Music Sourcebook

FOR LENT AND THE THREE DAYS

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Introduction

In 2006, with the publication of Evangelical Lutheran Worship, a trajectory of worship renewal that had begun generations earlier and had already become quite clear with Lutheran Book of Worship (1978) continues. Among the primary markers of this path are a renewed emphasis on the sacraments in general and baptism in particular; encouragement of shared leadership in worship, including prominent roles for laypeople; the recognition that music in worship—and especially song—needs to belong at heart to the worshiping assembly; and a recovery of the Three Days of Maundy Thursday, Good Friday, and Easter as the very center of the church's year. These last two points, particularly, find expression in this collection of music for Lent and the Three Days.

The core of this collection resulted from a gathering of composers in the summer of 2008. They were charged with writing music specifically for the liturgies as set out in *Evangelical Lutheran Worship*, using, in most cases, the texts that are there. The pieces were to have assembly involvement. The musical styles were left up to the composers (and range from chant to blues), but they needed to be accessible. The results are on display within these covers. Even though the pieces were written for the *Evangelical Lutheran Worship* services, they promise to prove useful also in the worship of other churches and faith traditions, especially those that are also celebrating or rediscovering the riches of the liturgies at the heart of the year. Supplementing the newly written pieces are some previously composed ones that seemed well suited to use in these services.

Explanatory notes are included in many cases, in the tables of contents and on the page with the music, that will assist in interpreting and using the individual pieces, provide suggestions for matching pieces to places in the liturgies, and point out which pieces go particularly well together. An additional resource provided on the enclosed CD-ROM is a collection of hymn stanzas that are well suited for use in various days and seasons as the communion table is being set. (See the Appendix for a listing of those pieces.)

Most pieces in this collection are reproducible for choirs with no further permission needed, as long as the credit line is included. Do check that permission line for each piece, however, as some works belong to other copyright holders who have *not* granted permission for further reproduction of text and/or music, and in those cases the owners need to be contacted for permission. The assembly parts provided on the enclosed CD-ROM are prepared for use in service folders; but again it is important to check the permission line on each item, as a few of these pieces require either obtaining permission for reproduction or reporting their usage under a valid copyright license. Most of these assembly parts, however, may be reproduced without further permission by the purchaser of this collection for non-sale use in the purchaser's local context,

This book is a companion piece to a helpful planning resource for these same times, the Worship Guidebook for Lent and the Three Days (Augsburg Fortress 978-0-8066-7041-6). There may be found the texts of the services surrounded by commentary on how these services can be brought to life in a wide variety of worshiping communities. Included in the notes are many suggestions for musical leadership of these services, with frequent references to the contents of this Music Sourcebook.

Have Mercy on Me, O God Psalm 51:1-17

S401



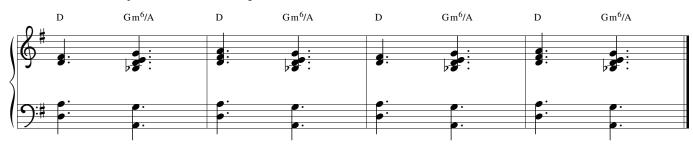
Now Is the Time of Grace

S403

Gathering Song



Alternate accompaniment (for refrain sung in canon or under verses)



This song may be used to begin the Ash Wednesday service, or at another time on Ash Wednesday or during Lent.

The refrain may be sung as written, or in two-part canon as indicated, using the alternate accompaniment.

The verses may be sung by a cantor or choir either in alternation with the refrain (using the alternate accompaniment) or superimposed over the refrain as it is repeated by the assembly.

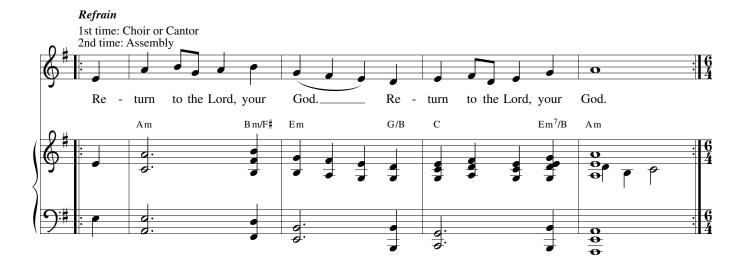
Text: Marty Haugen, based on 2 Cor. 6:2, Isa. 58:6-9

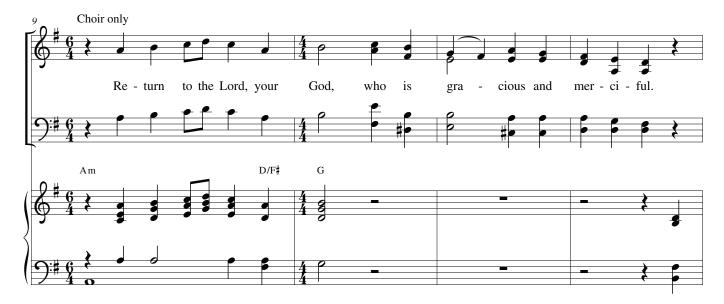
Music: Marty Haugen

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Gospel Acclamation







This setting for choir an assembly may be used throughout Lent.

Music: Jay Fluellen

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This piece, suitable for use during imposition of ashes or at other times in the Ash Wednesday service, may be done as written, alternating between cantor and choir or assembly. Alternately, either the refrain or the entire piece may be sung in unison.

Text: Brian Wren, © 1989 Hope Publishing Co., Carol Stream, IL 60188. All rights reserved. Used by permission. Music: David Haas, © 1991 GIA Publications, Inc. All rights reserved. Used by permission.

Filled with Excitement



Songs focusing on the procession of palms can be sung before the service as the assembly gathers for the blessing of palms and procession. If gathering outside, this could be accompanied with guitars and percussion.

For Spanish words to this hymn, see Libro de Liturgia y Cántico #333.

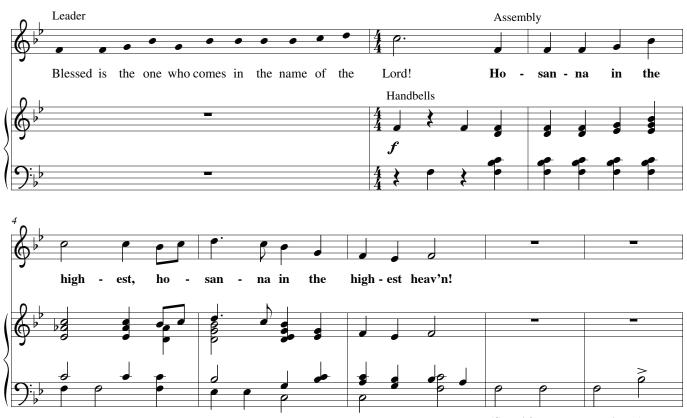
Text: Rubén Ruiz Avila, tr. Gertrude C. Suppe

Music: MANTOS Y PALMAS, Rubén Ruiz Avila, arr. Robert Buckley Farlee

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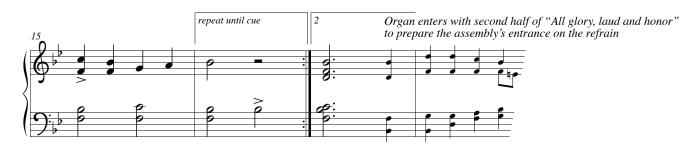
Palm Procession Acclamation





(Signal for procession to begin)





This dialogue may be sung before and after the singing of "All Glory, Laud, and Honor," with organ if the assembly gathers indoors; unaccompanied or with handbells or other instruments, if gathering outdoors.

Music: Nancy Raabe

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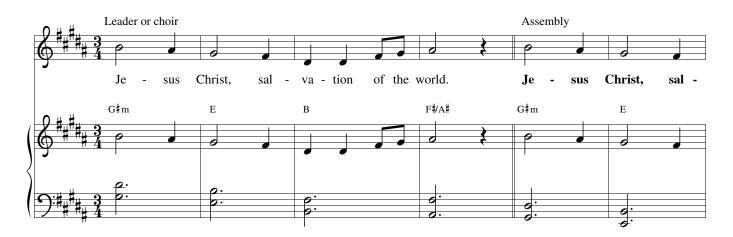


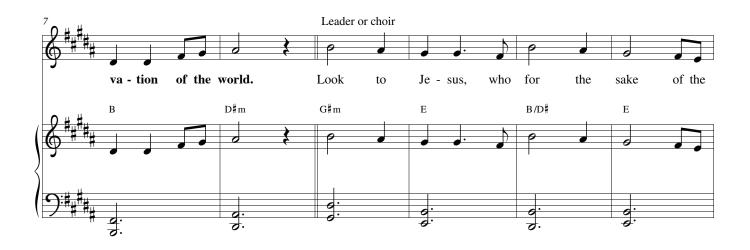
The text, appointed as the second reading on Passion Sunday, is thought to be a canticle or hymn from the early church. It may be appropriate to sing this text instead of reading it. If this service is too long in your context, a possibility would be to eliminate the psalm and the gospel acclamation. By singing the second reading, the flow of reading – singing – reading is still present.

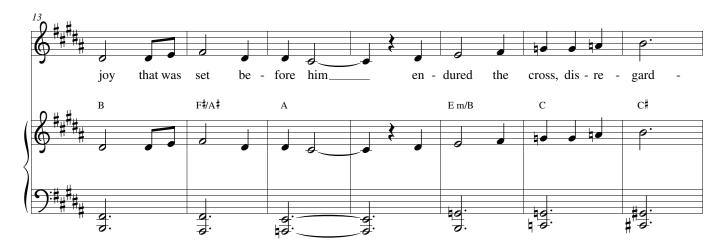
Text: Philippians 2:5–11 Music: Howard Hughes, S.M.



Look to Jesus Gospel Acclamation







This and the following settings (S450–S452) of the text drawn from Hebrews 12:2 offer a variety of approaches to the Good Friday gospel acclamation.

Music: Ike Sturm

Music © 2009 Augsburg Fortress. All rights reserved.

Solemn Reproaches



The refrain is also at ELW #160 and S409.

Music: Refrain, Russian Orthodox traditional; verses, Kevin Anderson

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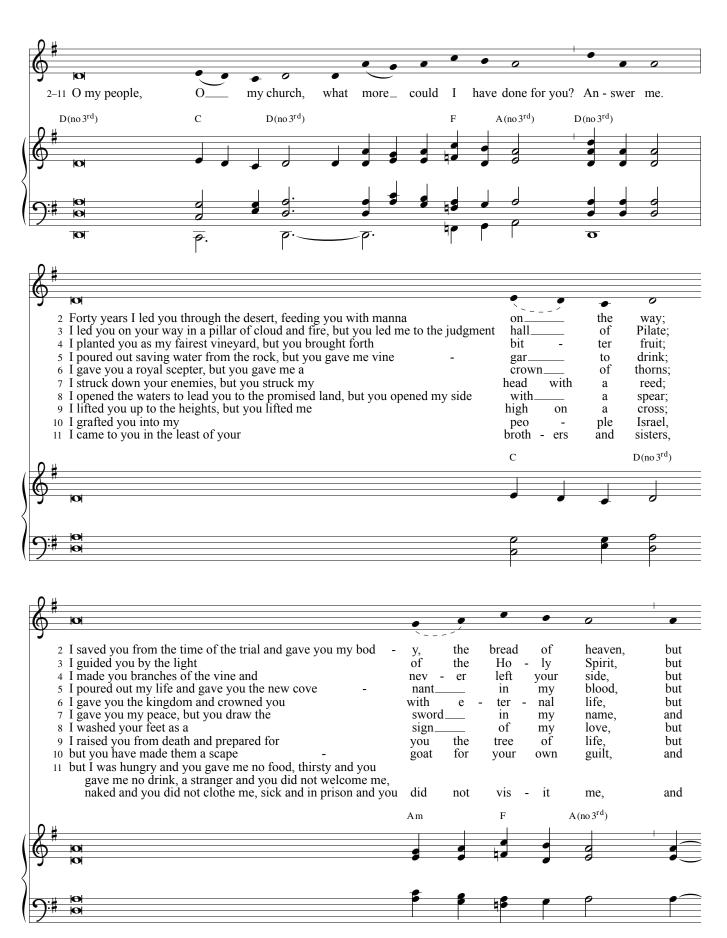
Solemn Reproaches



This setting coordinates with those at S452, S458, and S467.

Music: Thomas Pavlechko

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This setting coordinates with S474.

Text and music: Marty Haugen

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Easter Proclamation



This setting coordinates with S472.

Text: Easter Proclamation, adapt. Marty Haugen

Music: Marty Haugen

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The drones with the verses may be played on an organ or hummed by a choir or assembly. The verses are to be sung by a cantor very freely.

The refrain is sung rhythmically between cantor and assembly/choir; choir and assembly; men and women, or some other division.

Text: Psalm 42:1-2, 8-9; Psalm 43:3-5, adapt.

Music: Scott Weidler

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Jonah Prayed Response to Jonah 1

say-ing, "Thank you, God;



The leader and the instruments set the tone for this song of thanksgiving. The hand drum and flute need a light touch.

A single D minor chord may be played, preferably strummed or rolled, at the beginning of the introduction.

bel-ly of the fish,

The assembly can sing this by rote, since they always repeats the leader's phrase. Rhythmic and melodic security are provided by the drum and flute.

Note the longer phrases in mm. 21–36. The alternate drum pattern helps signal this change.

from the

The tambourine, mm. 36 to the end, provides additional color. A low drum may be played on the first beat of each measure, mm. 37 to the end.

Text: Carolyn Jennings, based on Jonah 2:1-3, 7-9

Music: Carolyn Jennings

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The Disciples Knew the Lord Jesus

S497

Invitation to Communion



This acclamation may be used in place of "Lamb of God" during the Sundays of Easter.

Music: Mark Sedio

Music ${\hbox{$\mathbb C$}}$ 1996 Mark Sedio. Used by permission.