



Week 1 – Season of Creation

September 8, 2024 – 10:00 am

New Hope Lutheran Church

3125 5th Ave S. Great Falls, MT

www.newhopegf.org (406) 315-1203

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: Lord of the Wind and Sea

Lloyd Larson

Words of Welcome

Prelude: Jesus Loves the Little Children/Jesus Loves Me

arr. Mark Hayes

L: Blessed be the holy Trinity, + one God, the creator of wind and rain, field and ocean, the bread of life coming down from above, the power at work within us and this world. **C: Amen.**

L: Before God and in the company of our sisters and brothers, let us confess our sin. *(a brief silence is kept for reflection)*

L: God and Father of all,

C: we confess that we have sinned against you in thought, word, and deed. We have thought better of ourselves than others. We have told lies, said hurtful things, acted in ways we wish we could take back, and looked the other way when action was needed. In your mercy, O God, forgive us, cleanse us, and heal us, for the sake of Jesus, our Savior. Amen.

L: If anyone is in Christ, there is a new creation: everything old has passed away; everything has become new! In Christ, + you are a new creation: your sins are taken away and you are made new. Be kind to one another, tenderhearted, forgiving one another, as God in Christ has forgiven you. **C: Amen.**

Gathering Hymn: Let the Whole Creation Cry

ELW #876

1. Let the whole creation cry, "Glory to the Lord on high!"
Heav'n and earth, awake and sing, "Praise to our almighty king!"
Praise God, angel hosts above, ever bright and fair in love;
Sun and moon, lift up your voice; night and stars, in God rejoice.
2. Servants striving for the Lord, prophets burning with the word,
Those to whom the arts belong add their voices to the song.
Pow'rs of knowledge and of law, to the glorious circle draw;
All who work and all who wait, sing, "The Lord is good and great!"
3. Men and women, young and old, raise the anthem loud and bold,
And let children's happy hearts in this worship take their parts;
From the north to southern pole let the mighty chorus roll:
"Holy, Holy, Holy One; Glory be to God alone!"

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

Glory to You, God

ACS p. 31

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

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

C: Gracious God, by your Word you call forth all of creation. With sun, moon, and stars; with mountains and seas and sky, let us ever sing your praises. Ignite in us a deep love for this fragile world and all of its people, for the sake of the One who loves us beyond all measure – your Son, Jesus Christ our Lord. Amen.

WORD

1st Reading: Genesis 1:1-19

L: Word of God, word of life.

C: Thanks be to God.

2nd Reading: Psalm 33:1-9

L: Word of God, word of life.

C: Thanks be to God.

Gospel Acclamation

ACS p. 33

Alleluia, alleluia, alleluia. Lord, to whom shall we go?

You have the words of eternal life. Alleluia, alleluia, alleluia.

Gospel Reading: John 1:1-14

C: Glory to you, O Lord.

L: The Gospel of our Lord.

C: Praise to you, O Christ.

Children's Time

Rev. Tammy Bull

Sermon

1. Touch the earth lightly, use the earth gently,
Nourish the life of the world in our care:
Gift of great wonder, ours to surrender,
Trust for the children tomorrow will bear.
2. We who endanger, who create hunger,
Agents of death for all creatures that live,
We who would foster clouds of disaster –
God of our planet, forestall and forgive!
3. Let there be greening, birth from the burning,
Water that blesses, and air that is sweet,
Health in God's garden, hope in God's children,
Regeneration that peace will complete.
4. God of all living, God of all loving,
God of the seedling, the snow and the sun.
Teach us, deflect us, Christ reconnect us,
Using us gently, and making us one.

L: Gathered into one by the Holy Spirit, we confess our faith using the words of the Apostles' Creed
ACS p. 17

C: I believe in God, the Father Almighty, creator of heaven and earth.

I believe in Jesus Christ, God's only Son, our Lord, who was conceived by the Holy Spirit, born of the virgin Mary, suffered under Pontius Pilate, was crucified, died and was buried; he descended to the dead. On the third day he rose again; he ascended into heaven, he is seated at the right hand of the Father, and he will come to judge the living and the dead.

I believe in the Holy Spirit, the holy catholic church, the communion of saints, the forgiveness of sins, the resurrection of the body, and the life everlasting. Amen.

Prayers of the People (petitions end: "Lord, in your mercy... **hear our prayer.**")

Sharing the Peace of Christ

L: The peace of Christ be with you always. **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 congregational efforts to reduce, reuse, and recycle material goods and nature's resources. We appreciate your gifts of time, energy, money, and prayers to this work! If you are our guest today – either on person or online – we invite you to join us in caring for God's people and God's world!)

Offertory: Beautiful Savior

arr. David Berry

Offering Response: Let Justice Flow Like Streams (v. 2 only)

ELW #717

2. Let righteousness roll on as others' cares we heed,
An ever-flowing stream of faith translated into deed.

Offertory Prayer: **C: God of mercy and grace, the eyes of all wait upon you, and you open your hand in blessing. Fill us with good things at your table, that we may come to the help of all in need, through Jesus Christ, our redeemer and Lord. Amen.**

The Great Thanksgiving

L: The Lord be with you. **C: And also with you.**
L: Lift up your hearts. **C: We lift them to the Lord.**
L: Let us give thanks to the Lord our God.
C: It is right to give our thanks and praise.

Words of Institution and Lord's Prayer

L: Lord, remember us in your kingdom, and teach us to pray: **Our Father in heaven, hallowed be your name, your kingdom come, your will be done, on earth as in heaven. Give us today our daily bread. Forgive us our sins as we forgive those who sin against us. Save us from the time of trial and deliver us from evil. For the kingdom, the power, and the glory are yours, now and forever. Amen.**

Invitation to the Lord's Table

Jesus said, "Whoever comes to me will never be hungry,
and whoever believes in me will never be thirsty."

Be Known to Us, Lord Jesus

ACS p. 40

Be known to us, Lord Jesus, in the breaking of the bread. Alleluia, alleluia, alleluia.
Be known to us, Lord Jesus, in the breaking of the bread. Alleluia, alleluia, alleluia.
Alleluia.

Hymn during Communion: I Come With Joy

ELW #482

1. I come with joy, a child of God, forgiven, loved, and free,
The life of Jesus to recall in love laid down for me, in love laid down for me.
2. I come with Christians far and near to find, as all are fed,
The new community of love in Christ's communion bread,
in Christ's communion bread.
3. As Christ breaks bread, and bids us share, each proud division ends.
The love that made us, makes us one, and strangers now are friends,
and strangers now are friends.
4. The Spirit of the risen Christ, unseen, but ever near,
Is in such friendship better known, alive among us here, alive among us here.
5. Together met, together bound by all that God has done,
We'll go with joy, to give the world the love that makes us one,
the love that makes us one.

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

L: Let us all pray... **C: Wise and generous God, we thank you that at this holy table you have fed us again with the food of everlasting life. Send us with your blessing to seek the good of our neighbor and call others to your feast; through Jesus Christ, our Savior and Lord. Amen.**

SENDING

L: Almighty and merciful God, Father, +Son, and Holy Spirit, bless, preserve, and keep you this day and forevermore. **C: Amen.**

Sending Hymn: Beautiful Savior

ELW #838

1. Beautiful Savior, king of creation,
Son of God and Son of Man!
Truly I'd love thee, truly I'd serve thee,
Light of my soul, my joy, my crown.
2. Fair are the meadows, fair are the woodlands,
Robed in flow'rs of blooming spring;
Jesus is fairer, Jesus is purer,
He makes our sorrowing spirit sing.
3. Fair is the sunshine, fair is the moonlight,
Bright the sparkling stars on high;
Jesus shines brighter, Jesus shines purer
Than all the angels in the sky.
4. Beautiful Savior, Lord of the nations,
Son of God and Son of Man!
Glory and honor, praise, adoration,
Now and forevermore be thine!

L: Go in peace. Live in love, as Christ loved us. **C: Thanks be to God.**

Postlude: Sunshine 1887/I've God the Joy

arr. Mark Hayes

Accompanist: James Rickley

Cantor: Victoria Bull **Reader:** Melanie Jensen

Communion Assistant: Ron Coons

Fellowship: Dona Shehan

Acolyte:



Announcements for Week of September 8:

- The Quilters will meet Monday, (9/9) from 6-8 pm in the Social Hall.
- Word on Wednesday (aka WOW!) for children pre-K through grade 5 will meet this Wednesday from 6-7 pm for a simple meal, bible story, and activity.
- GF Community Band resumes rehearsals Thursday (9/12) at 7 pm – Fireside Room
- Celebration of Life for Ike Kaufman will on Friday (9/13) at 2 pm at the Newberry.

Keeping in Prayer... Debra; Pat; Danny; Triston; Fred; Bob & Andie; MaryAnn; Carl & Harley; Ann; Rachelle; Ace; Arvin; Elizabeth & John; Hy & Becky; Beth; Brian; Arnie; Peggy & Larry; Don & Donna; Sandy; Noah; Dorothy; Jerry; Toni; Steven; Scott; Haley; Esther; Reta, Elaine.

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Lord of the Wind and the Sea

Music by
Lloyd Larson

Gentle, steady tempo ♩ = ca. 104

The musical score is written for piano in 4/4 time. It consists of four systems of music, each with a treble and bass clef staff. The first system begins with a dynamic marking of *mf*. The piece features a steady, gentle tempo with a quarter note equal to approximately 104 beats per minute. The melody in the treble clef is primarily composed of eighth and quarter notes, often with slurs. The bass clef accompaniment provides a harmonic foundation with chords and moving lines. The score includes measure numbers 4, 8, and 11. At the end of the piece, there is a key signature change to two flats (B-flat and E-flat) and a time signature change to 2/4, indicated by a double bar line with the new signatures below it.

Duration: 2:30

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LT

14

Musical score for measures 14-16. The piece is in 4/4 time. Measure 14 features a complex piano texture with a sixteenth-note run in the right hand and a bass line. Measure 15 has a fermata over the right hand and a dynamic marking of *mp*. Measure 16 continues the piano accompaniment.

17

Musical score for measures 17-19. The piano accompaniment continues with chords and moving lines in both hands. Measure 19 shows a dynamic marking of *mp*.

20

Musical score for measures 20-22. The piano accompaniment continues. Measure 20 has a dynamic marking of *mf*. Measure 22 features a dynamic marking of *mp*.

23

Musical score for measures 23-25. Measure 23 has a dynamic marking of *f* and includes a sixteenth-note run in the right hand. Measure 24 features a dynamic marking of *mp*. Measure 25 has a dynamic marking of *mp*.

26

Musical score for measures 26-28. The piano accompaniment continues with chords and moving lines in both hands. Measure 28 has a dynamic marking of *mp*.

29

Musical score for measures 29-31. The piece is in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together, and some chords. The left hand provides a bass line with quarter and eighth notes. Measure 31 ends with a double bar line and a repeat sign.

32

Musical score for measures 32-34. The time signature changes to 4/4 at measure 32. The right hand has a melodic line with eighth notes and some chords. The left hand has a bass line with quarter notes. Measure 34 ends with a double bar line and a repeat sign.

35

mp

Musical score for measures 35-37. The piece is in 4/4 time. The right hand features a melodic line with eighth notes and chords. The left hand has a bass line with quarter notes. Measure 37 ends with a double bar line and a repeat sign.

38

mf

Musical score for measures 38-40. The piece is in 4/4 time. The right hand has a melodic line with eighth notes and chords. The left hand has a bass line with quarter notes. Measure 40 ends with a double bar line and a repeat sign.

41

f

Musical score for measures 41-43. The piece is in 4/4 time. The right hand features a melodic line with eighth notes and chords. The left hand has a bass line with quarter notes. Measure 43 ends with a double bar line and a repeat sign.

44

mp *mf*

Musical score for measures 44-46. The piece is in 3/4 time. Measure 44 features a treble clef with a melodic line of eighth notes and a bass clef with a steady eighth-note accompaniment. A dynamic marking of *mp* is placed above the treble staff, and *mf* is placed above the bass staff. Measure 45 continues the melodic line with some ties. Measure 46 shows the melodic line ending with a quarter note and a half note, while the bass line continues with eighth notes.

47

Musical score for measures 47-50. The treble clef part continues with a melodic line of eighth notes, often beamed in pairs. The bass clef part maintains a consistent eighth-note accompaniment. The dynamics remain consistent with the previous section.

51

mp

Musical score for measures 51-54. At measure 51, the key signature changes to one flat (B-flat major or D minor). The treble clef part features a melodic line with some ties and a *mp* dynamic marking. The bass clef part continues with eighth notes. A *mp* dynamic marking is also present in the bass staff at measure 53.

55

poco rit.

Musical score for measures 55-58. The treble clef part consists of chords and some melodic fragments. The bass clef part continues with eighth notes. A *poco rit.* (ritardando) marking is placed above the bass staff at measure 57.

59

a tempo *dim. poco a poco* *molto rit.* *p*

Musical score for measures 59-62. The treble clef part has a melodic line that ends with a fermata. The bass clef part continues with eighth notes. The tempo markings are *a tempo*, *dim. poco a poco*, and *molto rit.*. A *p* (piano) dynamic marking is placed above the treble staff at measure 62.

Words of Welcome

Prelude: Jesus Loves the Little Children/Jesus Loves Me

arr. Mark Hayes

Children's Medley

(Jesus Loves the Little Children/
Jesus Loves Even Me/Jesus Loves Me)

Mark Hayes

Based on familiar hymn tunes

Moderately fast, joyfully ♩ = 108 $\text{♩} = \text{♩}^3$

*Jesus Loves the Little Children, *Tune:* CHILDREN by George F. Root

Duration: 2:30

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14

17

20

Moderately, with a lilt ♩ = 54

(straight 8ths)

23

27

*Jesus Loves Even Me, Tune: GLADNESS by Philip P. Bliss

30

mf

34

37

40

Slower ♩ = ca. 48

rit.

mp

44

mf

mp

*Jesus Loves Me, Tune: JESUS LOVES ME (CHINA) by William F. Bradbury

48

Musical score for measures 48-50. The piece is in 7/8 time. Measure 48 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. A dynamic marking of *mf* is present in measure 49. Measure 50 ends with a repeat sign.

51

Musical score for measures 51-53. The treble clef continues with a melodic line, and the bass clef provides a steady accompaniment. Measure 53 concludes with a repeat sign.

54

Musical score for measures 54-56. Measure 54 begins with a dynamic marking of *f*. Measure 55 includes a *rit.* (ritardando) marking. Measure 56 returns to the original tempo with an *a tempo* marking.

57

Musical score for measures 57-59. Measure 57 starts with a *rit.* marking. Measure 58 features a dynamic marking of *mf* and an *a tempo* marking. Measure 59 ends with a repeat sign.

60

Musical score for measures 60-62. Measure 60 continues the melodic and rhythmic patterns. Measure 61 includes a *rit.* marking. Measure 62 concludes with a dynamic marking of *mp* and a repeat sign.

L: Blessed be the holy Trinity, + one God, the creator of wind and rain, field and ocean, the bread of life coming down from above, the power at work within us and this world. **C:**
Amen.

L: Before God and in the company of our sisters and brothers, let us confess our sin. (*a brief silence is kept for reflection*)

L: God and Father of all,

C: we confess that we have sinned against you in thought, word, and deed. We have thought better of ourselves than others. We have told lies, said hurtful things, acted in ways we wish we could take back, and looked the other way when action was needed. In your mercy, O God, forgive us, cleanse us, and heal us, for the sake of Jesus, our Savior. Amen.

L: If anyone is in Christ, there is a new creation: everything old has passed away; everything has become new! In Christ, + you are a new creation: your sins are taken away and you are made new. Be kind to one another, tenderhearted, forgiving one another, as God in Christ has forgiven you. **C: Amen.**

Gathering Hymn: Let the Whole Creation Cry

ELW #876

1. Let the whole creation cry, "Glory to the Lord on high!"
Heav'n and earth, awake and sing, "Praise to our almighty king!"
Praise God, angel hosts above, ever bright and fair in love;
Sun and moon, lift up your voice; night and stars, in God rejoice.
2. Servants striving for the Lord, prophets burning with the word,
Those to whom the arts belong add their voices to the song.
Pow'rs of knowledge and of law, to the glorious circle draw;
All who work and all who wait, sing, "The Lord is good and great!"
3. Men and women, young and old, raise the anthem loud and bold,
And let children's happy hearts in this worship take their parts;
From the north to southern pole let the mighty chorus roll:
"Holy, Holy, Holy One; Glory be to God alone!"

Introduction

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of five systems of two staves each (treble and bass clef). The piece begins with a mezzo-forte (*mf*) dynamic. The first system features a melodic line in the treble clef with eighth-note patterns and a bass line with quarter notes. The second system introduces a forte (*f*) dynamic and includes a 3/8 time signature change. The third system returns to 4/4 time and mezzo-forte (*mf*). The fourth system features a forte (*f*) dynamic and includes a 3/8 time signature change. The fifth system concludes with a mezzo-piano (*mp*) dynamic.

Tune: Jakob Hintze, 1622–1702

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The first system of the musical score 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 (two sharps). The time signature is 4/4. The music begins with a half note G4 in the treble and a half note D3 in the bass. The treble staff features a series of eighth notes and quarter notes, with a dynamic marking of *f* (forte) starting in the second measure. The bass staff provides a steady accompaniment with quarter notes and eighth notes. A dynamic marking of *mf* (mezzo-forte) appears in the treble staff in the fourth measure. The system concludes with a double bar line.

The second system of the musical score continues with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature remains D major. The time signature is 4/4. The treble staff contains a more complex melodic line with sixteenth and thirty-second notes, marked with a dynamic of *poco rit.* (poco ritardando) in the third measure. The bass staff continues with a steady accompaniment of quarter and eighth notes. The system ends with a double bar line and a final note in the bass staff marked with *8va* (ottava), indicating an octave shift.

Let the Whole Creation Cry [H]



1 Let the whole cre - a - tion cry, "Glo - ry to the Lord on high!"
 2 Ser - vants striv - ing for the Lord, proph - ets burn - ing with the word,
 3 Men and wom - en, young and old, raise the an - them loud and bold,



Heav'n and earth, a - wake and sing, "Praise to our al - might - y king!"
 those to whom the arts be - long add their voic - es to the song;
 and let chil - dren's hap - py hearts in this wor - ship take their parts;



Praise God, an - gel hosts a - bove, ev - er bright and fair in love;
 Pow'rs of knowl - edge and of law, to the glo - rious cir - cle draw;
 from the north to south - ern pole let the might - y cho - rus roll:



sun and moon, lift up your voice; night and stars, in God re - joice.
 all who work and all who wait, sing, "The Lord is good and great!"
 "Ho - ly, Ho - ly, Ho - ly One; glo - ry be to God a - lone!"



Accompaniment

The first system of piano accompaniment notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a steady accompaniment with chords and moving lines in both hands.

The second system of piano accompaniment notation continues the piece. It maintains the same key signature and rhythmic structure as the first system, with a consistent accompaniment in both the treble and bass staves.

The third system of piano accompaniment notation concludes the piece. It features a final cadence in the key of D major, with a double bar line at the end of the system.

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

Glory to You, God

ACS p. 31

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

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

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are "Ky - ri - e e - lei - son. Lord, have mer - cy." The piano accompaniment is written in grand staff notation (treble and bass clefs) and provides harmonic support for the vocal line.

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

The second system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "Chris - te e - lei - son. Christ, have mer - cy." The piano accompaniment is written in grand staff notation and continues the harmonic support.

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

The third system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a 4/4 time signature. The lyrics are "Ky - ri - e e - lei - son. Lord, have mer - cy." The piano accompaniment is written in grand staff notation and concludes the piece with a final cadence.

♩ = 96

1. Glo - ry to
2. Glo - ry to
3. Glo - ry to

5
you, God, for yours is the earth; yours is the prom-ise, the bless-ing the
you, God, for yours is the earth; yours the ho - san-nas, the dy - ing, re -
5
you, God, for yours is the earth; yours the a - noint-ing, the ra - di-ant

8
birth. Ours the re-joic - ing for Word giv-en frame;
birth. Ours the re-joic - ing for na - ture re - claimed; ours the thanks-
8
worth. Ours the re-joic - ing for spir - its a - flame;

11

giv - ing to your ho-ly name. Ours bethe tell - ing of deeds great-ly

11

Detailed description: This system contains two staves. The top staff is a vocal line in treble clef, starting with a repeat sign and a first ending bracket. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The music is in 4/4 time and the key signature has two flats (B-flat and E-flat). The lyrics are: "giv - ing to your ho-ly name. Ours bethe tell - ing of deeds great-ly".

14

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

14

Detailed description: This system contains two staves. The top staff is a vocal line in treble clef, starting with a repeat sign and a first ending bracket. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The music is in 4/4 time and the key signature has two flats (B-flat and E-flat). The lyrics are: "done; yours be the glo - ry, O God, _____ yours a - lone.". The piano accompaniment features a change in texture and dynamics towards the end of the system.

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

C: Gracious God, by your Word you call forth all of creation. With sun, moon, and stars; with mountains and seas and sky, let us ever sing your praises. Ignite in us a deep love for this fragile world and all of its people, for the sake of the One who loves us beyond all measure – your Son, Jesus Christ our Lord. Amen.

WORD

1st Reading: Genesis 1:1-19

Six Days of Creation and the Sabbath

1 In the beginning God created[a] the heavens and the earth. 2 The earth was without form and void, and darkness was upon the face of the deep; and the Spirit[b] of God was moving over the face of the waters.

3 And God said, “Let there be light”; and there was light. 4 And God saw that the light was good; and God separated the light from the darkness. 5 God called the light Day, and the darkness he called Night. And there was evening and there was morning, one day.

6 And God said, “Let there be a firmament in the midst of the waters, and let it separate the waters from the waters.” 7 And God made the firmament and separated the waters which were under the firmament from the waters which were above the firmament. And it was so. 8 And God called the firmament Heaven. And there was evening and there was morning, a second day.

9 And God said, “Let the waters under the heavens be gathered together into one place, and let the dry land appear.” And it was so. 10 God called the dry land Earth, and the waters that were gathered together he called Seas. And God saw that it was good. 11 And God said, “Let the earth put forth vegetation, plants yielding seed, and fruit trees bearing fruit in which is their seed, each according to its kind, upon the earth.” And it was so. 12 The earth brought forth vegetation, plants yielding seed according to their own kinds, and trees bearing fruit in which is their seed, each according to its kind. And God saw that it was good. 13 And there was evening and there was morning, a third day.

14 And God said, “Let there be lights in the firmament of the heavens to separate the day from the night; and let them be for signs and for seasons and for days and years, 15 and let them be lights in the firmament of the heavens to give light upon the earth.” And it was so. 16 And God made the two great lights, the greater light to rule the day, and the lesser light to rule the night; he made the stars also. 17 And God set them in the firmament of the heavens to give light upon the earth, 18 to rule over the day and over the night, and to

separate the light from the darkness. And God saw that it was good. 19 And there was evening and there was morning, a fourth day.

L: Word of God, word of life.

C: Thanks be to God.

2nd Reading: Psalm 33:1-9

The Greatness and Goodness of God

33 Rejoice in the Lord, O you righteous!

Praise befits the upright.

2 Praise the Lord with the lyre,

make melody to him with the harp of ten strings!

3 Sing to him a new song,

play skilfully on the strings, with loud shouts.

4 For the word of the Lord is upright;

and all his work is done in faithfulness.

5 He loves righteousness and justice;

the earth is full of the steadfast love of the Lord.

6 By the word of the Lord the heavens were made,

and all their host by the breath of his mouth.

7 He gathered the waters of the sea as in a bottle;

he put the deeps in storehouses.

8 Let all the earth fear the Lord,

let all the inhabitants of the world stand in awe of him!

9 For he spoke, and it came to be;

he commanded, and it stood forth.

L: Word of God, word of life.

C: Thanks be to God.

Gospel Acclamation

Alleluia, alleluia, alleluia. Lord, to whom shall we go?

You have the words of eternal life. Alleluia, alleluia, alleluia.

ACS p. 33

Response after the prayer: **Amen.**

The assembly is seated.

Word

God speaks to us in scripture reading, preaching, and song.

Readings and Psalm

Response after the conclusion of the first and second reading: **Thanks be to God.**

Gospel Acclamation

The assembly stands to welcome the gospel, using this acclamation, a sung alleluia, or another appropriate song.

S711

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

The musical score is written in a three-part setting (Soprano, Alto, and Bass) with piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is simple and repetitive, with the lyrics 'Al-le-lu-ia' repeated three times. The piano accompaniment consists of chords and single notes in the right and left hands.

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

Repeat alleluia

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

The musical score is written in a three-part setting (Soprano, Alto, and Bass) with piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is simple and repetitive, with the lyrics 'Lord, to whom shall we go? You have the words of eternal life.' repeated twice. The piano accompaniment consists of chords and single notes in the right and left hands.

Gospel Reading: John 1:1-14

C: Glory to you, O Lord.

The Word Became Flesh

1 In the beginning was the Word, and the Word was with God, and the Word was God. 2 He was in the beginning with God; 3 all things were made through him, and without him was not anything made that was made. 4 In him was life,[a] and the life was the light of men. 5 The light shines in the darkness, and the darkness has not overcome it.

6 There was a man sent from God, whose name was John. 7 He came for testimony, to bear witness to the light, that all might believe through him. 8 He was not the light, but came to bear witness to the light.

9 The true light that enlightens every man was coming into the world. 10 He was in the world, and the world was made through him, yet the world knew him not. 11 He came to his own home, and his own people received him not. 12 But to all who received him, who believed in his name, he gave power to become children of God; 13 who were born, not of blood nor of the will of the flesh nor of the will of man, but of God.

14 And the Word became flesh and dwelt among us, full of grace and truth; we have beheld his glory, glory as of the only Son from the Father.

L: The Gospel of our Lord.

C: Praise to you, O Christ.

Children's Time

Rev. Tammy Bull

Sermon

Hymn of the Day: Touch the Earth Lightly

ELW #739

1. Touch the earth lightly, use the earth gently,
Nourish the life of the world in our care:
Gift of great wonder, ours to surrender,
Trust for the children tomorrow will bear.
2. We who endanger, who create hunger,
Agents of death for all creatures that live,
We who would foster clouds of disaster –
God of our planet, forestall and forgive!
3. Let there be greening, birth from the burning,
Water that blesses, and air that is sweet,
Health in God's garden, hope in God's children,
Regeneration that peace will complete.
4. God of all living, God of all loving,
God of the seedling, the snow and the sun.
Teach us, deflect us, Christ reconnect us,
Using us gently, and making us one.

Introduction

Contemplative (♩. = 60)

mf *molto legato*

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Touch the Earth Lightly

Musical notation for the first system, including treble and bass staves with chords and lyrics.

1 Touch the earth light - ly, use the earth gent - ly,
 2 We who en - dan - ger, who cre - ate hun - ger,
 3 Let there be green - ing, birth from the burn - ing,
 4 God of all liv - ing, God of all lov - ing,

Musical notation for the second system, including treble and bass staves with chords and lyrics.

nour-ish the life of the world in our care:
 a - gents of death for all crea - tures that live,
 wa - ter that bless - es, and air that is sweet,
 God of the seed - ling, the snow, and the sun,

Musical notation for the third system, including treble and bass staves with chords and lyrics.

gift of great won - der, ours to sur - rend - er,
 we who would fos - ter clouds of dis - as - ter—
 health in God's gar - den, hope in God's chil - dren,
 teach us, de - flect us, Christ re - con - nect us,

Musical notation for the fourth system, including treble and bass staves with chords and lyrics.

trust for the chil - dren to - mor - row will bear.
 God of our plan - et, fore - stall and for - give!
 re - gen - er - a - tion that peace will com - plete.
 us - ing us gent - ly, and mak - ing us one.

Accompaniment

With confidence

The first system of the piano accompaniment is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a series of chords, with a dynamic marking of *f* (forte) at the beginning. The left hand plays a rhythmic pattern of eighth notes, starting with a quarter rest followed by an eighth note, and then a pair of eighth notes. The system concludes with a fermata over the final chord.

The second system continues the accompaniment. The right hand maintains the chordal texture, with a fermata over the final chord. The left hand continues its eighth-note pattern, ending with a quarter rest.

The third system follows the same musical structure as the previous systems, with a fermata over the final chord in the right hand and a quarter rest in the left hand.

The fourth system is the final system on the page. It includes a *rit.* (ritardando) marking in the right hand. The system ends with a double bar line and repeat dots in both staves.

L: Gathered into one by the Holy Spirit, we confess our faith using the words of the
Apostles' Creed ACS p. 17

C: I believe in God, the Father Almighty, creator of heaven and earth.

**I believe in Jesus Christ, God's only Son, our Lord, who was conceived by the Holy Spirit,
born of the virgin Mary, suffered under Pontius Pilate, was crucified, died and was buried;
he descended to the dead.**

**On the third day he rose again; he ascended into heaven, he is seated at the right hand of
the Father, and he will come to judge the living and the dead.**

**I believe in the Holy Spirit, the holy catholic church, the communion of saints, the
forgiveness of sins, the resurrection of the body, and the life everlasting. Amen.**

Prayers of the People (petitions end: "Lord, in your mercy... **hear our prayer.**")

Sharing the Peace of Christ

L: The peace of Christ be with you always. **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 congregational efforts to reduce, reuse, and recycle material goods and nature's resources. We appreciate your gifts of time, energy, money, and prayers to this work! If you are our guest today – either on person or online – we invite you to join us in caring for God's people and God's world!)

Offertory: Beautiful Savior

arr. David Berry

Offering Response: Let Justice Flow Like Streams (v. 2 only)

ELW #717

2. Let righteousness roll on as others' cares we heed,
An ever-flowing stream of faith translated into deed.

Fairest Lord Jesus

Schlesische Volkslieder, 1842
Arr. by David Berry

With great expression ♩ = ca. 86

mf cantabile

5

8

rit. e dim. *mp a tempo*

12

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15

Musical score for measures 15-17. The piece is in a key with two flats (B-flat and E-flat) and a common time signature. Measure 15 features a treble clef with a half note chord (F4, A-flat4, C5) and a bass clef with a half note chord (B-flat2, D3, F3). Measure 16 has a treble clef with a half note chord (F4, A-flat4, C5) and a bass clef with a half note chord (B-flat2, D3, F3). Measure 17 has a treble clef with a half note chord (F4, A-flat4, C5) and a bass clef with a half note chord (B-flat2, D3, F3). Dynamics include *cresc.* and *mf*.

18

Musical score for measures 18-20. Measure 18 has a treble clef with a half note chord (F4, A-flat4, C5) and a bass clef with a half note chord (B-flat2, D3, F3). Measure 19 has a treble clef with a half note chord (F4, A-flat4, C5) and a bass clef with a half note chord (B-flat2, D3, F3). Measure 20 has a treble clef with a half note chord (F4, A-flat4, C5) and a bass clef with a half note chord (B-flat2, D3, F3).

21

Musical score for measures 21-24. Measure 21 has a treble clef with a half note chord (F4, A-flat4, C5) and a bass clef with a half note chord (B-flat2, D3, F3). Measure 22 has a treble clef with a half note chord (F4, A-flat4, C5) and a bass clef with a half note chord (B-flat2, D3, F3). Measure 23 has a treble clef with a half note chord (F4, A-flat4, C5) and a bass clef with a half note chord (B-flat2, D3, F3). Measure 24 has a treble clef with a half note chord (F4, A-flat4, C5) and a bass clef with a half note chord (B-flat2, D3, F3). Dynamics include *rit. e dim.* and *mp a tempo*.

25

Musical score for measures 25-28. Measure 25 has a treble clef with a half note chord (F4, A-flat4, C5) and a bass clef with a half note chord (B-flat2, D3, F3). Measure 26 has a treble clef with a half note chord (F4, A-flat4, C5) and a bass clef with a half note chord (B-flat2, D3, F3). Measure 27 has a treble clef with a half note chord (F4, A-flat4, C5) and a bass clef with a half note chord (B-flat2, D3, F3). Measure 28 has a treble clef with a half note chord (F4, A-flat4, C5) and a bass clef with a half note chord (B-flat2, D3, F3). Dynamics include *rit. e dim.*.

29

Musical score for measures 29-32. Measure 29 has a treble clef with a half note chord (F4, A-flat4, C5) and a bass clef with a half note chord (B-flat2, D3, F3). Measure 30 has a treble clef with a half note chord (F4, A-flat4, C5) and a bass clef with a half note chord (B-flat2, D3, F3). Measure 31 has a treble clef with a half note chord (F4, A-flat4, C5) and a bass clef with a half note chord (B-flat2, D3, F3). Measure 32 has a treble clef with a half note chord (F4, A-flat4, C5) and a bass clef with a half note chord (B-flat2, D3, F3). Dynamics include *p a tempo*.

32

35

cresc.

mf

38

41

restless

44

f passionately

48

mf

52

56

rit. e dim. *mp a tempo* *grad. fading away*

60

p *dim.* *pp*

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- 1 Let jus - tice flow like streams of spar-king wa - ter, pure,
 2 Let righ-teous-ness roll on as oth - ers' cares we heed,
 3 So may God's plumb line, straight, de - fine our mea - sure true,



en - a - bling growth, re - fresh - ing life, a - bun - dant, cleans-ing, sure.
 an ev - er - flow - ing stream of faith trans-lat - ed in - to deed.
 and jus - tice, right, and peace per - vade this world our whole life through.



Offertory Prayer: **C: God of mercy and grace, the eyes of all wait upon you, and you open your hand in blessing. Fill us with good things at your table, that we may come to the help of all in need, through Jesus Christ, our redeemer and Lord. Amen.**

The Great Thanksgiving

L: The Lord be with you.

C: And also with you.

L: Lift up your hearts.

C: We lift them to the Lord.

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

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

Words of Institution and Lord's Prayer

L: Lord, remember us in your kingdom, and teach us to pray: **Our Father in heaven, hallowed be your name, your kingdom come, your will be done, on earth as in heaven. Give us today our daily bread. Forgive us our sins as we forgive those who sin against us. Save us from the time of trial and deliver us from evil. For the kingdom, the power, and the glory are yours, now and forever. Amen.**

Invitation to the Lord's Table

Jesus said, "Whoever comes to me will never be hungry,
and whoever believes in me will never be thirsty."

Be Known to Us, Lord Jesus

ACS p. 40

Be known to us, Lord Jesus, in the breaking of the bread. Alleluia, alleluia, alleluia.

Be known to us, Lord Jesus, in the breaking of the bread. Alleluia, alleluia, alleluia.

Alleluia.

Hymn during Communion: I Come With Joy

ELW #482

1. I come with joy, a child of God, forgiven, loved, and free,
The life of Jesus to recall in love laid down for me, in love laid down for me.
2. I come with Christians far and near to find, as all are fed,
The new community of love in Christ's communion bread,
in Christ's communion bread.
3. As Christ breaks bread, and bids us share, each proud division ends.
The love that made us, makes us one, and strangers now are friends,
and strangers now are friends.
4. The Spirit of the risen Christ, unseen, but ever near,
Is in such friendship better known, alive among us here, alive among us here.
5. Together met, together bound by all that God has done,
We'll go with joy, to give the world the love that makes us one,
the love that makes us one.

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

The first system of music consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and a dotted quarter note G5. The piano accompaniment features a right hand with chords and a left hand with a steady bass line.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, and a dotted quarter note G5. The piano accompaniment continues with similar harmonic support.

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

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

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

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

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

1 I come with joy, a child of God, for - giv - en, loved, and
 2 I come with Chris - tians far and near to find, as all are
 3 As Christ breaks bread and bids us share, each proud di - vi - sion
 4 The Spir - it of the ris - en Christ, un - seen, but ev - er
 5 To - geth - er met, to - geth - er bound by all that God has

F Gm Am Gm F Dm

free, the life of Je - sus to re - call in
 fed, the new com - mu - ni - ty of love in
 ends. The love that made us, makes us one, and
 near, is in such friend - ship bet - ter known, a -
 done, we'll go with joy, to give the world the

C F B♭M⁷ Am Dm F

love laid down for me, in love laid down for me.
 Christ's com - mu - nion bread, in Christ's com - mu - nion bread.
 strang - ers now are friends, and strang - ers now are friends.
 live a - mong us here, a - live a - mong us here.
 love that makes us one, the love that makes us one.

Gm⁷ Am B♭ B♭M⁷ C C⁷ F

Introduction 1

The musical score for 'I Come with Joy' Introduction 1 is presented in two systems. The first system consists of six measures, and the second system consists of five measures. The music is written for piano in a 6/8 time signature with a key signature of one flat (B-flat). The notation includes treble and bass clefs, with various chordal textures and melodic lines in both hands. The first system features a steady accompaniment with chords in the right hand and a more active bass line. The second system continues this texture, with some chords held across measures and a final cadence.

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

Arrangement: Intro. 1, Acc. 1, Edie Linneweber; Intro. 2, Acc. 2, Valerie Shields; copyright © 2008 Augsburg Fortress. All rights reserved.

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Introduction 2

The first system of musical notation for 'Introduction 2' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music begins with a quarter rest in the bass staff, followed by a series of chords and moving lines in both staves. The upper staff features a melody of eighth and quarter notes, while the lower staff provides harmonic support with chords and moving bass lines.

The second system of musical notation continues the piece. It features more complex rhythmic patterns, including sixteenth notes and eighth notes in the upper staff. The lower staff continues with a steady bass line. The system concludes with a final chord in the upper staff and a quarter note in the lower staff.

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

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Accompaniment 1

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has one flat (B-flat). The treble staff begins with a quarter note B-flat, followed by a series of chords and eighth notes. The bass staff starts with a 7-measure rest, then continues with chords and eighth notes.

The second system of musical notation continues the piece. The treble staff features a long note with a fermata over a chord, followed by eighth notes and chords. The bass staff has a rhythmic pattern of eighth notes and chords.

The third system of musical notation concludes the piece. The treble staff has a long note with a fermata over a chord, followed by eighth notes and chords. The bass staff continues with eighth notes and chords. The system ends with a double bar line.

Accompaniment 2

The first system of musical notation for 'Accompaniment 2' 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 one flat (B-flat). The music begins with a quarter rest in the bass staff and a quarter note in the treble staff. The melody in the treble staff moves through several notes, including a half note and a quarter note, before ending with a quarter rest. The bass staff provides a steady accompaniment with quarter and eighth notes.

The second system of musical notation continues the piece. It features more complex rhythmic patterns, including eighth and sixteenth notes in the treble staff. The bass staff continues with a consistent accompaniment. The system concludes with a half note in the treble staff and a quarter note in the bass staff.

The third system of musical notation concludes the piece. It features a final melodic phrase in the treble staff, including a half note and a quarter note. The bass staff provides a final accompaniment with quarter and eighth notes. The system ends with a double bar line and a final chord in both staves.

Introduction

♩. = 62-64

The first system of the introduction consists of two staves. The treble staff begins with a mezzo-forte (*mf*) dynamic marking. The music is in 6/8 time and features a series of chords and moving lines in both hands.

The second system includes a 'Solo if desired' instruction above the treble staff. It continues the musical development with more complex textures and includes a section where the bass line is more active.

The third system continues the introduction with a focus on rhythmic patterns and harmonic support in both hands.

The fourth system concludes the introduction with sustained chords in the treble and a final bass line.

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

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Accompaniment

The first system of the accompaniment consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature has one flat (B-flat). The music begins with a quarter rest in the top staff, followed by a series of chords and eighth notes. The middle staff features a steady eighth-note accompaniment. The bottom staff provides a simple bass line with quarter notes.

The second system of the accompaniment also consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The key signature has one flat (B-flat). The music continues with more complex chordal textures in the top staff, including some sixteenth-note patterns. The middle staff continues with eighth-note accompaniment, and the bottom staff continues with a simple bass line.

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

L: Let us all pray... **C: Wise and generous God, we thank you that at this holy table you have fed us again with the food of everlasting life. Send us with your blessing to seek the good of our neighbor and call others to your feast; through Jesus Christ, our Savior and Lord. Amen.**

SENDING

L: Almighty and merciful God, Father, +Son, and Holy Spirit, bless, preserve, and keep you this day and forevermore. **C: Amen.**

Sending Hymn: Beautiful Savior

ELW #838

1. Beautiful Savior, king of creation,
Son of God and Son of Man!
Truly I'd love thee, truly I'd serve thee,
Light of my soul, my joy, my crown.
2. Fair are the meadows, fair are the woodlands,
Robed in flow'rs of blooming spring;
Jesus is fairer, Jesus is purer,
He makes our sorrowing spirit sing.
3. Fair is the sunshine, fair is the moonlight,
Bright the sparkling stars on high;
Jesus shines brighter, Jesus shines purer
Than all the angels in the sky.
4. Beautiful Savior, Lord of the nations,
Son of God and Son of Man!
Glory and honor, praise, adoration,
Now and forevermore be thine!

Introduction

♩ = 88

The first system of the introduction consists of two staves. The treble clef staff begins with a quarter note G4, followed by an eighth note A4, a quarter note Bb4, and a quarter note C5. The bass clef staff begins with a quarter note G2, followed by an eighth note F2, a quarter note E2, and a quarter note D2. The key signature is two flats (Bb and Eb), and the time signature is 4/4.

The second system continues the introduction. The treble clef staff has a quarter note C5, an eighth note Bb4, a quarter note A4, and a quarter note G4. The bass clef staff has a quarter note C2, an eighth note B1, a quarter note A1, and a quarter note G1. The key signature and time signature remain the same.

The third system continues the introduction. The treble clef staff has a quarter note G4, an eighth note F4, a quarter note E4, and a quarter note D4. The bass clef staff has a quarter note F2, an eighth note E2, a quarter note D2, and a quarter note C2. The key signature and time signature remain the same.

The fourth system concludes the introduction. The treble clef staff has a quarter note C5, an eighth note Bb4, a quarter note A4, and a quarter note G4. The bass clef staff has a quarter note G2, an eighth note F2, a quarter note E2, and a quarter note D2. The key signature and time signature remain the same.

Tune: Silesian folk tune, 19th cent.

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Beautiful Savior

1 Beau - ti - ful Sav - ior, King of cre - a - tion,
 2 Fair are the mead - ows, fair are the wood - lands,
 3 Fair is the sun - shine, fair is the moon - light,
 4 Beau - ti - ful Sav - ior, Lord of the na - tions,

Son of God and Son of Man!
 robed in flow'rs of bloom - ing spring;
 bright the spar - kling stars on high;
 Son of God and Son of Man!

Tru - ly I'd love thee, tru - ly I'd serve thee,
 Je - sus is fair - er, Je - sus is pur - er,
 Je - sus shines bright - er, Je - sus shines pur - er
 Glo - ry and hon - or, praise, ad - o - ra - tion,

light of my soul, my joy, my crown.
 he makes our sor - rowing spir - it sing.
 than all the an - gels in the sky.
 now and for - ev - er - more be thine!

Accompaniment

The first system of the piano accompaniment 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 B-flat major (two flats). The music begins with a series of chords in the right hand and a steady eighth-note accompaniment in the left hand. The right hand features a mix of chords and moving lines, including a triplet of eighth notes in the second measure.

The second system continues the accompaniment. The right hand has a more active melodic line with eighth-note patterns and some chords. The left hand maintains a consistent eighth-note accompaniment. There is a dynamic marking of *f* (forte) at the end of the system.

The third system shows a continuation of the eighth-note accompaniment in the left hand. The right hand has a more complex texture with sixteenth-note runs and chords. The overall feel is rhythmic and steady.

The fourth system concludes the accompaniment. It features a final melodic flourish in the right hand and a concluding eighth-note accompaniment in the left hand. A dynamic marking of *f* is present. The system ends with a double bar line.

L: Go in peace. Live in love, as Christ loved us. **C: Thanks be to God.**

Postlude: Sunshine 1887/I've God the Joy

arr. Mark Hayes

Sunshine and Joy Medley

(Sunshine in My Soul/I've Got the Joy)

Mark Hayes
Tunes: SUNSHINE
by John R. Sweney
and I'VE GOT THE JOY
by George Willis Cooke

Joyfully ♩ = 112 ♩ = ♩³ ♩

mf *simile*

f *mf*

Duration: 2:05

13

3

16

Straight 8ths $\text{♪} = \text{♪}$

3

3

3

19

Swing 8ths $\text{♪} = \text{♪} \text{♪}$

mp

3

3

3

22

3

25

3

3

3

28

mf *rit.* *a tempo*

31

34

Straight 8ths

37

f *mf*

40

f

43

mf

Musical score for measures 43-45. The piece is in 3/4 time. Measure 43 features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. Measure 44 continues the melody with some rests. Measure 45 shows a more complex texture with chords in the treble and a steady bass line.

46

f

Musical score for measures 46-48. Measure 46 has a treble clef with a melody of quarter notes and a bass clef with chords. Measure 47 features a treble clef with a melody of eighth notes and a bass clef with chords. Measure 48 continues the eighth-note melody in the treble and chords in the bass.

49

Musical score for measures 49-51. Measure 49 has a treble clef with a melody of eighth notes and a bass clef with chords. Measure 50 continues the eighth-note melody in the treble and chords in the bass. Measure 51 features a treble clef with a melody of quarter notes and a bass clef with chords.

52

Musical score for measures 52-54. Measure 52 has a treble clef with a melody of quarter notes and a bass clef with chords. Measure 53 continues the quarter-note melody in the treble and chords in the bass. Measure 54 features a treble clef with a melody of quarter notes and a bass clef with chords.

55

ff

Musical score for measures 55-57. Measure 55 has a treble clef with a melody of quarter notes and a bass clef with chords. Measure 56 continues the quarter-note melody in the treble and chords in the bass. Measure 57 features a treble clef with a melody of quarter notes and a bass clef with chords. The piece ends with a double bar line and an 8va marking below the bass clef.