



Season after Pentecost
October 17, 2021

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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:

Words of Welcome

Prelude:

P: Blessed be the Holy Trinity, (+) one God: who looks upon us in compassion, forgives our sin, and heals our lives. **Amen.**

P: Let us confess our sin in the presence of God and of one another.

C: Have mercy, O God. Against you, you alone, we have sinned. In your compassion, cleanse us from our sin and take away our guilt. Create in us a new heart and give us a steadfast spirit. Do not cast us away, but fill us with your Holy Spirit and restore your joy within us. Amen.

P: As tender as parent to child, so deep is God's compassion for you. As high as heaven is above earth, so vast is God's love for you. As far as east is from west, so far God removes your sin from you, renewing your life through Jesus Christ. Blessed be God who crowns us with mercy and love.

C: Blessed be God forever.

Gathering Hymn: Baptized and Set Free

ELW #453

1. We are people created, chosen by God.
Then we're washed, ever gently, in mercy and love.
Sin has power no more. Jesus opened the door
to a fountain bringing healing, and wholeness and more.
2. We are fed and we're nourished, filled and refreshed.
Then our hunger returns and again we are blessed.
For whatever the need, God is greater indeed:
endless ocean, always deeper than all of our need.
3. We are nourished by water, all living things,
and by life that the Spirit abundantly brings.
As we journey toward home, may your presence be known:
precious river, ever-flowing, now carry us home.
4. Now with praise and thanksgiving, we join the song.

All are welcome! We gather to sing loud and strong.
Not enslaved, but set free! From now on, all will be
one in Jesus, one in water, baptized and set free!

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

Kyrie ACS p. 31
Kyrie eleison. Lord, have mercy.
Christe eleison. Christ, have mercy.
Kyrie eleison. Lord, have mercy.

Holy, Holy, Holy ACS p. 36
Holy, holy, holy Lord, God of pow'r and God of might,
Heaven and earth are full of your glory. Hosanna in the highest.
Blessed is the one who comes in the name of the Lord.
Hosanna, hosanna in the highest. Hosanna, hosanna in the highest.

L: Let us all pray: **Beckoning God, in the stillness of the night you called Samuel into your service. Call us into service with a voice we are able to hear, and give us hearts to come when we are called. Amen.**

WORD

The 2nd Reading: 1 Samuel 3:1-21
L: Word of God, word of life. **C: Thanks be to God.**

Choir Anthem: I Choose You Deborah Govenor

Gospel Reading: John 20:21-22 **C: Glory to you, O Lord.**
L: The Gospel of our Lord. **C: Praise to you, O Christ.**

Children's Time

Sermon Rev. Tammy Bull

Hymn of the Day: God's Work, Our Hands ACS #1000

Rite of Affirmation of Baptism ELW p. 234
Confirmed today are: Grant Brumwell, Noah Butterfield, and Trey St. John

Prayers of the People (petitions end with: Hear us, O God... **your mercy is great.**)

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 as an act of thankfulness and worship. Following the command of Jesus, we care for people in our congregation, our community, and the world in his name. One way we do this is by walking alongside our youth as they explore in deeper ways the presence and call of God in their lives. We appreciate the faithfulness of our members in making regular contributions of your time, energy, prayers, and money to this work! If you are worshiping with us as a guest on-line or in-person, we invite you to join us in caring for God's people and God's world! As the music plays, please take a moment to reflect on God's goodness, and consider what your gift of thanksgiving and worship might be. Thank you!)

Offertory:

Offering Response: Let the Vineyards Be Fruitful, Lord ELW #184
Let the vineyards be fruitful, Lord, and fill to the brim our cup of blessing.
Gather a harvest from the seeds that were sown, that we may be fed with the bread of life.
Gather the hopes and dreams of all; unite them with the prayers we offer.
Grace our table with your presence, and give us a foretaste of the feast to come.

Offertory Prayer: **God of goodness and growth, all creation is yours, and your faithfulness is sure. Word and water, wine and bread: these are signs of your abundant grace. Receive the gifts we bring, and nourish us to proclaim your abiding love in our communities and in the world, through Jesus Christ, our strength and our song. Amen.**

The Great Thanksgiving

P: The Lord be with you.

C: And also with you.

P: Lift up your hearts.

C: We lift them to the Lord.

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

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

Words of Institution & Lord's Prayer

P: "On the night in which our Lord Jesus was betrayed..."

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: P: These are the gifts of God, for the people of God. If you are unable to receive Communion today, you are invited to make the sign of the cross on your forehead as a reminder that you are a beloved child of God.

Hymn during Communion: Draw Us In the Spirit's Tether ELW #470

1. Draw us in the Spirit's tether, for when humbly in your name
Two or three are met together, you are in the midst of them.
Alleluia! Alleluia! Touch we now your garment's hem.
2. As disciples used to gather in the name of Christ to sup,
Then with thanks to God the giver break the bread and bless the cup,

Alleluia! Alleluia! So now bind our friendship up.

3. All our meals and all our living make as sacraments of you,
That by caring, helping, giving, we may be disciples true.
Alleluia! Alleluia! We will serve with faith anew.

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

P: Let us all pray... **C: Dearest Jesus, at this table you've offered us not only bread and cup, but your very self, that we may be filled with your great love. Strengthened and nourished by these signs of grace, we commit ourselves anew to your reign of justice, and your way of peace. Amen.**

SENDING

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

Sending Song: Take My Life, That I May Be

ELW #583

Refrain: Take my life, that I may be consecrated, Lord, to thee;
Take my moments and my days; let them flow in ceaseless praise.

1. Take my hands and let them move... at the impulse of thy love;
Take my feet and let them be swift and beautiful for thee. (refrain)
2. Take my silver and my gold... not a mite would I withhold;
Take my intellect and use ev'ry pow'r as thou shalt choose. (refrain)
3. Take my voice and let me sing... always, only for my King;
Take my lips and let them be filled with messages from thee. (refrain)
4. Take my will and make it thine...; it shall be no longer mine;
Take my heart, it is thine own; it shall be thy royal throne. (refrain)

L: Go in peace. The Spirit sends us forth to serve. **C: Thanks be to God!**

Postlude:

Organist: James Rickley

Song Leader: Kameron Kantor

Attributions:

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Prayer Focus: Called and Sent (In your prayers this week, you are encouraged to ponder the ways that God calls and sends you into the world God loves.)

Keeping in prayer... Sandy Kirkegaard following the death of her brother Derrald, Tom Dolan, Dorothy Roseth, Judi Jonas, Alexandra, Brandy, Darla & Dennis Kuntz, Mary Pat, Wes Ries, Barb T., Julie, Joe & Tammie, Skye, Courtney, Lloyd Norby, Steve, Jerry, Stacy K., Doris Gullickson, Ralph, Ann Thielman, Linda Kathman, Dorothy Sowa, Dakota Suta, Toni Sperle, Dave & Carrie Lee, Honor Conley, Tricia, Deb, Mitchel, Steven, Megan, Marissa, Walt & Sandy, Scott, Haley, Elaine Rice.

Announcements for the week of October 17-23

- Monday Morning Exercise Class with Wendy Masterson – 9:30 am in the Fireside Room. Cost is \$5.50/session.
- Church Council meets at 7 pm
- IMMERSE Bible study is on Wednesdays at 7 pm via Zoom.

- GF Jazz Band rehearses at 7 pm in the Fireside Room
- ROMEO men's group meets at 11:30 in the Fireside Room (bring your lunch)
- Hand-bells rehearse at 5:30 pm and Choir at 6:30 pm in the Sanctuary on Thursdays.
- GF Community Band rehearsal - 7 pm in the Fireside Room on Thursdays.
- Rite of Affirmation of Baptism will be during worship next Sunday, 10/17.

TRUNK-OR-TREAT will be Sunday, October 31 from 5-6 pm in the church parking lot (weather & covid permitting!) This is a fun way to be outdoors and greet church family members and neighbors.

ALL SAINTS – We will observe All Saints' Sunday on Nov. 7th with candle-lighting and prayers. If you have a loved one who has died since last November, please call, email, or text Pastor Tammy so that the names can be included in the prayers of the day.

Worship Texts for Next Sunday: 1 Samuel 16:1-13; Psalm 51:10-14 and John 7:24

GOING DEEPER:

Our Lutheran worship follows a pattern of Gathering – Word – Meal – Sending.

This page offers some opportunities for reflection as you prepare for worship, participate today, and go out into the world in the coming week.

Gathering:

- What is on your heart as you come to worship today?
- What burdens, brokenness, or sin do you want to turn over to God in the time of Confession and Forgiveness?

Word:

- What connected with you in the scripture readings and/or sermon today?
What challenged you or made you wonder?
- What prayers are on your heart today? Consider these areas: Help, Thanks, Wow!

Meal:

- What nourishment do you need from Jesus for the days ahead?

Sending:

- What will you carry with you from worship this week?

legg.

dim. *poco rit.* *p* *a tempo* *ten.* *3* *ten.* *3*

ten. *3* *ten.* *3* *ten.* *3* *ten.* *3*

ten. *3* *ten.* *3* *ten.* *3* *f marc.*

ff *3* *3* *3* *3* *poco marc.*

ten. *ten.* *3* *3* *3* *3*

II.

ALLA TARANTELLA.

Leichte Geläufigkeit, Bravoura. ★ Speed, Lightness of Touch.

Prestissimo.

The musical score is written for piano and consists of four systems of two staves each (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked **Prestissimo.**

- System 1:** The right hand features a series of eighth-note slurs with fingerings 4, 3, 4, 3, 5. The left hand plays a steady eighth-note accompaniment. The dynamic is *leggierissimo*.
- System 2:** The right hand continues with eighth-note patterns and slurs, including fingerings 1, 5, 3, 5, 1, 4, 4, 4. The left hand accompaniment continues. The dynamic changes to *legg.* (leggero).
- System 3:** The right hand features eighth-note slurs with fingerings 3, 3, 3, 3, 1, 3. The left hand accompaniment continues. The dynamic is *pp* (pianissimo).
- System 4:** The right hand features eighth-note slurs with fingerings 4, 3, 4, 3, 5, 1, 5. The left hand accompaniment continues. The dynamic is *p* (piano).

Kann auch staccato geübt werden (ohne Mitwirkung des Handgelenks).

Can also be studied staccato to advantage. (The staccato to be from the fingers alone.)

First system of a musical score in B-flat major. The treble staff contains a melody with eighth and sixteenth notes, marked with fingerings 3, 1, 4, 4, 4. The bass staff provides harmonic support with chords and single notes. Dynamics include *cresc. molto*, *ff*, and *ppp subito*.

cresc. molto *ff* *ppp subito*

Second system of the musical score. The treble staff has a whole rest followed by a melodic phrase marked *poco marc.* with a triplet of eighth notes. The bass staff continues with a steady accompaniment of eighth notes. Dynamics include *ff* and *l'accompagnamento*.

ff *poco marc.* *l'accompagnamento*

Third system of the musical score. The treble staff features a melodic line with fingerings 1, 2, 3, 1, 2, 4. The bass staff has a consistent accompaniment. Dynamics include *sempre legg.* and *pp*.

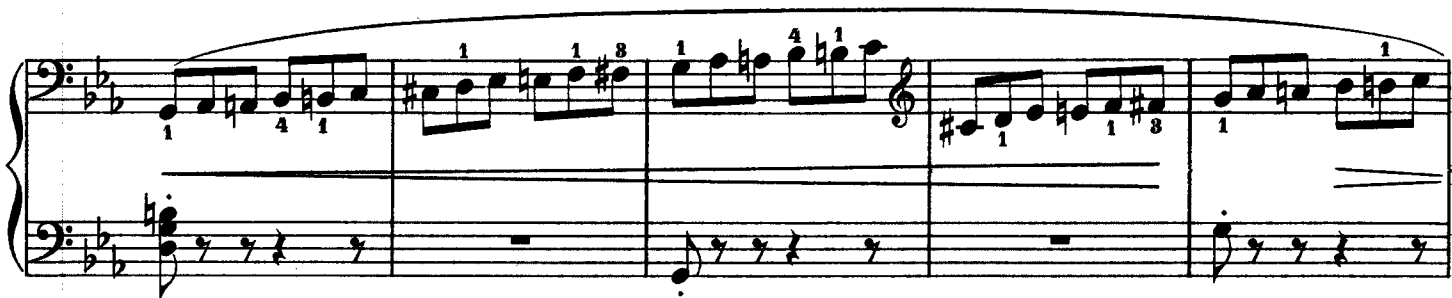
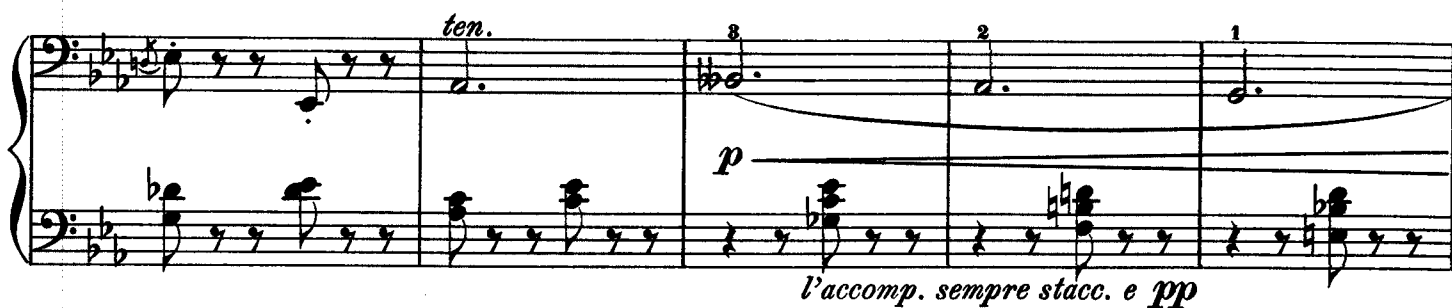
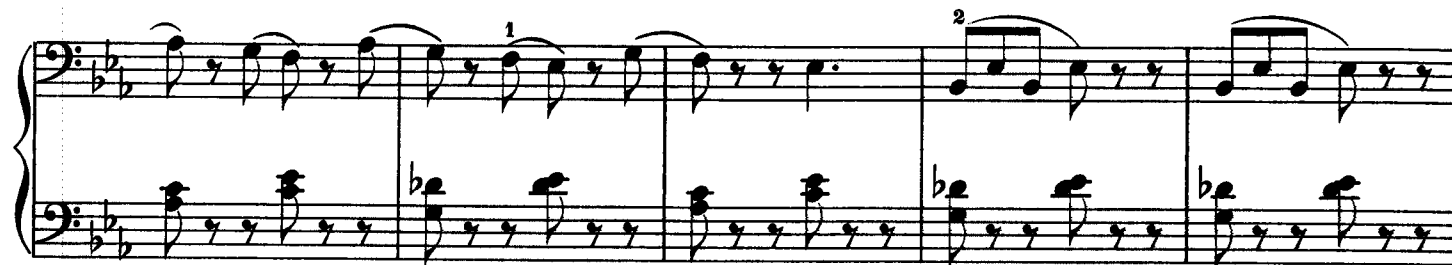
sempre legg. *pp*

Fourth system of the musical score. The treble staff has a melodic line with fingerings 2, 1, 2. The bass staff continues with the accompaniment. Dynamics include *fz* and *p*.

fz *p*

Fifth system of the musical score. The treble staff has a melodic line with a triplet of eighth notes. The bass staff continues with the accompaniment. Dynamics include *fz* and *p*.

fz *p*



8

First system of a piano piece. The right hand features a melodic line with eighth-note patterns and slurs, with fingerings 1, 5, 3, 5, 4, 4, 4 indicated. The left hand provides a harmonic accompaniment with chords and eighth notes. A *legg.* (leggiero) marking is present in the right hand.

ff

pp

Second system. The right hand continues with eighth-note patterns, marked *ff* (fortissimo) in the first measure and *pp* (pianissimo) in the second. The left hand features a steady eighth-note accompaniment. Fingerings 1, 2, 5 and 1, 3, 5 are shown in the left hand.

legg.

Third system. The right hand has a melodic line with slurs and fingerings 4, 8, 4, 3, 5. The left hand has a rhythmic accompaniment. A *legg.* marking is present.

legg. acceler.

f

Fourth system. The right hand continues with eighth-note patterns, marked *legg. acceler.* (leggiero, accelerating). The left hand has a rhythmic accompaniment. A *f* (forte) marking appears in the final measure of the right hand.

pp acceler.

ppp

Fifth system. The right hand features a melodic line with slurs and fingerings 4, 4. The left hand has a rhythmic accompaniment. The system concludes with *pp acceler.* and *ppp* (pianississimo) markings.

III. ROMANZE. Romance.

Singender Anschlag. * Singing Touch.

Andantino.

Pochettino più mosso. *ten.*

pp stacc.
morendo ppp
poco a poco rit.

Tempo I.

dolciss.
ben legato

molto cresc.
ff

dim.
dim.
dolciss.

pp
ten.
m.g.
ppp
ten.

IV.

ARABESKE.

Handgelenk. * Wrist.

Allegro scherzando.

p legg.

fz p

pp

poco

a poco cresc.

f

cresc.

sempre cresc.

Mit festem Anschlag (nicht staccato) einzuüben. Wenn rasch gespielt, können die Akkorde wie folgt gruppiert werden:



To be studied with a firm, strong touch (not staccato). In playing fast, the chords can be grouped as follows:



First system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest at the beginning. Dynamics: *ff* (first measure), *p* (second measure), *ff* (third measure). Bass staff has a *marc.* marking under the first measure.

Second system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest at the beginning. Dynamics: *dim.* (second measure).

Third system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest at the beginning. Dynamics: *pp* (second measure). Fingering numbers (1-5) are present above and below notes.

Fourth system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest at the beginning. Dynamics: *ff* (third measure), *brios* (fourth measure). Fingering numbers (1-5) are present above and below notes.

Fifth system of musical notation. Treble and bass staves. Treble staff has a 4-measure rest at the beginning. Dynamics: *ff* (third measure). Fingering numbers (1-5) are present above and below notes.

First system of musical notation. The treble clef staff contains a melodic line with various ornaments (accents, slurs) and fingerings (4, 5, 4, 2, 5, 3, 4, 2, 5, 4). The bass clef staff contains a supporting line with a *cresc.* marking. The system concludes with a *ff* dynamic marking and a chordal texture.

Second system of musical notation. The treble clef staff features a complex melodic line with many ornaments and fingerings (4, 4, 8, 4, 4, 4, 8, 4, 8, 4). The bass clef staff provides a harmonic accompaniment with chords and moving lines.

Third system of musical notation. The treble clef staff has a melodic line with ornaments and fingerings (5, 2, 5). The bass clef staff contains a melodic line with a *mf* dynamic marking. The system ends with a melodic flourish in the treble staff.

Fourth system of musical notation. The treble clef staff begins with a *p legg.* marking and contains a melodic line with a large slur. The bass clef staff has a steady accompaniment. The system concludes with a *fz p* dynamic marking and a final chord.

Fifth system of musical notation. The treble clef staff contains a melodic line with a *f* dynamic marking. The bass clef staff provides a harmonic accompaniment. The system ends with a final chord in the bass staff.

First system of musical notation. The treble and bass staves contain complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The key signature has two flats. Dynamics include *ff* (fortissimo) and *p* (piano). The marking *marc.* (marcato) is present below the bass staff.

Second system of musical notation. Continues the complex rhythmic patterns. Dynamics include *ff* and *p*. The bass staff features a series of chords in the final measures.

Third system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. Dynamics include *pp* (pianissimo) and *cresc.* (crescendo).

Fourth system of musical notation. Continues the melodic and accompanimental lines. The system ends with a fermata over a chord in the treble staff.

Fifth system of musical notation. The treble staff features a series of chords, many with accents. The bass staff has a more active line. Dynamics include *ff furioso* (fortissimo furioso). The system concludes with a final chord marked with a fermata.

V.

WALDFAHRT.

In the forest.

Zartes rhythmisches Spiel. * Delicate rhythmical playing.

Allegretto con moto.

mf dim. p cresc. f p

pp ten. ten. ten. ten. ten. ten. ff

dolce

First system of musical notation. The treble staff begins with a *ten.* marking. The bass staff features a *p* (piano) dynamic. The system concludes with a *ten.* marking in the treble staff.

Second system of musical notation. The treble staff includes a *ten.* marking and a $\frac{4}{2}$ time signature change. The bass staff features a *ten.* marking, a *fz* (forzando) dynamic, and a *poco rit.* (poco ritardando) instruction. The system ends with a double bar line.

Third system of musical notation. The treble staff begins with a *p dolce* (piano dolce) marking. The bass staff features a *p* (piano) dynamic. The system concludes with a double bar line.

Fourth system of musical notation. The treble staff features a *ten.* marking. The bass staff features a *ten.* marking. The system concludes with a double bar line.

Fifth system of musical notation. The treble staff features a *dim.* (diminuendo) marking. The bass staff features a *ppp* (pianissimo) dynamic. The system concludes with a double bar line.

VI.

GNOMENTANZ.
Dance of the Gnomes.

Pralltriller. * Mordente.

Prestissimo con fuoco.

ppp ma marcatiss.

simile

fz

pp

f

p

fz

mf

p

Zwischen jeder Figur muss die Hand hoch gehoben werden. Sehr markirt einzuüben.

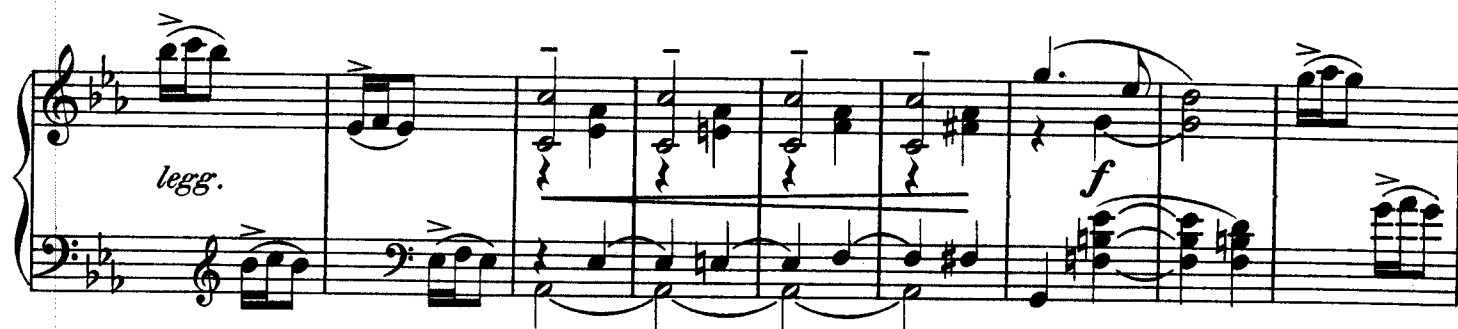
Between each figure the hand must be raised high above the keys. To be studied very „marcato.”

Musical notation for piano, consisting of six systems of staves. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

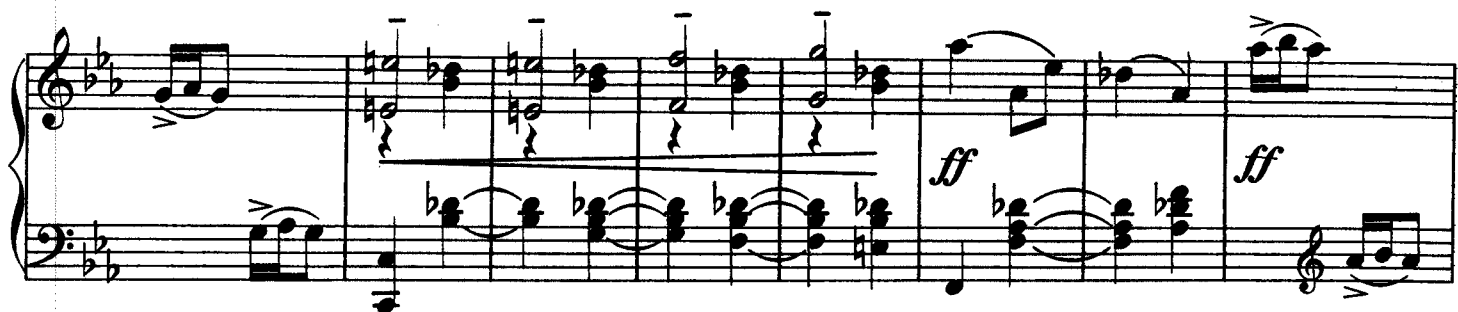
Dynamic markings and performance instructions include:

- fz* (forzando)
- cresc.* (crescendo)
- legg.* (lento)
- ff ma legg.* (fortissimo ma lento)

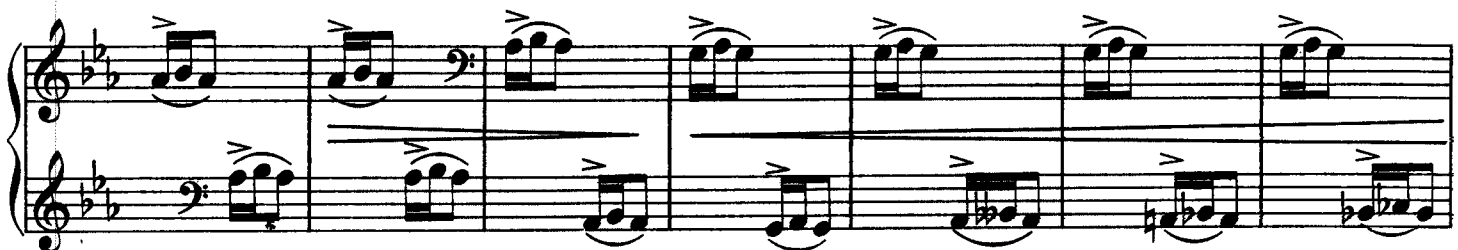
The notation also includes triplet figures in the bass and various slurs and accents.



First system of musical notation. The treble staff begins with a *legg.* (leggiero) marking. The bass staff features a series of chords and moving lines. A dynamic marking of *f* (forte) appears in the middle of the system.



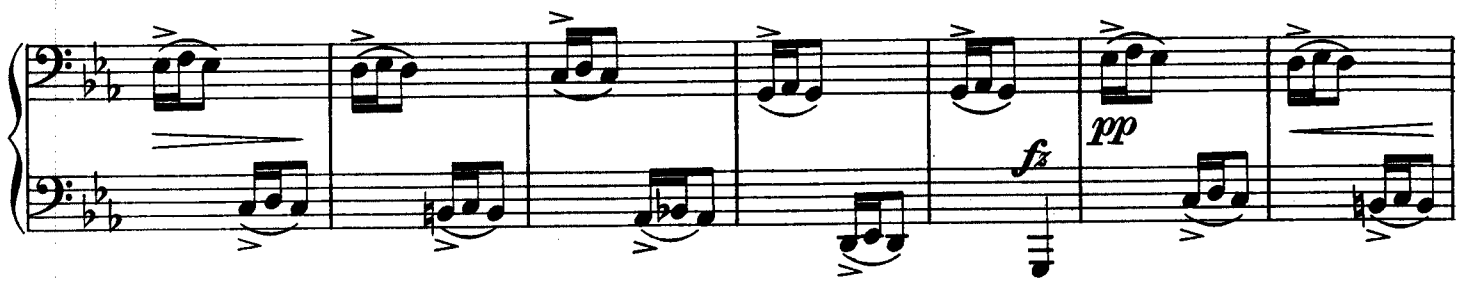
Second system of musical notation. The bass staff contains a series of chords and moving lines. Dynamic markings of *ff* (fortissimo) are present in the middle and towards the end of the system.



Third system of musical notation. The treble staff features a series of chords and moving lines. The bass staff contains a series of chords and moving lines.



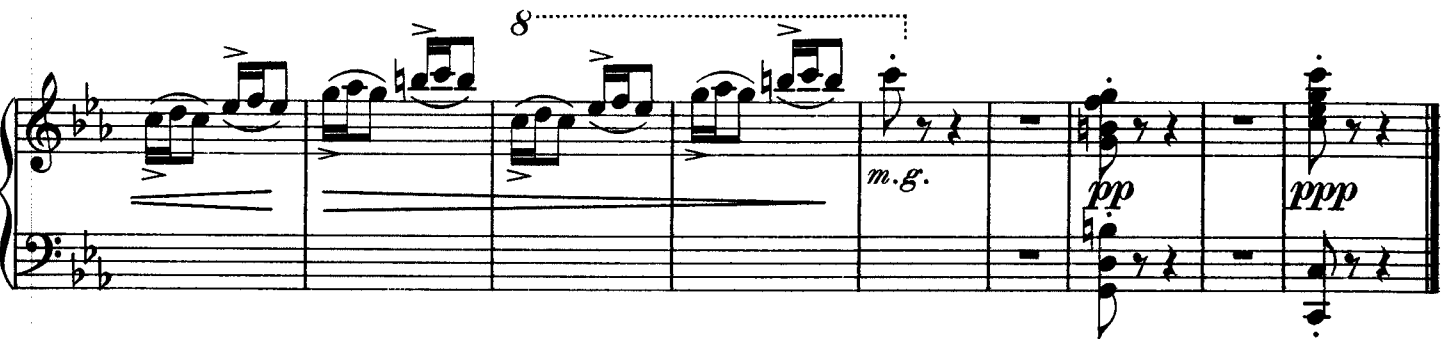
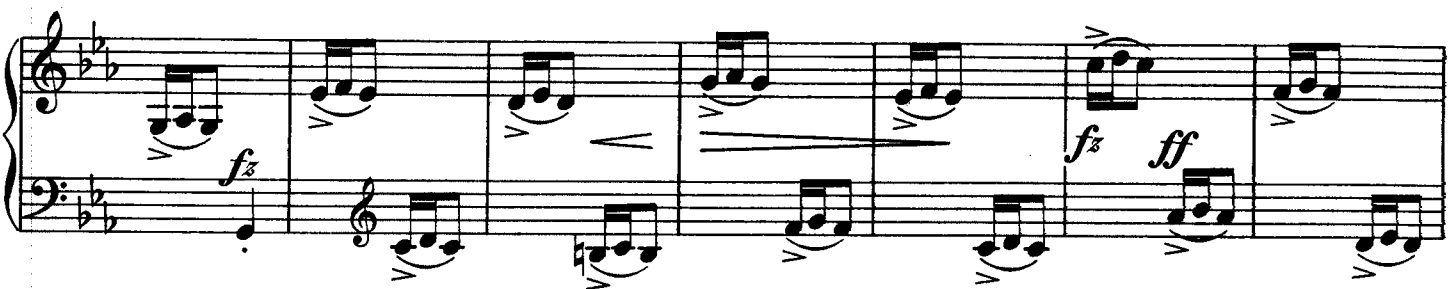
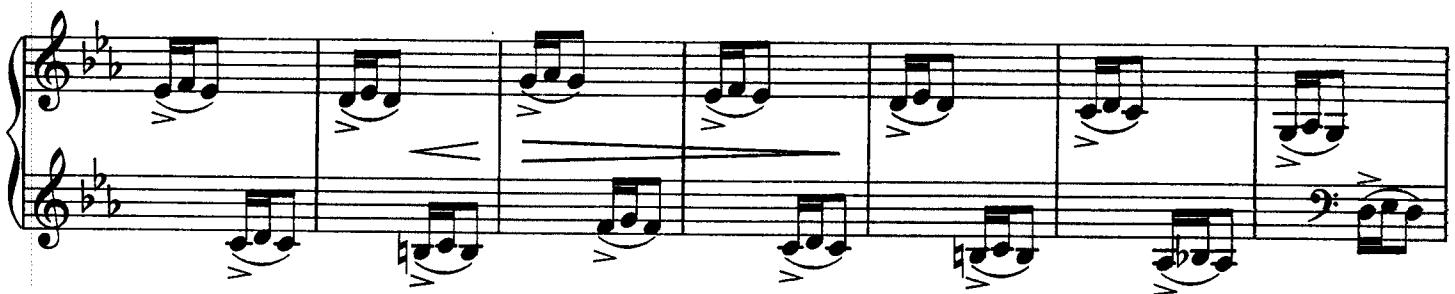
Fourth system of musical notation. The bass staff contains a series of chords and moving lines. A dynamic marking of *ppp ma marcatiss.* (pianississimo ma marcato) is present in the middle of the system.



Fifth system of musical notation. The bass staff contains a series of chords and moving lines. Dynamic markings of *fz* (forzando) and *pp* (pianissimo) are present in the middle of the system.



Sixth system of musical notation. The bass staff contains a series of chords and moving lines. Dynamic markings of *f* (forte), *fz* (forzando), and *p* (piano) are present in the middle of the system.



Words of Welcome

Prelude:

I.

To a Wild Rose.

With simple tenderness. (♩ = 88 M.M.)



First system of musical notation. The treble clef staff contains a series of chords and arpeggiated figures. The bass clef staff contains a bass line with a sharp sign (#) and a '2' indicating a second inversion. Performance markings include *still increase*, *f* (forte), *diminish.*, and *retard.* (ritardando).

Second system of musical notation. The treble clef staff continues with arpeggiated figures. The bass clef staff contains chords and a sharp sign (#). Performance markings include *p* (piano) and a crescendo hairpin.

Third system of musical notation. The treble clef staff continues with arpeggiated figures. The bass clef staff contains a melodic line with a sharp sign (#) and a '2' indicating a second inversion. Performance markings include *mp* (mezzo-piano) and *slightly marked*.

Fourth system of musical notation. The treble clef staff contains a melodic line with a sharp sign (#) and a '2' indicating a second inversion. The bass clef staff contains chords and a sharp sign (#). Performance markings include *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo).

P: Blessed be the Holy Trinity, (+) one God: who looks upon us in compassion, forgives our sin, and heals our lives. **Amen.**

P: Let us confess our sin in the presence of God and of one another.

C: Have mercy, O God. Against you, you alone, we have sinned. In your compassion, cleanse us from our sin and take away our guilt. Create in us a new heart and give us a steadfast spirit. Do not cast us away, but fill us with your Holy Spirit and restore your joy within us. Amen.

P: As tender as parent to child, so deep is God's compassion for you. As high as heaven is above earth, so vast is God's love for you. As far as east is from west, so far God removes your sin from you, renewing your life through Jesus Christ. Blessed be God who crowns us with mercy and love.

C: Blessed be God forever.

Gathering Hymn: Baptized and Set Free

ELW #453

1. We are people created, chosen by God.
Then we're washed, ever gently, in mercy and love.
Sin has power no more. Jesus opened the door
to a fountain bringing healing, and wholeness and more.
2. We are fed and we're nourished, filled and refreshed.
Then our hunger returns and again we are blessed.
For whatever the need, God is greater indeed:
endless ocean, always deeper than all of our need.
3. We are nourished by water, all living things,
and by life that the Spirit abundantly brings.
As we journey toward home, may your presence be known:
precious river, ever-flowing, now carry us home.
4. Now with praise and thanksgiving, we join the song.
All are welcome! We gather to sing loud and strong.
Not enslaved, but set free! From now on, all will be
one in Jesus, one in water, baptized and set free!

Baptized and Set Free

1 We are peo - ple cre - a - ted, cho - sen by God.
 2 We are fed and we're nour-ished, filled and re - freshed.
 4 Now with praise and thanks - giv - ing, we join the song.


D C G A

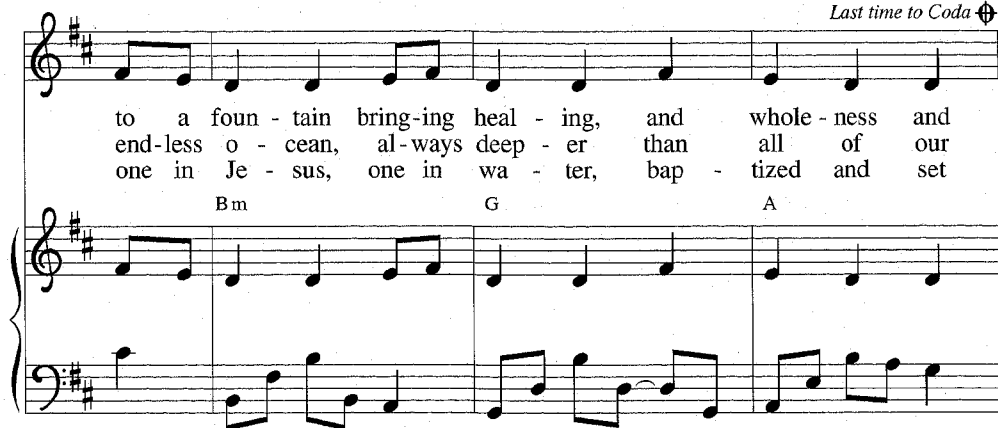
Then we're washed, ev - er gent - ly, in mer - cy and love.
 Then our hun - ger re - turns and a - gain we are blessed.
 All are wel - come! We gath - er to sing loud and strong.

D C G A

Sin has pow - er no more. Je - sus o - pened the door
 For what - ev - er the need, God is great-er in - deed:
 Not en - slaved, but set free! From now on, all will be

Bm F#m G A

Last time to Coda 



to a foun - tain bring - ing heal - ing, and whole - ness and
end - less o - cean, al - ways deep - er than all of our
one in Je - sus, one in wa - ter, bap - tized and set

Bm G A



more. need.

D A⁷ D A⁷



3 We are nour - ished by wa - ter, all liv - ing things,

D C G A

and by life that the Spir - it a - bun - dant - ly brings.

D C G A

As we jour - ney toward home, may your pres - ence be known:

Bm F#m G A

pre - cious riv - er, ev - er - flow - ing, now car - ry us

Bm G A

D.C. al Coda \oplus *Coda*

home. free!

D A⁷ D

Baptized and Set Free

1 We are peo - ple cre - a - ted, cho - sen by God.
 2 We are fed and we're nour-ished, filled and re - freshed.
 4 Now with praise and thanks - giv - ing, we join the song.


D C G A

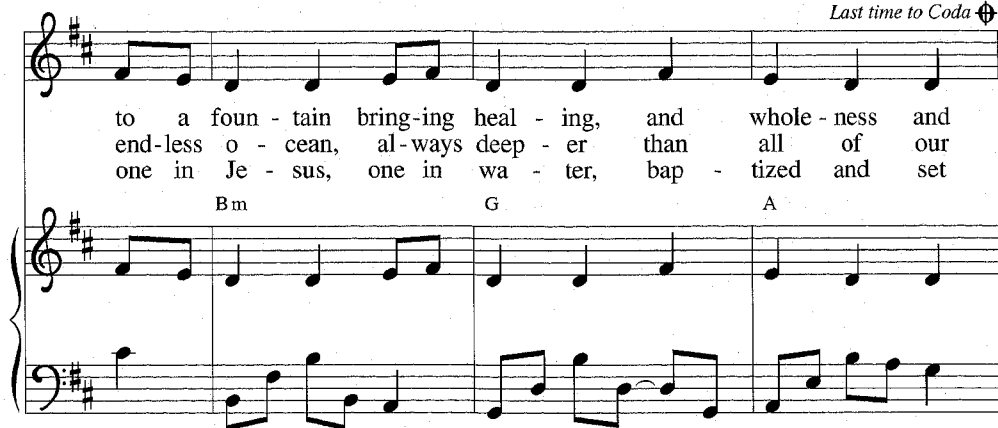
Then we're washed, ev - er gent - ly, in mer - cy and love.
 Then our hun - ger re - turns and a - gain we are blessed.
 All are wel - come! We gath - er to sing loud and strong.

D C G A

Sin has pow - er no more. Je - sus o - pened the door
 For what - ev - er the need, God is great-er in - deed:
 Not en - slaved, but set free! From now on, all will be

Bm F#m G A

Last time to Coda 



to a foun - tain bring - ing heal - ing, and whole - ness and
end - less o - cean, al - ways deep - er than all of our
one in Je - sus, one in wa - ter, bap - tized and set

Bm G A



more. need.

D A⁷ D A⁷



3 We are nour - ished by wa - ter, all liv - ing things,

D C G A

and by life that the Spir - it a - bun - dant - ly brings.

D C G A

As we jour - ney toward home, may your pres - ence be known:

Bm F#m G A

pre - cious riv - er, ev - er - flow - ing, now car - ry us

Bm G A

home. free!

D A⁷ D

D.C. al Coda Coda

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

Kyrie

ACS p. 31

Kyrie eleison. Lord, have mercy.

Christe eleison. Christ, have mercy.

Kyrie eleison. Lord, have mercy.

Holy, Holy, Holy

ACS p. 36

Holy, holy, holy Lord, God of pow'r and God of might,

Heaven and earth are full of your glory. Hosanna in the highest.

Blessed is the one who comes in the name of the Lord.

Hosanna, hosanna in the highest. Hosanna, hosanna in the highest.

Ky - ri - e e - lei - son. Lord, have mer - cy.

The first system of the musical score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The vocal line (soprano) begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and finally a whole note E5. The piano accompaniment consists of a right hand with a half note G4, quarter notes A4, Bb4, and C5, and a left hand with a half note G3 and a whole note E4.

Chris - te e - lei - son. Christ, have mer - cy.

The second system continues the melody in 4/4 time. The vocal line has a half note G4, quarter notes A4, Bb4, and C5, a half note D5, and a whole note E5. The piano accompaniment features a right hand with a half note G4, quarter notes A4, Bb4, and C5, and a left hand with a half note G3 and a whole note E4.

Ky - ri - e e - lei - son. Lord, have mer - cy.

The third system concludes the piece in 4/4 time. The vocal line has a half note G4, quarter notes A4, Bb4, and C5, a half note D5, and a whole note E5. The piano accompaniment features a right hand with a half note G4, quarter notes A4, Bb4, and C5, and a left hand with a half note G3 and a whole note E4.

The thanksgiving continues with the preface for the day or season; the assembly responds:

5713

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

This system contains the first two measures of the hymn. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The lyrics are 'Ho - ly, ho - ly, ho - ly Lord, God of pow'r and'.

God of might, heav-en and earth are full of your

This system contains the next two measures of the hymn. The vocal melody continues with the lyrics 'God of might, heav-en and earth are full of your'. The piano accompaniment provides harmonic support.

glo - ry. Ho - san - na in the high - est.

This system contains the final two measures of the hymn. The vocal melody concludes with the lyrics 'glo - ry. Ho - san - na in the high - est.' The piano accompaniment ends with a final chord.

Bless - ed is the one who comes in the name of the

This system contains the first four measures of the piece. The vocal line begins with a half note G4, followed by quarter notes A4 and Bb4, then a half note C5, and ends with a half note Bb4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

Lord. Ho - san - na, ho - san - na in the high - est.

This system contains measures 5 through 8. The vocal line continues with a half note G4, quarter notes A4 and Bb4, a half note C5, and ends with a half note Bb4. The piano accompaniment maintains the eighth-note pattern in the right hand.

Ho - san - na, ho - san - na in the high - est.

This system contains measures 9 through 12, ending with a double bar line. The vocal line starts with two measures of rest, followed by a half note G4, quarter notes A4 and Bb4, a half note C5, and ends with a half note Bb4. The piano accompaniment continues with the eighth-note pattern in the right hand.

L: Let us all pray: **Beckoning God, in the stillness of the night you called Samuel into your service. Call us into service with a voice we are able to hear, and give us hearts to come when we are called. Amen.**

WORD

The 2nd Reading: 1 Samuel 3:1-21

1 Samuel 3

New Revised Standard Version

Samuel's Calling and Prophetic Activity

3 Now the boy Samuel was ministering to the Lord under Eli. The word of the Lord was rare in those days; visions were not widespread.

2 At that time Eli, whose eyesight had begun to grow dim so that he could not see, was lying down in his room; 3 the lamp of God had not yet gone out, and Samuel was lying down in the temple of the Lord, where the ark of God was. 4 Then the Lord called, "Samuel! Samuel!"[a] and he said, "Here I am!" 5 and ran to Eli, and said, "Here I am, for you called me." But he said, "I did not call; lie down again." So he went and lay down. 6 The Lord called again, "Samuel!" Samuel got up and went to Eli, and said, "Here I am, for you called me." But he said, "I did not call, my son; lie down again." 7 Now Samuel did not yet know the Lord, and the word of the Lord had not yet been revealed to him. 8 The Lord called Samuel again, a third time. And he got up and went to Eli, and said, "Here I am, for you called me." Then Eli perceived that the Lord was calling the boy. 9 Therefore Eli said to Samuel, "Go, lie down; and if he calls you, you shall say, 'Speak, Lord, for your servant is listening.'" So Samuel went and lay down in his place. 10 Now the Lord came and stood there, calling as before, "Samuel! Samuel!" And Samuel said, "Speak, for your servant is listening." 11 Then the Lord said to Samuel, "See, I am about to do something in Israel that will make both ears of anyone who hears of it tingle. 12 On that day I will fulfill against Eli all that I have spoken concerning his house, from beginning to end. 13 For I have told him that I am about to punish his house forever, for the iniquity that he knew, because his sons were blaspheming God,[b] and he did not restrain them. 14 Therefore I swear to the house of Eli that the iniquity of Eli's house shall not be expiated by sacrifice or offering forever."

15 Samuel lay there until morning; then he opened the doors of the house of the Lord. Samuel was afraid to tell the vision to Eli. 16 But Eli called Samuel and said, "Samuel, my son." He said, "Here I am." 17 Eli said, "What was it that he told you? Do not hide it from me. May God do so to you and more also, if you hide anything from me of all that he told you." 18 So Samuel told him everything and hid nothing from him. Then he said, "It is the Lord; let him do what seems good to him."

19 As Samuel grew up, the Lord was with him and let none of his words fall to the ground. 20 And all Israel from Dan to Beer-sheba knew that Samuel was a trustworthy prophet of the Lord. 21 The Lord continued to appear at Shiloh, for the Lord revealed himself to Samuel at Shiloh by the word of the Lord.

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

Choir Anthem: I Choose You

Deborah Govenor

I Choose You

For SATB Choir, Keyboard and Oboe (or C Instrument)*

Deborah Govenor
(ASCAP)

DEBORAH GOVENOR
(ASCAP)

Expressively ♩ = 72

Oboe

mp

Expressively ♩ = 72

mp

1 2 3

poco rit. *a tempo*

S. *poco rit.* *mp* *a tempo*

A.

When I am weak _____ and heav-y - la - den, Christ comes to

poco rit. *mp* *a tempo*

T. *poco rit.* *mp* *a tempo*

B.

poco rit. *a tempo*

4 5 6

* Oboe (or C Instrument) part is on page 12.

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BP1789-2

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me — and I can hear Him say, "Lean on me, I am your

7 8 9

poco rit.

re - fuge; Trust in me and do not be a - fraid. I choose

poco rit.

poco rit.

10 11 12

a tempo

a tempo

you _____ to be My be - lov - ed, _____ I choose you to be My _____

a tempo

13 14 15

Detailed description: This system contains measures 13, 14, and 15. It features a vocal line with lyrics, a piano accompaniment, and a guitar line. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The tempo marking 'a tempo' appears three times. Measure 13 shows the vocal line starting with 'you' and the piano/guitar accompaniment. Measure 14 continues the vocal line with 'to be My be - lov - ed,' and the accompaniment. Measure 15 shows the vocal line with 'I choose you to be My' and the accompaniment.

a tempo

joy. I choose you to live with Me for - ev - er; I choose

a tempo

16 17 18

Detailed description: This system contains measures 16, 17, and 18. It continues the vocal line with lyrics, the piano accompaniment, and the guitar line. The key signature remains four flats. The tempo marking 'a tempo' appears twice. Measure 16 shows the vocal line starting with 'joy.' and the accompaniment. Measure 17 continues the vocal line with 'I choose you to live with Me for - ev - er;' and the accompaniment. Measure 18 shows the vocal line with 'I choose' and the accompaniment.

you, *poco rit.* *a tempo*

I choose you." *poco rit.* *a tempo*

poco rit. *a tempo*

19 20 21 22

poco rit. *a tempo*

poco rit. *unis.* *a tempo* *mp*

When days are dark,

poco rit. *unis. mp* *a tempo*

When days are dark _____ and nights seem

poco rit. *a tempo*

23 24 25

and nights seem end - less, when — I am — lost and

end - less; When I am lost and can - not find my

26 27

can - not find my way, Christ is my light, my —

way, Christ is my light, my hope, my

28 29

poco rit. *mp*

poco rit. "I choose

com - fort, I call on Him and then I hear Him say, _____

poco rit.

poco rit.

30 31 32

a tempo

you to be My be - lov - ed, I choose you to be My

a tempo

"I choose you, I choose you, you will be My

a tempo

a tempo

33 34 35

joy, joy, I choose you to live with Me for - ev - er, I choose

cresc. poco a poco

36 37 38

you, I choose you.

rit. mf a tempo

39 40 41

42 43 44

poco rit. *a tempo* *rit.* *f* "I choose"

45 46 47

a tempo
f
a tempo
a tempo

you to be My be - lov - ed, — I choose you to be My —

f a tempo

48 49 50

mf
mf
cresc. poco a poco
mf
cresc. poco a poco
mf
cresc. poco a poco

joy;
I choose you to live with me for -
I choose you to live with Me for - ev - er, I choose

51 52 53

rit. *f* a tempo

f a tempo dim. poco a poco

ev - er, I choose you,

you,

rit. *f* a tempo dim. poco a poco

54 55 56

poco rit. a tempo rit. *p*

poco rit. a tempo rit. *p*

I choose you."

poco rit. a tempo rit. *p*

poco rit. a tempo rit. *p*

57 58 59

Property of
New Hope Lutheran, ELCA
Great Falls MT

I Choose You



Deborah Govenor
(ASCAP)

DEBORAH GOVENOR
(ASCAP)

Expressively $\text{♩} = 84$

mp *poco rit.*

5 7 13 *a tempo* *poco rit.* *a tempo*

16 *poco rit.* *a tempo*

21 *poco rit.*

25 7 32 *a tempo* *poco rit.* *mp* *a tempo*

35 *cresc. poco a poco*

39 *rit.* *mf a tempo*

43 *poco rit.* *a tempo*

46 *rit.* *f a tempo*

50 *mf*

54 *rit.* *a tempo* *poco rit.* *a tempo* *rit. p*

Gospel Reading: John 20:21-22

C: Glory to you, O Lord.

John 20:21-22

New Revised Standard Version

21 Jesus said to them again, "Peace be with you. As the Father has sent me, so I send you." 22

When he had said this, he breathed on them and said to them, "Receive the Holy Spirit.

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

Children's Time

Sermon

Rev. Tammy Bull

Hymn of the Day: God's Work, Our Hands

ACS #1000

God's Work, Our Hands

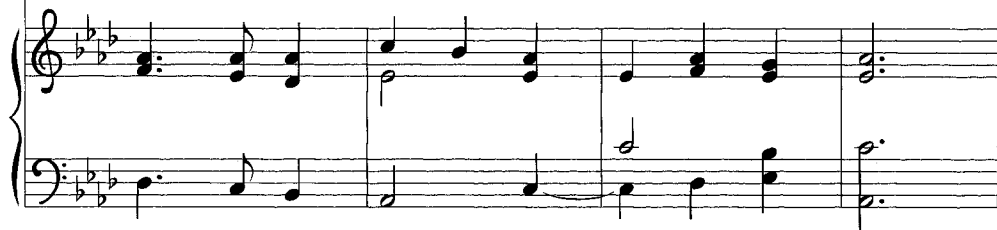
1 God's work, our hands: work - ing to - geth - er,
 2 God's work, our feet: trav - 'ling to - geth - er,
 3 God's work, our voice: sing - ing to - geth - er,
 4 God is at work in and a - round us:

build - ing a fu - ture, re - pair - ing the world,
 fol - low - ing Je - sus to plac - es un - known,
 prais - ing, pro - claim - ing to all who will hear,
 seed - lings are sprout - ing and bread's on the rise!

rais - ing up homes, plant - ing new gar - dens,
 walk - ing as friends, march - ing for free - dom,
 pray - ing for peace, shout - ing for jus - tice,
 Washed and set free, hum - bled and hon - ored,



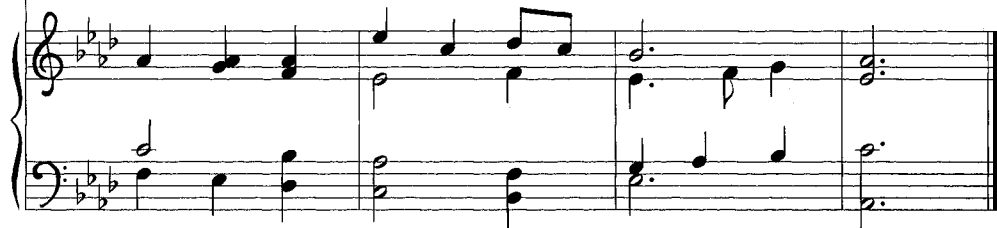
feed - ing the hun - gry and shelt - 'ring the cold.
 run - ning the race with God's fu - ture the goal.
 claim - ing God's love for the lost and the least.
 gift - ed by grace, we re - spond in God's love.



Bless, God, our hands as we work in your name,
 Bless, God, our feet as we fol - low your way,
 Bless, God, our voice as we speak in your name,
 Bless, God, our lives as we an - swer your call,



shar - ing the good news of your gos - pel.
 shar - ing the good news of your gos - pel.
 shar - ing the good news of your gos - pel.
 shar - ing the good news of your gos - pel.



Confirmed today are: Grant Brumwell, Noah Butterfield, and Trey St. John

Prayers of the People (petitions end with: Hear us, O God... **your mercy is great.**)

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 as an act of thankfulness and worship. Following the command of Jesus, we care for people in our congregation, our community, and the world in his name. One way we do this is by walking alongside our youth as they explore in deeper ways the presence and call of God in their lives. We appreciate the faithfulness of our members in making regular contributions of your time, energy, prayers, and money to this work! If you are worshiping with us as a guest on-line or in-person, we invite you to join us in caring for God's people and God's world! As the music plays, please take a moment to reflect on God's goodness, and consider what your gift of thanksgiving and worship might be. Thank you!)

Offertory:

Offering Response: Let the Vineyards Be Fruitful, Lord

ELW #184

Let the vineyards be fruitful, Lord, and fill to the brim our cup of blessing.

Gather a harvest from the seeds that were sown, that we may be fed with the bread of life.

Gather the hopes and dreams of all; unite them with the prayers we offer.

Grace our table with your presence, and give us a foretaste of the feast to come.

Andantino

Sw. Strings 8, 4

Gt. Flutes 8, 4

Ped. Gedeckt 16, 8

E

A#

00 6502 000

Ped. 32, Chorus ad lib.

Edward MacDowell

Arranged by Todd Kendall

Peacefully ♩ = ca. 76

1

4

7

10

p { Gt.

Ped.

{ Sw.

Duration: 1:30

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13

Measures 13-16 of a musical score. The key signature has one sharp (F#). The music is written for piano with a treble and bass staff. Measure 13 starts with a treble staff melodic line and a bass staff accompaniment. Measure 14 has a *cresc.* marking. Measure 15 has a *mf* marking. Measure 16 has a *dim.* marking. The piece ends with a double bar line.

cresc. *mf* *dim.*

17

Measures 17-20 of a musical score. The key signature has one sharp (F#). The music is written for piano with a treble and bass staff. Measure 17 starts with a treble staff melodic line and a bass staff accompaniment. Measure 18 has a *p* marking. Measure 19 has a *Gt.* marking. Measure 20 has a *Gt.* marking. The piece ends with a double bar line.

p { *Gt.*

21

Measures 21-23 of a musical score. The key signature has one sharp (F#). The music is written for piano with a treble and bass staff. Measure 21 starts with a treble staff melodic line and a bass staff accompaniment. Measure 22 has a *Gt.* marking. Measure 23 has a *Gt.* marking. The piece ends with a double bar line.

{ *Gt.*

24

Measures 24-26 of a musical score. The key signature has one sharp (F#). The music is written for piano with a treble and bass staff. Measure 24 starts with a treble staff melodic line and a bass staff accompaniment. Measure 25 has a *Gt.* marking. Measure 26 has a *Gt.* marking. The piece ends with a double bar line.

{ *Gt.*

27

Measures 27-30 of a musical score. The key signature has one sharp (F#). The music is written for piano with a treble and bass staff. Measure 27 starts with a treble staff melodic line and a bass staff accompaniment. Measure 28 has a *pp* marking. Measure 29 has a *Gt.* marking. Measure 30 has a *Gt.* marking. The piece ends with a double bar line.

pp { *Gt.*

Let the Vineyards Be Fruitful

Let the vine-yards be fruit-ful, Lord, and fill to the brim our cup of

The first system of the musical score is written in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a vocal melody on a single staff and a piano accompaniment on two staves. The lyrics 'Let the vine-yards be fruit-ful, Lord, and fill to the brim our cup of' are aligned with the vocal line.

bless-ing. Gath-er a har-vest from the seeds that were sown, that

The second system continues the musical score. The vocal melody and piano accompaniment are shown. The lyrics 'bless-ing. Gath-er a har-vest from the seeds that were sown, that' are aligned with the vocal line.

we may be fed with the bread of life. Gath-er the hopes and dreams of

The third system concludes the musical score on this page. The vocal melody and piano accompaniment are shown. The lyrics 'we may be fed with the bread of life. Gath-er the hopes and dreams of' are aligned with the vocal line.

all; u - nite them with the prayers we of - fer. Grace our ta - ble

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line is written in a single treble clef. The piano accompaniment is written in grand staff notation, with the right hand in a treble clef and the left hand in a bass clef. The music is in 4/4 time. The vocal line begins with a half note G4, followed by a quarter note A4, then a quarter note Bb4. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

with your pres - ence, and give us a fore - taste of the feast to come.

The second system continues the musical score. It follows the same key signature and time signature as the first system. The vocal line continues with a half note C5, a quarter note Bb4, and a quarter note A4. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody. The system concludes with a double bar line.

Offertory Prayer: **God of goodness and growth, all creation is yours, and your faithfulness is sure. Word and water, wine and bread: these are signs of your abundant grace. Receive the gifts we bring, and nourish us to proclaim your abiding love in our communities and in the world, through Jesus Christ, our strength and our song. Amen.**

The Great Thanksgiving

P: The Lord be with you.

C: And also with you.

P: Lift up your hearts.

C: We lift them to the Lord.

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

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

Words of Institution & Lord's Prayer

P: "On the night in which our Lord Jesus was betrayed..."

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: P: These are the gifts of God, for the people of God. If you are unable to receive Communion today, you are invited to make the sign of the cross on your forehead as a reminder that you are a beloved child of God.

Hymn during Communion: Draw Us In the Spirit's Tether

ELW #470

1. Draw us in the Spirit's tether, for when humbly in your name
Two or three are met together, you are in the midst of them.
Alleluia! Alleluia! Touch we now your garment's hem.
2. As disciples used to gather in the name of Christ to sup,
Then with thanks to God the giver break the bread and bless the cup,
Alleluia! Alleluia! So now bind our friendship up.
3. All our meals and all our living make as sacraments of you,
That by caring, helping, giving, we may be disciples true.
Alleluia! Alleluia! We will serve with faith anew.

Draw Us in the Spirit's Tether

1 Draw us in the Spir-it's teth - er, for when hum - bly
 2 As dis - ci - ples used to gath - er in the name of
 3 All our meals and all our liv - ing make as sac - ra -

in your name two or three are met to - geth - er,
 Christ to sup, then with thanks to God the giv - er,
 ments of you, that by car - ing, help-ing, giv - ing,

you are in the midst of them. Al - le - lu - ia!
 break the bread and bless the cup, Al - le - lu - ia!
 we may be dis - ci - ples true. Al - le - lu - ia!

Al - le - lu - ia! Touch we now your gar - ment's hem.
 Al - le - lu - ia! so now bind our friend - ship up.
 Al - le - lu - ia! We will serve with faith a - new.

Text: Percy Dearmer, 1867–1936, alt.

Music: UNION SEMINARY, Harold Friedell, 1905–1958

Text from *Songs of Praise* Enlarged Edition, © Oxford University Press 1931.

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

P: Let us all pray... **C: Dearest Jesus, at this table you've offered us not only bread and cup, but your very self, that we may be filled with your great love. Strengthened and nourished by these signs of grace, we commit ourselves anew to your reign of justice, and your way of peace. Amen.**

SENDING

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

Sending Song: Take My Life, That I May Be

ELW #583

Refrain: Take my life, that I may be consecrated, Lord, to thee;
Take my moments and my days; let them flow in ceaseless praise.

1. Take my hands and let them move... at the impulse of thy love;
Take my feet and let them be swift and beautiful for thee. (refrain)
2. Take my silver and my gold... not a mite would I withhold;
Take my intellect and use ev'ry pow'r as thou shalt choose. (refrain)
3. Take my voice and let me sing... always, only for my King;
Take my lips and let them be filled with messages from thee. (refrain)
4. Take my will and make it thine...; it shall be no longer mine;
Take my heart, it is thine own; it shall be thy royal throne. (refrain)

Take My Life, That I May Be

Toma, oh Dios, mi voluntad

Refrain/Estrillo

To - ma, oh Dios, mi vo - lun-tad, y haz - la tu - ya, na -
Take my life, that I may be con - se - crat - ed, Lord,

E A B⁷

da más; to - ma, sí, mi co - ra - zón
to thee; take my mo - ments and my days;

E A

To stanzas Last time

y tu tro-no en él ten-drás. ten-drás.
let them flow in cease-less praise. less praise.

B⁷ E A B E

A

1 *Que mi vi - da en - te - ra es - té*
 1 Take my hands and let them move
 2 Take my sil - ver and my gold,
 3 Take my voice and let me sing
 4 Take my will and make it thine;

B⁷ E

con - sa - gra - da a ti, Se - ñor;
 at the im - pulse of thy love;
 not a mite would I with - hold;
 al - ways, on - ly for my King;
 it shall be no lon - ger mine;

A

que a mis ma - nos pue - da guiar el im -
 take my feet and let them be swift and
 take my in - tel - lect and use ev - 'ry
 take my lips and let them be filled with
 take my heart, it is thine own; it shall

B⁷ E B⁷ Refrain/Estrillo

pul - so de tu a - mor.
 beau - ti - ful for thee.
 pow'r as thou shalt choose.
 mes - sag - es from thee.
 be thy roy - al throne.

L: Go in peace. The Spirit sends us forth to serve. **C: Thanks be to God!**

Postlude:

Sw. Fl., Str., Diap. 8'

Gt. Fl., Str., Diap. 8' and 4'

Ped. Fl., Str. 16' and 8'



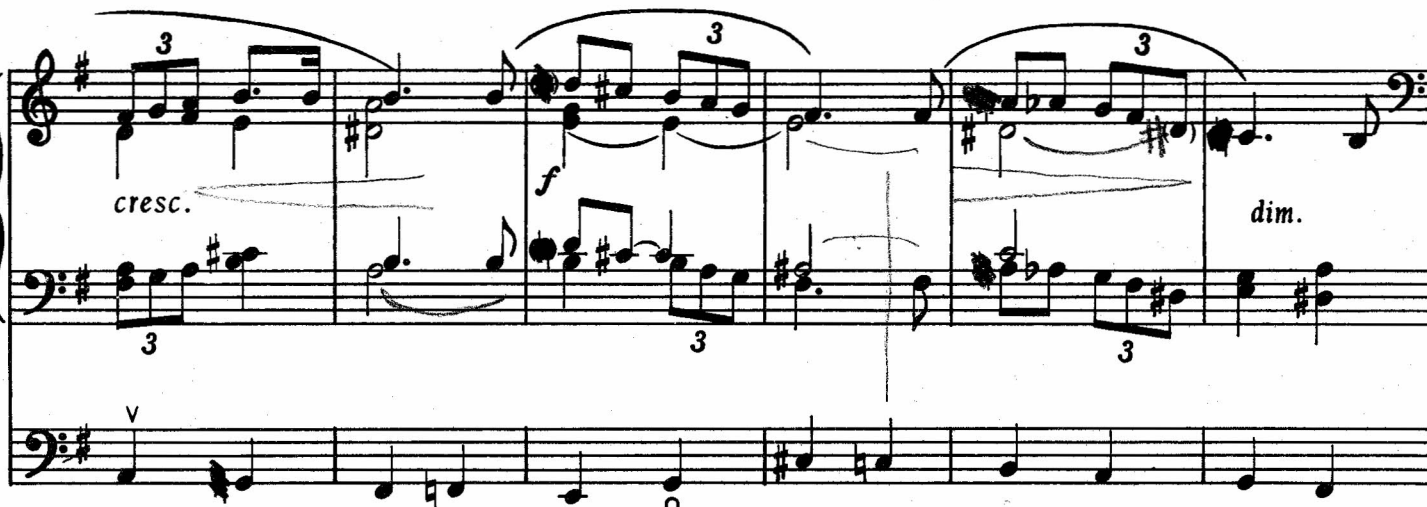
Ped. 52, Chorus ad lib.

EDWARD MACDOWELL

Arr. by L. N. Porter

Ponderously ♩ = 58*p*

Sw.

*cresc.**f**dim.*

Gt.

mp

Gt.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes triplets and a fermata over a measure in the bass line.

Second system of musical notation, continuing the piece. It includes a *poco dim.* marking and a fermata over a measure in the bass line.

Third system of musical notation, featuring a *ff* (fortissimo) marking and a section labeled *A Sw. to Gt.* (Sw. to Gt.). A handwritten note *Intense* is written above the staff. The system concludes with a *Gt. to Ped.* marking and a *Ped. 54* instruction.

Fourth system of musical notation, concluding the piece. It includes a *poco a poco dim.* marking and a fermata over a measure in the bass line.

This musical score is written for piano and guitar. It consists of four systems of staves. The first system includes a piano part (treble and bass staves) and a guitar part (single staff). The piano part features a melody with triplets and a bass line with chords. The guitar part has a melody with triplets and a bass line. Dynamics include *mp* (mezzo-piano) and *f* (forte). Performance instructions include "Gt. to Ped. off" and "Ped. 52". The second system continues the piano part with a crescendo and a forte dynamic. The third system includes a piano part with a decrescendo and a guitar part. The fourth system includes a piano part with a mezzo-piano dynamic and a guitar part. The score is marked with various musical notations, including triplets, slurs, and dynamic markings.

mp 3

G

U Gt. to Ped. off

Ped. 52

cresc. f

dim.

Sw. mp

Sw. mp

off key *off note*

pp ppp

3

A CLASSIC TRUMPET TUNE

1½ minutes

Sw. Trumpet

24 6887 653

Gt. Foundations 8' and 4'

Ped. Bourdon 16', Gt. to Ped.

Ped. 43

LANI SMITH

Brightly, but not too fast ♩ = 132

Sw.

f

somewhat detached

Gt.

v