole rest.

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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". The piano accompaniment includes chord markings: E, G#m7, A, B, E, G#m7.

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,". The piano accompaniment includes chord markings: A, B, E, G#m7, A, B.

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." followed by a section with two options: "To verses" and "Last time". The piano accompaniment includes chord markings: E, G#m7, A, B, A, B, E.

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 peo - ple 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: O God of peace, you brought again from the dead our Lord Jesus Christ, the great shepherd of the sheep. By the blood of your eternal covenant, make us complete in everything good that we may do your will, and work among us all that is well-pleasing in your sight, through Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.**

WORD

1st Reading: Acts 9:36-43

Peter in Lydda and Joppa

36 Now there was at Joppa a disciple named Tabitha, which means Dorcas.[a] She was full of good works and acts of charity. 37 In those days she fell sick and died; and when they had washed her, they laid her in an upper room. 38 Since Lydda was near Joppa, the disciples, hearing that Peter was there, sent two men to him entreating him, "Please come to us without delay." 39 So Peter rose and went with them. And when he had come, they took him to the upper room. All the widows stood beside him weeping, and showing tunics and other garments which Dorcas made while she was with them. 40 But Peter put them all outside and knelt down and prayed; then turning to the body he said, "Tabitha, rise." And she opened her eyes, and when she saw Peter she sat up. 41 And he gave her his hand and lifted her up. Then calling the saints and widows he presented her alive. 42 And it became known throughout all Joppa, and many believed in the Lord. 43 And he stayed in Joppa for many days with one Simon, a tanner.

L: Word of God, word of life.

C: Thanks be to God!

A responsive reading of Psalm 23

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

C: He makes me lie down in green pastures; he leads me beside still waters;

L: he restores my soul. He leads me in right paths for his name's sake.

C: Even though I walk through the darkest valley, I fear no evil, for you are with me; your rod and your staff, they comfort me.

L: You prepare a table before me in the presence of my enemies; you anoint my head with oil; my cup overflows.

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

2nd Reading: Revelation 7:9-17

The Multitude from Every Nation

9 After this I looked, and behold, a great multitude which no man could number, from every nation, from all tribes and peoples and tongues, standing before the throne and before the Lamb, clothed in white robes, with palm branches in their hands, 10 and crying out with a loud voice, "Salvation belongs to our God who sits upon the throne, and to the Lamb!" 11 And all the angels stood round the throne and round the elders and the four living

creatures, and they fell on their faces before the throne and worshiped God, 12 saying, "Amen! Blessing and glory and wisdom and thanksgiving and honor and power and might be to our God for ever and ever! Amen."

13 Then one of the elders addressed me, saying, "Who are these, clothed in white robes, and whence have they come?" 14 I said to him, "Sir, you know." And he said to me, "These are they who have come out of the great tribulation; they have washed their robes and made them white in the blood of the Lamb.

15 Therefore are they before the throne of God,
and serve him day and night within his temple;
and he who sits upon the throne will shelter them with his presence.

16 They shall hunger no more, neither thirst any more;
the sun shall not strike them, nor any scorching heat.

17 For the Lamb in the midst of the throne will be their shepherd,
and he will guide them to springs of living water;
and God will wipe away every tear from their eyes."

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 ²

Csus

Dm⁷

Gm⁷

S188

Optional introduction

C⁷sus

C⁷

F

B \flat /F

F

B \flat /F

F

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

F

C/E

Gm⁷

C

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

F/A

B \flat

C

Dm

lu - ia. Al - le -

F/A Bb² C^{sus} Dm

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a half note 'lu' followed by a quarter note 'ia' in the first measure, then rests for two measures, and begins a new phrase with two quarter notes in the fourth measure. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes are indicated above the staff: F/A, Bb², C^{sus}, and Dm.

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

Gm⁷ C⁷sus C⁷ F/A Bb C

Detailed description: This system contains the next four measures. The vocal line continues with 'lu - ia,' in the first measure, followed by 'al - le - lu - ia.' in the second measure, and rests in the third and fourth measures. The piano accompaniment continues with similar rhythmic patterns. Chord changes are indicated: Gm⁷, C⁷sus, C⁷, F/A, Bb, and C.

Al - le - lu - ia.

F F/A Bb²

Detailed description: This system contains the final three measures. The vocal line has rests in the first measure, followed by 'Al - le - lu - ia.' in the second measure, and a final half note in the third measure. The piano accompaniment concludes with a few final chords and a bass line. Chord changes are indicated: F, F/A, and Bb².

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

Csus Dm Gm⁷ C⁷ sus C⁷

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 C5 and a whole rest. The piano accompaniment continues with chords F, Bb/F, F, Bb/F, and F. The system concludes with a double bar line.

Gospel: John 10:22-30

C: Glory to you, O Lord.

Jesus Is Rejected by the Jews

22 It was the feast of the Dedication at Jerusalem; 23 it was winter, and Jesus was walking in the temple, in the portico of Solomon. 24 So the Jews gathered round him and said to him, "How long will you keep us in suspense? If you are the Christ, tell us plainly." 25 Jesus answered them, "I told you, and you do not believe. The works that I do in my Father's name, they bear witness to me; 26 but you do not believe, because you do not belong to my sheep. 27 My sheep hear my voice, and I know them, and they follow me; 28 and I give them eternal life, and they shall never perish, and no one shall snatch them out of my hand. 29 My Father, who has given them to me,[a] is greater than all, and no one is able to snatch them out of the Father's hand. 30 I and the Father are one."

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

Children's Time

Sermon

Rev. Tammy Bull

Hymn: Savior, like a Shepherd Lead Us

ELW #789

1. Savior like a shepherd lead us; much we need your tender care.
In your pleasant pastures feed us, for our use your fold prepare. Blessed
Jesus, blessed Jesus, you have bought us; we are yours. Blessed
Jesus, blessed Jesus, you have bought us; we are yours.
2. We are yours; in love befriend us, be the guardian of our way; keep your
flock from sin defend us, seek us when we go astray. Blessed Jesus,
blessed Jesus, hear us children when we pray. Blessed Jesus, blessed
Jesus, hear us children when we pray.
3. You have promised to receive us, poor and sinful though we be; you have
mercy to relieve us, grace to cleanse, and pow'r to free. Blessed Jesus,
blessed Jesus, early let us turn to you. Blessed Jesus, blessed
Jesus, early let us turn to you.
4. Early let us seek your favor, early let us do your will; blessed Lord
and only Savior, with your love our spirits fill.
Blessed Jesus, blessed Jesus, you have loved us, love us still.
Blessed Jesus, blessed Jesus, you have loved us, love us still.

Introduction

The musical score is written for organ and consists of four systems, each with three staves (treble, middle, and bass clefs). The key signature is B-flat major (two flats) and the time signature is 4/4. The first system includes Roman numerals 'I' and 'II' above the first two staves. The music features a mix of eighth and quarter notes, with some sixteenth-note passages in the right hand.

Tune: William B. Bradbury, 1816–1868

Arrangement: J. Bert Carlson; copyright © 2009 Augsburg Fortress. All rights reserved.

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Introduction

The musical score is written for piano in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The introduction consists of five measures. The right hand begins with a series of chords and moving lines, while the left hand provides a steady accompaniment with chords and a bass line. The piece concludes with a final chord in the right hand and a whole note in the left hand.

BRADBURY

(Savior, Like a Shepherd Lead Us)

William B. Bradbury
Arranged by Richard Unfreid

Intro.

Stanza 1

Musical score for the Intro and Stanza 1. The Intro consists of two measures in C major, 4/4 time, with a piano accompaniment of chords and a melody of eighth notes. The first measure of Stanza 1 continues the piano accompaniment with a melody of quarter notes. A 'Ped.' (pedal) marking is placed below the first measure of the Intro.

Second system of the musical score for Stanza 1, continuing the piano accompaniment and melody.

Third system of the musical score for Stanza 1, continuing the piano accompaniment and melody.

Interlude

Stanza 2

Musical score for the Interlude and the first system of Stanza 2. The Interlude consists of two measures in C major, 4/4 time, with a piano accompaniment of chords and a melody of quarter notes. Stanza 2 begins with a key signature change to D major (two sharps) and continues with a piano accompaniment and melody.

Second system of the musical score for Stanza 2, continuing the piano accompaniment and melody in D major.

Third system of the musical score for Stanza 2, continuing the piano accompaniment and melody in D major.

Savior, like A Shepherd Lead Us



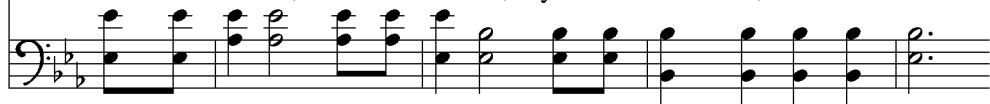
1 Sav - ior like a shep - herd lead us; much we need your ten - der care.
 2 We are yours; in love be - friend us, be the guard - ian of our way;
 3 You have prom - ised to re - ceive us, poor and sin - ful though we be;
 4 Ear - ly let us seek your fa - vor, ear - ly let us do your will;



In your pleas - ant pas - tures feed us, for our use your fold pre - pare.
 keep your flock, from sin de - fend us, seek us when we go a - stray.
 you have mer - cy to re - lieve us, grace to cleanse, and pow'r to free.
 bless - ed Lord and on - ly Sav - ior, with your love our spir - its fill.



Bless - ed Je - sus, bless - ed Je - sus, you have bought us; we are yours.
 Bless - ed Je - sus, bless - ed Je - sus, hear us chil - dren when we pray.
 Bless - ed Je - sus, bless - ed Je - sus, ear - ly let us turn to you.
 Bless - ed Je - sus, bless - ed Je - sus, you have loved us, love us still.



Bless - ed Je - sus, bless - ed Je - sus, you have bought us; we are yours.
 Bless - ed Je - sus, bless - ed Je - sus, hear us chil - dren when we pray.
 Bless - ed Je - sus, bless - ed Je - sus, ear - ly let us turn to you.
 Bless - ed Je - sus, bless - ed Je - sus, you have loved us, love us still.



This RE-HARMONIZED VERSE sounds *different* because:

- It begins with a major 7 chord going to a minor 9, which instantly tells you that the harmonic structure is more contemporary in nature. Notice that the first verse is based for the most part on D, G and A (or A7) . . . or the *tonic, subdominant* and *dominant* (or *dominant seventh*).

- The melody is sometimes “embellished” without being confusing or distracting to the singers.

21 optional TRANSITION (to last verse)

D D7 G $\frac{D}{F\sharp}$ Bm $\frac{E7}{G\sharp}$ Gm $\frac{D}{F\sharp}$ Em7 A7 D $\frac{G}{A}$ A7(b9)

LAST VERSE

26 Dmaj7 Em9 $\frac{D2}{F\sharp}$ $\frac{D}{F\sharp}$ $\frac{D2}{B}$ Bm7 Em $\frac{A7}{C\sharp}$ Bm7 $\frac{A7}{C\sharp}$ D $\frac{G}{A}$ A7(b9)

4. Ear - ly let us seek Thy fa - vor; — Ear - ly let us do Thy will;

30 Dmaj7 $\frac{Gmaj7}{A}$ $\frac{D2}{F\sharp}$ $\frac{D}{F\sharp}$ $\frac{D2}{B}$ B7 C2 C $\frac{Em}{C\sharp}$ F#7(#9)F#7(b9)Bsus4 Bm Am7 $\frac{D7}{A}$ D7

Bless - ed Lord and on - ly Sav - ior, — With Thy love our be - ings fill: Bless - ed

34 Gmaj7 G#° C#+ C#7 F#m7 B7sus4 B7 Em $\frac{Em}{D}$ $\frac{A}{C\sharp}$ $\frac{G}{B}$ $\frac{A7}{C\sharp}$ D2 D Em7 $\frac{D2}{F\sharp}$ $\frac{D}{F\sharp}$

Je - sus, bless - ed Je - sus, Thou hast loved us, love us still; Bless - ed

38 Gmaj7 Em7 $\frac{C\sharp}{E\sharp}$ $\frac{D}{F\sharp}$ Bm7 Bb7 $\frac{D}{A}$ $\frac{F\sharp m}{A}$ $\frac{G}{A}$ A7 Bb Ebmaj7 D *rit.*

Je - sus, bless - ed Je - sus, Thou hast loved us, love us still.

BRADBURY

William B. Bradbury

Tune

Man.

Ped.

The first system of the musical score consists of three staves. The top staff, labeled 'Tune', is a single melodic line in G major (one sharp) and 2/4 time. The middle and bottom staves, labeled 'Man.' and 'Ped.' respectively, are piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady eighth-note bass line in the left hand.

The second system continues the musical piece. The 'Tune' staff shows a continuation of the melodic line. The piano accompaniment in the 'Man.' and 'Ped.' staves maintains the established rhythmic and harmonic structure, with some chordal textures in the right hand.

The third system concludes the piece. The 'Tune' staff ends with a final note. The piano accompaniment in the 'Man.' and 'Ped.' staves provides a final harmonic and rhythmic resolution, ending with a double bar line.

Accompaniment

The first system of the piano 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). The top staff features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The middle staff provides harmonic support with chords and moving lines. The bottom staff has a steady eighth-note bass line.

The second system continues the accompaniment. The top staff has a melodic line with some rests and a final note with an accent. The middle staff shows chordal textures and moving bass lines. The bottom staff maintains the eighth-note bass line.

The third system shows further development of the accompaniment. The top staff has a melodic line with a prominent note marked with an accent. The middle and bottom staves continue their respective harmonic and bass line parts.

The fourth system concludes the accompaniment. The top staff ends with a melodic phrase. The middle and bottom staves provide the final harmonic and bass line support, ending with a double bar line.

Accompaniment

The first system of the piano accompaniment consists of two staves. The right hand (treble clef) begins with a series of chords in the left hand (bass clef) that move up stepwise. The right hand then plays a melody of eighth notes, while the left hand provides a steady eighth-note accompaniment. The key signature is two flats (B-flat and E-flat).

The second system continues the accompaniment. The right hand features a more active melody with some sixteenth-note passages, while the left hand maintains its eighth-note accompaniment. The harmonic structure remains consistent with the first system.

The third system shows further development of the accompaniment. The right hand has a melodic line with some grace notes and slurs. The left hand continues with eighth-note accompaniment. A fermata is placed over the final chord of the system. A 'Ped.' (pedal) marking is present at the beginning of the system, and an asterisk (*) is placed below the second measure.

The fourth system concludes the accompaniment. The right hand plays a final melodic phrase that ends with a double bar line. The left hand provides a final accompaniment of eighth notes, ending with a double bar line. The key signature remains two flats.

Tune: William B. Bradbury, 1816–1868

Arrangement: Nancy Raabe; copyright © 2009 Augsburg Fortress. All rights reserved.

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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 of the ways 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: *How Firm a Foundation*

J. Funk/arr. David Lasky

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.

Meditation on "Foundation"

Sw. Flutes 8, 4, String 8 (Voix Céleste)
 Gt. Solo Stop
 Ped. Quiet 16, 8, Sw. to Ped.

David Lasky
 Tune: FOUNDATION
 from J. Funk's *A Compilation of Genuine Church Music*

Gently flowing, with expression $\text{♩} = \text{ca. } 48-54$

Musical score for measures 1-5. The score is for piano, with a treble clef and a bass clef. The key signature has one flat (B-flat). The tempo is marked "Gently flowing, with expression" and the quarter note is approximately 48-54. The music features a melody in the right hand and a bass line in the left hand. Dynamics include "mp" (mezzo-piano) and "Ped." (pedal).

Musical score for measures 6-10. The score continues from measure 5. The right hand has a melodic line with a "mf" (mezzo-forte) dynamic. The left hand provides harmonic support. The tempo and key signature remain consistent.

Musical score for measures 11-15. The score continues from measure 10. The right hand has a melodic line with a "mf" (mezzo-forte) dynamic. The left hand provides harmonic support. The tempo and key signature remain consistent.

Musical score for measures 16-20. The score continues from measure 15. The right hand has a melodic line with a "mp" (mezzo-piano) dynamic. The left hand provides harmonic support. The tempo and key signature remain consistent.

Duration: 3:00

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21

Gt.

mf

26

31

36

+ Principal 4 (2)

Sw. { *mf*

No Ped.

41

// Gt.

mf

Ped.

46

Sw. - Prin. 4 (2)

53

60

66

72

poco a poco rit.

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 - diance
 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 a vocal line with lyrics. The lower staff is in bass clef and contains a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is simple and hymn-like, with a final cadence. The piano accompaniment provides harmonic support with chords and moving bass lines.

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

This system of music is in the key of D major (indicated by two sharps) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are "Ho - ly, ho - ly, ho - ly Lord, God of pow'r and". The piano part includes chord markings: E, B/D#, C#m, E/B, and A.

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

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

This system of music continues the piece in the key of D major and 4/4 time. The lyrics are "might, heav - en and earth are full of your glo - ry,". The piano part includes chord markings: B, E/G#, B/F#, E, A, and F#m7.

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

B B⁷ E/G# C#m A F#m⁷

san-na in the high - est.

E/B C#m E/B B⁷ E F#m⁷ E/G# A

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

E/B B^{sus} G#m/B A⁶ E B/A

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

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

Detailed description: This system contains the first two measures of the piece. The vocal line (top staff) begins with a half note 'san' followed by eighth notes 'na, ho - san - na, ho - san - na' and ends with a quarter note 'in'. The piano accompaniment (middle and bottom staves) features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols E/G#, C#m, A, F#m7, E/B, and C#m are placed above the right-hand staff.

high - est.

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

Detailed description: This system contains the next two measures. The vocal line (top staff) has a half note 'high' followed by a quarter rest and a half note 'est.' with a fermata. The piano accompaniment (middle and bottom staves) continues with the eighth-note bass line and chords. Chord symbols E/B, B7, E, F#m7, E/G#, A, and E are placed above the right-hand staff.

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 note on G4, followed by a quarter rest, a quarter note on A4, and a quarter note on 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 whole note chord of A major (A2, C#3, E3) and a bass line with a whole note G2. The second measure has a whole note chord of E minor (E2, G2, B2) and a bass line with a whole note G2. The third measure has a whole note chord of G major (G2, B2, D3) and a bass line with a whole note G2. The fourth measure has a whole note chord of D major (D2, F#2, A2) and a bass line with a whole note G2.

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 on C5, a quarter rest, a quarter note on B4, and a quarter note on A4. The piano accompaniment continues with the same harmonic structure. The first measure has a whole note chord of A major (A2, C#3, E3) and a bass line with a whole note G2. The second measure has a whole note chord of E minor (E2, G2, B2) and a bass line with a whole note G2. The third measure has a whole note chord of C major (C2, E2, G2) and a bass line with a whole note G2. The fourth measure has a whole note chord of G major (G2, B2, D3) and a bass line with a whole note G2.

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 note on G4, followed by a quarter rest, a quarter note on A4, and a quarter note on 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 whole note chord of A major (A2, C#3, E3) and a bass line with a whole note G2. The second measure has a whole note chord of E minor (E2, G2, B2) and a bass line with a whole note G2. The third measure has a whole note chord of G major (G2, B2, D3) and a bass line with a whole note G2. The fourth measure has a whole note chord of D major (D2, F#2, A2) and a bass line with a whole note G2.

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-hand 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-hand staff begins with a bass clef and contains a series of chords.

The second system continues the piano introduction with two staves. The right-hand staff continues with chords and melodic lines, while the left-hand staff provides harmonic support with chords.

The third system of the piano introduction consists of two staves. The right-hand staff continues with chords and melodic lines, and the left-hand staff continues with chords.

The fourth system of the piano introduction consists of two staves. The right-hand staff continues with chords and melodic lines, and the left-hand staff continues with chords. The system concludes with the instruction *molto rit.*

Tune: Johann Crüger, 1598-1662

Arrangement: Richard Lind; copyright © 2008 Augsburg Fortress. All rights reserved.

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.

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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 (F# and C#) 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 series of eighth notes: D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5. The middle staff is in bass clef and contains a string and flute part for the first 8' instrument, starting with a quarter rest, followed by a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. This is followed by a series of eighth notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. The bottom staff is in bass clef and contains a pedal part for flutes 16' and 8', starting with a quarter rest, followed by a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. This is followed by a series of eighth notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) 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 series of eighth notes: D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5. The middle staff is in bass clef and contains a string and flute part for the first 8' instrument, starting with a quarter rest, followed by a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. This is followed by a series of eighth notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. The bottom staff is in bass clef and contains a pedal part for flutes 16' and 8', starting with a quarter rest, followed by a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. This is followed by a series of eighth notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

The third system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a melodic line for the Solo Reed 8' instrument, starting with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a series of eighth notes: D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5. The middle staff is in bass clef and contains a string and flute part for the first 8' instrument, starting with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. This is followed by a series of eighth notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. The bottom staff is in bass clef and contains a pedal part for flutes 16' and 8', starting with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. This is followed by a series of eighth notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3.

Accompaniment 1

The musical score for "Accompaniment 1" is written in a grand staff format. It begins with a treble clef and a key signature of two sharps (F# and C#). The time signature is 4/4. The first system consists of two staves: a treble staff and a bass staff. The treble staff contains a series of chords and single notes, while the bass staff features a more active line with eighth and sixteenth notes. The second system consists of a single bass staff with a slower, more melodic line. The score concludes with a final note on the bass staff.

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 ascending sequence.

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 ascending sequence.

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 ascending sequence. 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 (one sharp) 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 bass clef. The piano accompaniment begins with a half rest in the first measure, followed by a series of chords and moving lines in the subsequent measures. The bass line starts with a half rest in the first measure and then plays a simple rhythmic pattern of quarter notes.

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 its melodic line.

Third system of the musical score. The grand staff shows a continuation of the melodic and harmonic themes. The bass staff's line remains consistent with the previous systems.

Fourth and final system of the musical score. It concludes the piece with a final cadence. The grand staff features sustained chords in the final measures, and the bass staff ends with a clear resolution. The system concludes with a double bar line.

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 with chords and single notes, providing harmonic support for the melody.

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 continues the melody from the first system. The lower staff continues the bass line, featuring some eighth-note patterns.

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 continues the melody. The lower staff continues the bass line with chords and single notes.

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 continues the melody. The lower staff continues the bass line with chords and single notes.

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 supporting bass line in the bass staff with eighth and sixteenth notes.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains two sharps. The melodic line in the treble staff continues with eighth and sixteenth notes, while the bass staff provides a steady accompaniment with eighth and sixteenth notes.

The third system of musical notation shows a change in the bass line. The treble staff continues with eighth and sixteenth notes. The bass staff now features a more rhythmic accompaniment with chords and eighth notes, indicating a shift in the harmonic texture.

The fourth system of musical notation concludes the piece. The treble staff continues with eighth and sixteenth notes. The bass staff features a final accompaniment with chords and eighth notes, ending 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 Day of Resurrection

ELW #361

1. The day of resurrection! Earth, tell it out abroad,
the passover of gladness, the passover of God.
From death to life eternal, from sin's dominion free,
our Christ has brought us over with hymns of victory.
2. Let hearts be purged of evil that we may see aright
the Lord in rays eternal of resurrection light,
and list'ning to his accents, may hear, so calm and plain,
his own "All hail!" and hearing, may raise the glad refrain.
3. Now let the heav'ns be joyful, let earth its song begin,
the round world keep high triumph and all that is there-in.
Let all things, seen and unseen, their notes of gladness blend;
for Christ the Lord has risen, our joy that has no end!
4. All praise to God the Father, all praise to Christ the Son,
all praise to God the Spirit, eternal Three in One!
Let all the ransomed number fall down before the throne,
and honor pow'r, and glory ascribe to God alone!

Introduction

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of two systems of music. The first system has five measures, and the second system has four measures. The right hand (treble clef) features a melodic line with eighth and quarter notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and moving bass lines.

Tune: German melody, 18th c.; adapt. X. L. Hartig, *Melodien zum Mainzer Gesangbuche*, 1833

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Introduction

In baroque style

The musical score is written for organ and consists of four systems of three staves each (treble, middle, and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piece begins with a dynamic marking of *f* (forte) and a first fingering '1' in the right hand. The first system contains the first four measures. The second system contains measures 5-8, with a *ff* (fortissimo) marking at the end of the system. The third system contains measures 9-12. The fourth system contains measures 13-16, ending with a final chord. Pedal points are indicated by 'Ped: + Reeds 16', 8'' above the bass staff in the second system.

Tune: German melody, 18th c.; adapt. X. L. Hartig, *Melodien zum Mainzer Gesangbuche*, 1833

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The Day of Resurrection!

1 The day of res - ur - rec - tion! Earth, tell it out a - broad,
 2 Let hearts be purged of e - vil that we may see a - right
 3 Now let the heav'ns be joy - ful, let earth its song be - gin,
 4 All praise to God the Fa - ther, all praise to Christ the Son,

the pass - o - ver of glad - ness, the pass - o - ver of God.
 the Lord in rays e - ter - nal of res - ur - rec - tion light,
 the round world keep high tri - umph and all that is there - in.
 all praise to God the Spir - it, e - ter - nal Three in One!

From death to life e - ter - nal, from sin's do - min - ion free,
 and lis - t'ning to his ac - cents, may hear, so calm and plain,
 Let all things, seen and un - seen, their notes of glad - ness blend;
 Let all the ran - somed num - ber fall down be - fore the throne,

our Christ has brought us o - ver with hymns of vic - to - ry.
 his own "All hail!" and hear - ing, may raise the glad re - frain.
 for Christ the Lord has ris - en, our joy that has no end!
 and hon - or, pow'r, and glo - ry as - cribe to God a - lone!

Accompaniment

First system of the accompaniment. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The key signature is two sharps (F# and C#). The first two measures of the grand staff are marked with a forte dynamic (*ff*) and a Roman numeral II/I. The music features a melodic line in the treble clef and a bass line in the bass clef, with a sustained bass note in the lower staff.

Second system of the accompaniment. It consists of three staves: a grand staff and a separate bass clef staff. The key signature remains two sharps. The music continues with similar melodic and bass line patterns. A dynamic marking of *ff* is present. The word "add" is written above the final measure of the grand staff.

Third system of the accompaniment. It consists of three staves: a grand staff and a separate bass clef staff. The key signature is two sharps. The music continues with similar melodic and bass line patterns. A dynamic marking of *ff* is present. The word "add" is written above the final measure of the grand staff.

Fourth system of the accompaniment. It consists of three staves: a grand staff and a separate bass clef staff. The key signature is two sharps. The music concludes with a *poco rall.* (poco rallentando) marking. The system ends with a double bar line and repeat signs on the grand staff.

Accompaniment

The image displays a piano accompaniment for the hymn 'The Day of Resurrection!'. It consists of three systems of music, each with a treble and bass staff. The key signature is D major (two sharps) and the time signature is 4/4. The first system begins with a treble staff featuring a melodic line and a bass staff with a steady accompaniment. The second system continues the piece with similar textures. The third system concludes the accompaniment with a final cadence in the bass staff.

Tune: German melody, 18th c.; adapt. X. L. Hartig, *Melodien zum Mainzer Gesangbuche*, 1833

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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: *A Joyous Recessional*

Martin Ellis

A Joyous Recessional

Sw. Full with Trumpet
Gt. 8, 4, 2, Mixture, Sw. to Gt.
Ped. 16, 8, Reed 16, Sw. to Ped.

Martin Ellis

Maestoso ♩ = 86

♩ + Reeds on repeat

3

5

7

No Ped.

Duration: 3:10

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9

Ped. *ff*

11

14

mf

17

f No Ped.

20

Ped.

22

24

26

2nd time to Coda

No Ped.

28

ff

- Reeds

Sw. { *mf*

Ped.

31

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34

Musical notation for measures 34-36. Treble clef with key signature of two sharps (F# and C#). Bass clef with key signature of two sharps. Measure 34 has a fermata over the bass line. Measure 35 has a fermata over the bass line. Measure 36 has a fermata over the bass line.

37

Musical notation for measures 37-39. Treble clef with key signature of two sharps. Bass clef with key signature of two sharps. Measure 37 has a fermata over the bass line. Measure 38 has a fermata over the bass line. Measure 39 has a fermata over the bass line. A guitar instruction "Gt. { *f*" is written above the treble clef in measure 38.

40

Musical notation for measures 40-42. Treble clef with key signature of two sharps. Bass clef with key signature of two sharps. Measure 40 has a fermata over the bass line. Measure 41 has a fermata over the bass line. Measure 42 has a fermata over the bass line. A piano instruction "*p.*" is written below the bass clef in measure 40.

43

Musical notation for measures 43-45. Treble clef with key signature of two sharps. Bass clef with key signature of two sharps. Measure 43 has a fermata over the bass line. Measure 44 has a fermata over the bass line. Measure 45 has a fermata over the bass line. A "D.S. al Coda" instruction with a Coda symbol is written above the treble clef in measure 45.

⊕ Coda

46

Musical notation for the Coda section, measures 46-49. Treble clef with key signature of two sharps. Bass clef with key signature of two sharps. Measure 46 has a fermata over the bass line. Measure 47 has a fermata over the bass line. Measure 48 has a fermata over the bass line. Measure 49 has a fermata over the bass line. A fortissimo instruction "*ff*" is written below the bass clef in measure 46. A ritardando instruction "*rit.*" is written above the treble clef in measure 48.

A Joyous Recessional

Sw. Full with Trumpet
Gt. 8, 4, 2, Mixture, Sw. to Gt.
Ped. 16, 8, Reed 16, Sw. to Ped.

Martin Ellis

Maestoso ♩ = 86

♩ + Reeds on repeat

3

5

7

No Ped.

Duration: 3:10

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9

Ped. *ff*

11

14

mf

17

f
No Ped.

20

Ped.

22

Musical notation for measures 22-23. Treble clef has a continuous eighth-note pattern. Bass clef has sparse accompaniment.

24

Musical notation for measures 24-25. Treble clef has a continuous eighth-note pattern. Bass clef has sparse accompaniment.

26

2nd time to Coda

Musical notation for measures 26-27. Treble clef has a continuous eighth-note pattern. Bass clef has sparse accompaniment.

No Ped.

28

ff

- Reeds

Sw. { *mf*

Ped.

Musical notation for measures 28-30. Measure 28 has a forte (*ff*) dynamic. Measure 29 has a "Reeds" section. Measure 30 has a "Sw." section with a mezzo-forte (*mf*) dynamic. Pedal markings are present.

31

Musical notation for measures 31-33. Treble clef has a continuous eighth-note pattern. Bass clef has sparse accompaniment.

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34

Musical notation for measures 34-36. Treble clef with key signature of two sharps (F# and C#). Bass clef with key signature of two sharps. Measure 34 has a fermata over the bass line. Measure 35 has a fermata over the bass line. Measure 36 has a fermata over the bass line.

37

Musical notation for measures 37-39. Treble clef with key signature of two sharps. Bass clef with key signature of two sharps. Measure 37 has a fermata over the bass line. Measure 38 has a fermata over the bass line. Measure 39 has a fermata over the bass line. A guitar instruction "Gt. { *f*" is written above the treble clef in measure 38.

40

Musical notation for measures 40-42. Treble clef with key signature of two sharps. Bass clef with key signature of two sharps. Measure 40 has a fermata over the bass line. Measure 41 has a fermata over the bass line. Measure 42 has a fermata over the bass line. A piano instruction "*p.*" is written below the bass clef in measure 40.

43

Musical notation for measures 43-45. Treble clef with key signature of two sharps. Bass clef with key signature of two sharps. Measure 43 has a fermata over the bass line. Measure 44 has a fermata over the bass line. Measure 45 has a fermata over the bass line. A "D.S. al Coda" instruction with a Coda symbol is written above the treble clef in measure 45.

⊕ Coda

46

Musical notation for measures 46-49. Treble clef with key signature of two sharps. Bass clef with key signature of two sharps. Measure 46 has a fermata over the bass line. Measure 47 has a fermata over the bass line. Measure 48 has a fermata over the bass line. Measure 49 has a fermata over the bass line. A fortissimo instruction "*ff*" is written below the bass clef in measure 46. A ritardando instruction "*rit.*" is written above the treble clef in measure 48.