



Week 3 – Season of Creation

September 22, 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: *Pathetique*

L. van Beethoven

Words of Welcome

Prelude: *Bagatelle in C Major*

L. van Beethoven

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: God, We Gather as Your People

ACS #1038

1. God, we gather as your people to raise our song above,  
and we dare to claim the promise of your love.  
Though the day may not yet be here, we trust it soon will be,  
when your children will be free.

REFRAIN: Oh, may our hearts and minds be opened, fling the church doors open wide. May there be room enough for ev'ryone inside.

For in God there is a welcome, in God we all belong.

May that welcome be our song.

2. Oh, we sing for all the children, that one day they be free;  
and we sing for generations yet to be,  
that they never have a reason to doubt that they are blest.

May they, in your love, find rest. (refrain)

3. Oh, we pray for all the young lives cut short by fear and shame,  
so afraid of who they are and who they love.  
May the message now be banished that your love is for the few;  
may their faith in you renew. (refrain)

4. God, we're working for the future when children far and wide  
can... live their lives with dignity and pride.  
As they grow in strength and stature, may they join us hand in hand,  
as against all hate we stand. (refrain)

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: O God of all, with wonderful diversity of languages and cultures you created all people in your image.**

**Take away the arrogance and hatred that infect our hearts; break down the walls that separate us; unite us in bonds of love; and through our struggle and confusion, work to accomplish your purposes on earth; that we may live in harmony with you and all of your creation; through Jesus Christ, our Savior and Lord. Amen.**

## WORD

1<sup>st</sup> Reading: Genesis 1:26-28

L: Word of God, word of life.

**C: Thanks be to God.**

Responsive reading of Psalm 8

L: O Lord our Lord, how majestic is your name in all the earth! -

**C: you whose glory is chanted above the heavens out of the mouths of infants and children; you have set up a fortress against your enemies, to silence the foe and avenger.**

L: When I consider your heavens, the work of your fingers, the moon and the stars you have set in their courses,

**C: what are mere mortals that you should be mindful of them, human beings that you should care for them?**

L: Yet you have made them little less than divine; with glory and honor you crown them.

**C: You have made them rule over the works of your hands; you have put all things under their feet: all flocks and cattle, even the wild beasts of the field,**

L: the birds of the air, the fish of the sea, and whatever passes along the paths of the sea.

**C: O Lord our Lord, how majestic is your name in all the earth!**

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: Mark 9:33-37

**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

Hymn of the Day: I Love to Tell the Story

ELW #661

1. I love to tell the story of unseen things above,  
of Jesus and his glory, of Jesus and his love,  
I love to tell the story, because I know it's true;  
it satisfies my longings as nothing else would do.

REFRAIN: I love to tell the story; 'twill be my theme in glory  
to tell the old, old story of Jesus and his love.

2. I love to tell the story: how pleasant to repeat  
what seems, each time I tell it, more wonderfully sweet!  
I love to tell the story, for some have never heard  
the message of salvation from God's own holy word. (refrain)

3. I love to tell the story, for those who know it best  
seem hungering and thirsting to hear it like the rest.  
And when, in scenes of glory, I sing the new, new song,  
I'll sing the old, old story that I have loved so long. (refrain)

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: *Allegretto in C Minor*

L. van Beethoven

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.

L: We pray together the 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: **C: 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: Founded on Faith

ACS #1048

1. Founded on faith, the church – alive by grace –  
proclaims the gospel here and ev'ry place.  
The word of God resounds through time and space: Al-le-lu-ia!
2. Your cross, O Christ, renews our life each day.  
Baptized in you, we learn and teach and pray.  
Fed by your love, with thankful hearts we say: Al-le-lu-ia!
3. Equipped by prayer, we live the Spirit's call.  
Empower'd to serve with gifts both great and small,  
we bring the living hope of God to all. Al-le-lu-ia!
4. Growing in grace for God's created earth,  
we yearn for justice, peace, and human worth;  
a world restored; a faithful, caring church. Al-le-lu-ia!
5. Founded on faith, called forth, empower'd to serve,  
we share God's endless love without reserve.  
Then let us shout aloud the living Word! Al-le-lu-ia!

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

Postlude: *Six Ecossaises in E flat Major*

L. van Beethoven



### Announcements for Week of September 22:

• Word on Wednesday (aka WOW!) for children pre-K through grade 5 will meet Wednesday from 6-7 pm for a simple meal, bible story, and activity.

- Pilgrim's Progress adult book study meets Wed. (9/25) from 7-8:30 pm - Library
- GF Community Band resumes rehearses Thursday (9/19) at 7 pm – Fireside Room

Pastor Tammy will be out of the office Sept. 23-29. If you have a pastoral care emergency during this time, please contact Gaynell Tempel.

**Keeping in Prayer...** Rebecca; Jean; Pat; Danny; Triston; Fred; 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.

**Accompanist:** James Rickley      **Cantor:** Jodie Tooley    **Reader:** Donna Winters

**Communion Assistant:** Ron Coons      **Fellowship:**

**Acolyte:**

### Attributions

Liturgical texts and music used by permission under Augsburg Fortress Liturgies License #SB159291; and from *Sundays and Seasons*, ©2014 Augsburg Fortress. All rights reserved.

*God, We Gather as Your People* (ACS #1038) Text & music: David H. Lohman; © 2007 Welcome Song Music, admin Augsburg Fortress. Text & music used under permission of OneLicense #A-727837. All rights reserved.  
*I Love to Tell the Story* (ELW #661) Text: Katherine Hankey; music: William E. Fischer. Text & music public domain.

*Let Justice Flow Like Streams* (ELW #482) Text: Jane Parker Huber; music: Aaron Williams. Text ©1984 Jane Parker Huber, admin. Westminster John Knox Press. Text used by permission under OneLicense #A-727837; all rights reserved. Music public domain.

*I Come With Joy* (ELW #465) Text: Brian Wren; music: W. Walker, Southern Harmony, 1835. Text © 1971, 1995 Hope Publishing Company, used by permission under OneLicense #A-727837. All rights reserved. Music public domain.

*Lord Jesus, You Shall Be My Song* (ELW #808) Text & music © Les Petites Soeurs de Jesus and L'Arche Community;

tr. Stephen Somerville © 1970. Text and music used by permission under OneLicense #A-727837; all rights reserved.

Additional gathering, prelude, offertory, and postlude music may be found in the public domain or has been used with the permission of the composer. Permission to reprint, podcast, and/or livestream the music in this service obtained from OneLicense #A-727837; all rights reserved.

Adagio cantabile.

This musical score is for a piano piece in a 2/4 time signature, marked "Adagio cantabile." The key signature consists of two flats (B-flat and E-flat). The score is written in grand staff notation, with a treble clef on the upper staff and a bass clef on the lower staff. The piece begins with a piano (*p*) dynamic. The first system features a flowing eighth-note melody in the right hand and a steady eighth-note accompaniment in the left hand. The second system continues this texture, with some melodic ornamentation in the right hand. The third system shows the right hand playing a more active eighth-note pattern. The fourth system features a similar eighth-note accompaniment in the left hand. The fifth system introduces a more complex right-hand melody with some grace notes. The sixth system features a right-hand melody with a fermata and a second ending bracket. The seventh system concludes with a right-hand melody and a left-hand accompaniment that includes a *cresc.* (crescendo) marking. The score is characterized by its lyrical and flowing quality, typical of the "Adagio cantabile" tempo.

First system of musical notation. The upper staff contains a complex melodic line with many sixteenth notes. The lower staff has a simpler accompaniment. Dynamics include *cresc.*, *p*, *pp*, and *p*.

Second system of musical notation. The upper staff continues the melodic line with slurs. The lower staff has a steady accompaniment.

Third system of musical notation. The upper staff features a melodic line with slurs. The lower staff has a steady accompaniment. Dynamics include *pp3* and *3*.

Fourth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a steady accompaniment. Dynamics include *cresc.*

Fifth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a steady accompaniment. Dynamics include *f*, *sf*, *sp*, and *decresc.*

Sixth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a steady accompaniment. Dynamics include *pp* and *3*.



This page of musical notation consists of seven systems of staves. The first system includes a *cresc.* marking. The second system features a *pp* marking. The third system includes a *pp* marking. The fourth system includes a *pp* marking. The fifth system includes a *pp* marking. The sixth system includes a *pp* marking. The seventh system includes a *pp* marking. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *cresc.*, *pp*, and *mf*.

Words of Welcome

Prelude: *Bagatelle in C Major*

L. van Beethoven

# Allegretto

in C Major

WoO 56

(1797)

Allegretto  $\text{♩} = 84$

The first system of musical notation consists of two staves. The right staff (treble clef) begins with a whole rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left staff (bass clef) begins with a whole rest, followed by a series of eighth notes: F3, E3, D3, C3, D3, E3, F3. Dynamics include *p* (piano) and *cresc.* (crescendo). Fingerings are indicated with numbers 1-5. Pedal marks are present at the end of the system.

The second system continues the piece. The right staff features a melodic line with slurs and fingerings. The left staff has a bass line with slurs and fingerings. Dynamics include *p*, *cresc.*, and *f* (forte). Pedal marks are present.

**Trio**

The Trio section begins with a double bar line. The right staff contains chords and rests. The left staff has a rhythmic bass line. Dynamics include *p* and *cresc.*. Pedal marks are present.

The fourth system continues the Trio section. The right staff has chords and rests. The left staff has a rhythmic bass line. Dynamics include *f* and *ff* (fortissimo). Pedal marks are present.

The fifth system continues the Trio section. The right staff has chords and rests. The left staff has a rhythmic bass line. Dynamics include *p* and *mf* (mezzo-forte). Pedal marks are present.

Musical score system 1, first system. Treble clef, bass clef. Dynamics: *cresc.*, *f*, *sempre cresc.*. Performance markings: *Red.*, *Red.*, *Red.*. Fingerings: 3 1, 1 4 2 1, 3 2 2, 3 2 1, 1, 2. A double bar line is present with first and second endings.

Musical score system 2, second system. Treble clef, bass clef. Dynamics: *ff*, *p*, *p*. Performance markings: *Red.*, *Red.* \*. Fingerings: 1, 5, 3, 2, 1, 1, 1, 1, 1, 5, 4, 5.

Musical score system 3, third system. Treble clef, bass clef. Dynamics: *cresc.*, *p*, *p*. Performance markings: *Red.* \*. Fingerings: 1, 2, 4, 5, 5, 4, 4, 1, 2, 4, 5, 5, 2, 4, 1, 5.

Musical score system 4, fourth system. Treble clef, bass clef. Dynamics: *cresc.*, *f*, *p*, *cresc.*. Section: *Coda*. Performance markings: *Red.*, *Red.* \*. Fingerings: 4, 1, 5, 3, 2, 1, 1, 1, 1, 4, 1, 2, 4, 5.

Musical score system 5, fifth system. Treble clef, bass clef. Dynamics: *f*, *sf*, *p*, *pp*. Performance markings: *Red.*, *Red.* \*. Fingerings: 1, 5, 4, 1, 3, 1, 2, 1, 4, 5, 5, 4, 5, 4, 5, 1, 5, 1, 5.

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: God, We Gather as Your People \ ACS #1038

1. God, we gather as your people to raise our song above,  
and we dare to claim the promise of your love.  
Though the day may not yet be here, we trust it soon will be,  
when your children will be free.

REFRAIN: Oh, may our hearts and minds be opened, fling the church doors open  
wide. May there be room enough for ev'ryone inside.  
For in God there is a welcome, in God we all belong.  
May that welcome be our song.

2. Oh, we sing for all the children, that one day they be free;  
and we sing for generations yet to be,  
that they never have a reason to doubt that they are blest.  
May they, in your love, find rest. (refrain)

3. Oh, we pray for all the young lives cut short by fear and shame,  
so afraid of who they are and who they love.  
May the message now be banished that your love is for the few;  
may their faith in you renew. (refrain)

4. God, we're working for the future when children far and wide  
can... live their lives with dignity and pride.  
As they grow in strength and stature, may they join us hand in hand,  
as against all hate we stand. (refrain)

# God, We Gather as Your People

1038

G/A      D      G      D      G

1) God, we gath - er as your peo - ple to raise our song a - bove, and we  
 2) Oh, we sing for all the chil - dren, that one day they be free; and we  
 3) Oh, we pray for all the young lives cut short by fear and shame, so a -  
 4) God, we're work - ing for the fu - ture when chil - dren far and wide can —

D      D/F#      A sus      A

6

dare to claim the prom - ise of your love. \_\_\_\_\_ Though the  
 sing for gen - er - a - tions yet to be, \_\_\_\_\_ that they  
 fraid of who they are and whom they love. \_\_\_\_\_ May the  
 live their lives with dig - ni - ty and pride. \_\_\_\_\_ As they

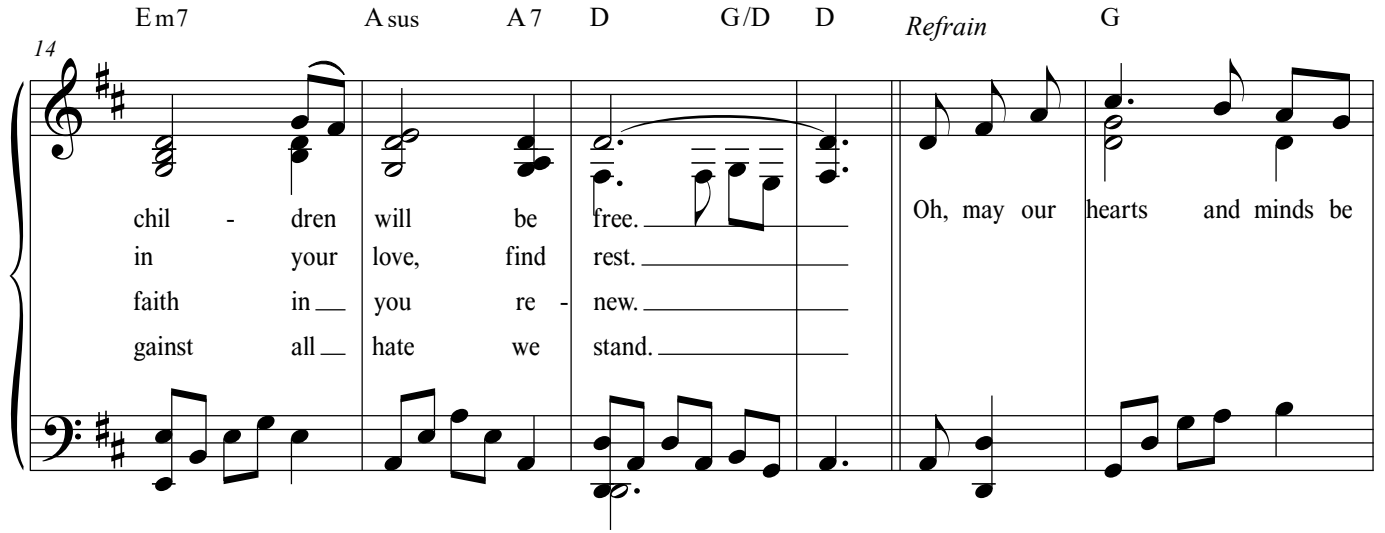
Bm      D/A      G      D/F#

10

day may not yet be here, we \_\_\_\_\_ trust it soon will be, when your  
 nev - er have a rea - son to \_\_\_\_\_ doubt that they are blest. May they,  
 mes - sage now be ban - ished that your love is for the few; may their  
 grow in strength and stat - ure, may they join us hand in hand, as a -

Em7                    A sus                    A7    D                    G/D    D                    Refrain                    G

14



chil - dren will be free. Oh, may our hearts and minds be  
 in your love, find rest.  
 faith in you re - new.  
 gainst all hate we stand.

D/F#                    G                    D/F#                    Em                    D/F#

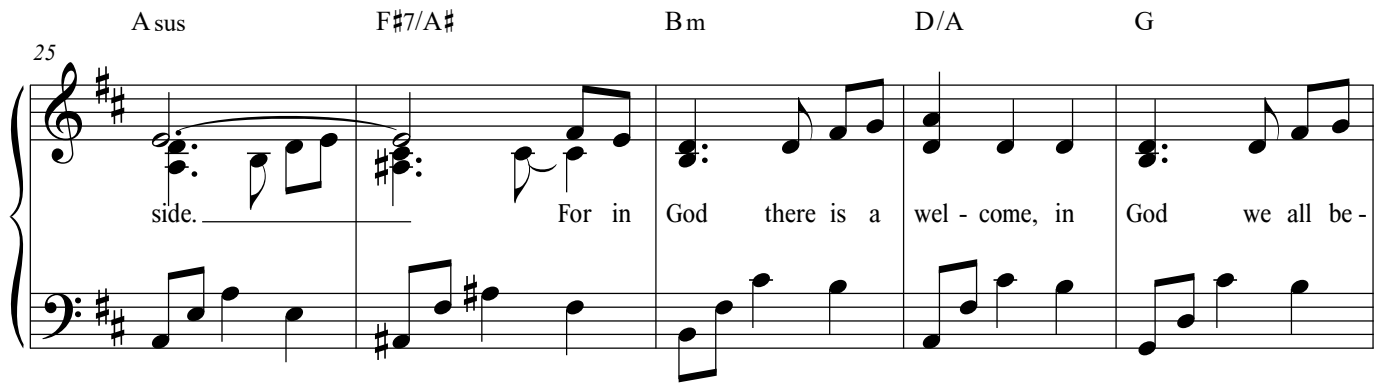
20



o - pened, fling the church doors o - pen wide. May there be room e - nough for ev - 'ry - one in -

A sus                    F#7/A#                    Bm                    D/A                    G

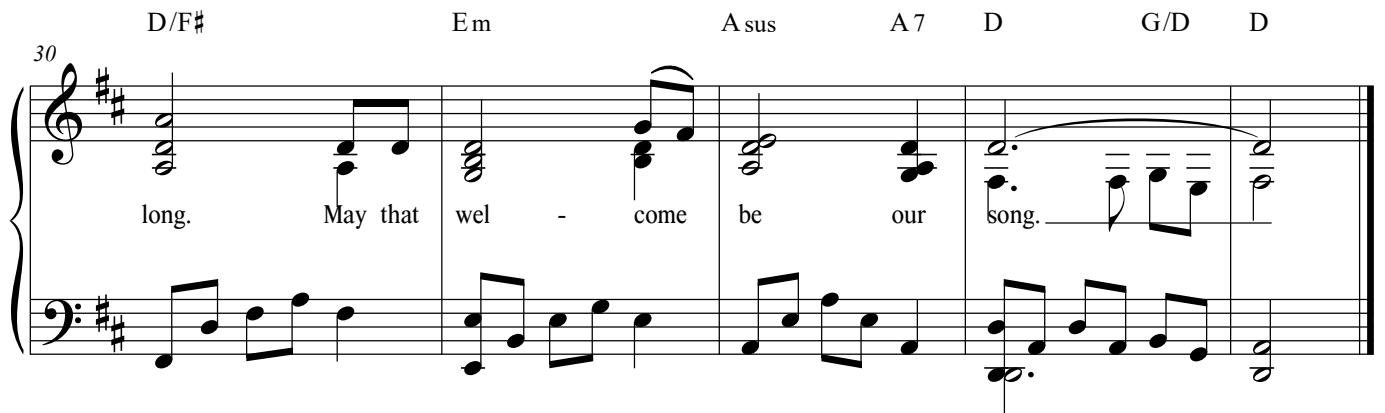
25



side. For in God there is a wel - come, in God we all be -

D/F#                    Em                    A sus                    A7    D                    G/D    D

30



long. May that wel - come be our song.

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 chord.

♩ = 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

14

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

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

**C: O God of all, with wonderful diversity of languages and cultures you created all people in your image. Take away the arrogance and hatred that infect our hearts; break down the walls that separate us; unite us in bonds of love; and through our struggle and confusion, work to accomplish your purposes on earth; that we may live in harmony with you and all of your creation; through Jesus Christ, our Savior and Lord. Amen.**

## WORD

1<sup>st</sup> Reading: Genesis 1:26-28

26 Then God said, "Let us make man in our image, after our likeness; and let them have dominion over the fish of the sea, and over the birds of the air, and over the cattle, and over all the earth, and over every creeping thing that creeps upon the earth." 27 So God created man in his own image, in the image of God he created him; male and female he created them. 28 And God blessed them, and God said to them, "Be fruitful and multiply, and fill the earth and subdue it; and have dominion over the fish of the sea and over the birds of the air and over every living thing that moves upon the earth."

L: Word of God, word of life.

**C: Thanks be to God.**

Responsive reading of Psalm 8

L: O Lord our Lord, how majestic is your name in all the earth! -

**C: you whose glory is chanted above the heavens out of the mouths of infants and children; you have set up a fortress against your enemies, to silence the foe and avenger.**

L: When I consider your heavens, the work of your fingers, the moon and the stars you have set in their courses,

**C: what are mere mortals that you should be mindful of them, human beings that you should care for them?**

L: Yet you have made them little less than divine; with glory and honor you crown them.

**C: You have made them rule over the works of your hands; you have put all things under their feet: all flocks and cattle, even the wild beasts of the field,**

L: the birds of the air, the fish of the sea, and whatever passes along the paths of the sea.

**C: O Lord our Lord, how majestic is your name in all the earth!**

Gospel Acclamation

ACS p. 33

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

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

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 G minor (one flat) and 4/4 time. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line consists of three phrases: 'Al-le-lu - ia', 'al - le-lu - ia', and 'al - le-lu - ia'. The piano accompaniment provides harmonic support with chords and moving lines in both 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 G minor (one flat) and 4/4 time. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line consists of two phrases: 'Lord, to whom shall we go?' and 'You have the words of e - ter - nal life.' The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Gospel Reading: Mark 9:33-37

**C: Glory to you, O Lord.**

Who Is the Greatest?

33 And they came to Caper'na-um; and when he was in the house he asked them, "What were you discussing on the way?" 34 But they were silent; for on the way they had discussed with one another who was the greatest. 35 And he sat down and called the twelve; and he said to them, "If any one would be first, he must be last of all and servant of all." 36 And he took a child, and put him in the midst of them; and taking him in his arms, he said to them, 37 "Whoever receives one such child in my name receives me; and whoever receives me, receives not me but him who sent me."

L: The Gospel of our Lord.

**C: Praise to you, O Christ.**

Children's Time  
Tammy Bull  
Sermon

Rev.

Hymn of the Day: I Love to Tell the Story

ELW #661

1. I love to tell the story of unseen things above,  
of Jesus and his glory, of Jesus and his love,  
I love to tell the story, because I know it's true;  
it satisfies my longings as nothing else would do.

REFRAIN: I love to tell the story; 'twill be my theme in glory  
to tell the old, old story of Jesus and his love.

2. I love to tell the story: how pleasant to repeat  
what seems, each time I tell it, more wonderfully sweet!  
I love to tell the story, for some have never heard  
the message of salvation from God's own holy word. (refrain)
3. I love to tell the story, for those who know it best  
seem hungering and thirsting to hear it like the rest.  
And when, in scenes of glory, I sing the new, new song,  
I'll sing the old, old story that I have loved so long. (refrain)

## Introduction

The first system of the introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music begins with a series of chords in the right hand, including a whole note chord in the first measure, followed by a half note chord, and then a series of eighth notes. The left hand starts with a whole rest in the first measure, followed by a half note chord, and then a series of eighth notes.

The second system of the introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is 4/4. The music continues with a series of chords in the right hand, including a half note chord, followed by a series of eighth notes. The left hand continues with a series of eighth notes.

The third system of the introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has three flats and the time signature is 4/4. The music continues with a series of chords in the right hand, including a half note chord, followed by a series of eighth notes. The left hand continues with a series of eighth notes.

## Introduction

Gospel style

The first system of the introduction consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 12/8. The music features a mix of chords and moving lines, with some notes beamed together and others held as long notes.

The second system of the introduction continues the piece with three staves. It maintains the same key signature and time signature. The notation includes various rhythmic patterns and chordal textures, ending with a final note in each staff.



# I Love to Tell the Story

1 I love to tell the sto - ry of un - seen things a - bove,  
2 I love to tell the sto - ry: how pleas - ant to re - peat  
3 I love to tell the sto - ry, for those who know it best

The first system of music features a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The melody is written on a five-line staff, with lyrics placed below it. A circled note in the melody indicates a first ending. The bass line is written on a five-line staff below the treble staff, providing harmonic support with chords and single notes.

of Je - sus and his glo - ry, of Je - sus and his love.  
what seems, each time I tell it, more won - der - ful - ly sweet!  
seem hun - ger - ing and thirsting to hear it like the rest.

The second system continues the melody and bass line. The treble staff shows a key signature change to two flats (B-flat, E-flat) and a common time signature. The lyrics are aligned with the notes, and the bass line continues to provide harmonic support.

I love to tell the sto - ry, be - cause I know it's true;  
I love to tell the sto - ry, for some have nev - er heard  
And when, in scenes of glo - ry, I sing the new, new song,

The third system concludes the piece. The treble staff shows a key signature change to one flat (B-flat) and a common time signature. The melody and bass line are completed, with the final notes marked with a double bar line and repeat dots.

it sat - is - fies my long - ings as noth - ing else would do.  
the mes - sage of sal - va - tion from God's own ho - ly word.  
I'll sing the old, old sto - ry that I have loved so long.

*Refrain*

I love to tell the sto - ry; 'twill be my theme in glo - ry

to tell the old, old sto - ry of Je - sus and his love.

Text: Katherine Hankey, 1834–1911

Music: HANKEY, William E. Fischer, 1849–1936



First system of a musical score. It features three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat). The grand staff contains a melodic line with a slur and a chordal accompaniment. The bottom staff has a simple bass line.

Second system of the musical score. It continues the three-staff format. The grand staff shows more complex chordal textures and melodic movement. The bottom staff continues with a steady bass line.

Third system of the musical score. The grand staff features a prominent melodic line with a slur and a chordal accompaniment. The bottom staff continues with a steady bass line.

Fourth system of the musical score. The grand staff shows a melodic line with a slur and a chordal accompaniment. The bottom staff continues with a steady bass line.

First system of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat). The first system contains four measures of music. The grand staff features complex chordal textures with some notes beamed together. The bottom staff has a simple, steady bass line.

*Refrain*

Second system of the musical score, labeled "Refrain". It consists of three staves. The key signature remains three flats. This system contains four measures. The grand staff shows more rhythmic activity with eighth and sixteenth notes. The bottom staff continues with a simple bass line.

Third system of the musical score. It consists of three staves. The key signature is three flats. This system contains four measures. The grand staff continues with complex chordal textures. The bottom staff has a steady bass line.

Fourth system of the musical score. It consists of three staves. The key signature is three flats. This system contains four measures and ends with a double bar line. The grand staff features complex chordal textures. The bottom staff has a steady bass line.

## Accompaniment

The image shows a piano accompaniment score for the hymn 'I Love to Tell the Story'. The score is written for piano and consists of two staves: a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music begins with a treble staff containing a series of chords and a bass staff with a steady eighth-note accompaniment. The melody in the treble staff is simple and follows the rhythm of the hymn. The bass staff provides a harmonic foundation with chords and moving lines.

Tune: William E. Fischer, 1849–1936

Arrangement: Glen Wonacott; copyright © 2007 Augsburg Fortress. All rights reserved.

*Introductions and Alternate Accompaniments for Piano, vol. 7, ISBN 978-0-8006-2365-4*

Published by Augsburg Fortress. Printed in Canada.

Duplication in any form prohibited without publisher's written permission.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of B-flat major (two flats) and 4/4 time. The music begins with a series of chords in the right hand, followed by a melodic line. The left hand features a rhythmic accompaniment of eighth and sixteenth notes.

The second system of musical notation continues the piece. It features similar chordal textures in the right hand and a steady eighth-note accompaniment in the left hand. The melodic line in the right hand moves through various intervals, creating a sense of forward motion.

The third system of musical notation shows a continuation of the musical themes. The right hand has more complex chordal structures, while the left hand maintains its rhythmic pattern. The overall texture is dense and harmonic.

The fourth system of musical notation introduces some new melodic motifs in the right hand. The left hand's accompaniment remains consistent, providing a solid foundation for the upper parts.

The fifth and final system of musical notation concludes the piece. It features a final melodic flourish in the right hand and a concluding rhythmic pattern in the left hand. The system ends with a double bar line and repeat signs.

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: *Allegretto in C Minor*

L. van Beethoven

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.



# Allegretto

in C Minor

WoO 53

Allegretto

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a series of chords in the right hand and a simple bass line in the left hand.

The second system continues the piece. The right hand features a melodic line with a slur over several notes, while the left hand provides harmonic support with chords and single notes.

The third system shows the continuation of the musical themes. The right hand has a more active melodic line with some grace notes, and the left hand maintains a steady accompaniment.

The fourth system includes a dynamic marking of *ff* (fortissimo) in the right hand. The melodic line becomes more intricate with sixteenth-note patterns, while the left hand continues with a consistent bass line.

The fifth system concludes the piece. The right hand has a final melodic flourish, and the left hand ends with a few chords. A marking "R.H." is visible at the end of the system.

First system of a musical score, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various accidentals, including flats and naturals. The piece concludes with a double bar line and repeat dots.

Second system of a musical score, featuring a treble and bass clef. The treble clef staff begins with the tempo marking "Maggiore" and the performance instruction "sempre legato". The music is characterized by long, sweeping melodic lines in both staves, with a double bar line and repeat dots at the end.

Third system of a musical score, featuring a treble and bass clef. It continues the long, flowing melodic lines from the previous system, with a double bar line and repeat dots at the end.

Fourth system of a musical score, featuring a treble and bass clef. The music is more rhythmically active, with frequent sixteenth-note patterns and complex chordal textures. It ends with a double bar line and repeat dots.

Fifth system of a musical score, featuring a treble and bass clef. This system contains dense, intricate passages with many beamed sixteenth notes and complex chordal structures. It concludes with a double bar line and repeat dots.

Sixth system of a musical score, featuring a treble and bass clef. The music features a mix of sixteenth-note runs and longer melodic phrases. The system ends with a double bar line and repeat dots.

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a more active melodic line with some accidentals, and the bass staff continues with a steady accompaniment.

Third system of musical notation, showing a melodic phrase in the treble staff that spans across the system. The bass staff accompaniment remains consistent.

Fourth system of musical notation, featuring a long melodic line in the treble staff with a slur. The bass staff accompaniment consists of chords and moving lines.

Fifth system of musical notation, with a melodic line in the treble staff and a more complex accompaniment in the bass staff, including some chromatic movement.

Sixth system of musical notation, the final system on the page. It concludes with a melodic phrase in the treble staff and a final chord in the bass staff.



ff

R.H.

ff

p

rit.

pp

a tempo

\*Compare this measure with m.39.



- 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.



L: We pray together the 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: **C: 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 one sharp (F#), and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a dotted quarter note G5. The piano accompaniment features a treble clef with chords and a bass clef 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, F#5, 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 consistent rhythmic pattern.

[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 BbM7 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 Bb BbM7 C C7 F

## Introduction 1

The musical score for 'Introduction 1' is presented in two systems. The first system consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 6/8. The treble staff begins with a quarter rest, followed by a series of chords and eighth notes. The bass staff starts with a quarter rest, followed by chords and eighth notes. The second system also consists of two staves. The treble staff begins with a quarter rest, followed by chords and eighth notes. The bass staff starts with a quarter rest, followed by chords and eighth notes. The music is characterized by a steady, rhythmic accompaniment.

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.

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

Published by Augsburg Fortress.

Duplication in any form prohibited without publisher's written permission.

## 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 whole rest in the bass staff and a quarter note in the treble staff. The melody in the treble staff moves through several chords and intervals, while the bass staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation continues the piece. It features more complex chordal textures and melodic lines in both staves. The treble staff includes some sixteenth-note patterns and sustained chords, while the bass staff continues with a steady accompaniment. The system concludes with a final chord in both staves.

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.

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

Published by Augsburg Fortress.

Duplication in any form prohibited without publisher's written permission.

# Accompaniment 1

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music begins with a single eighth note in the treble staff, followed by a series of chords and eighth notes. The bass staff features a 7/8 time signature, with chords and eighth notes that complement the upper staff.

The second system of musical notation continues the piece. The treble staff features a long note with a fermata, followed by a series of chords and eighth notes. The bass staff continues with eighth notes and chords, maintaining the harmonic structure.

The third system of musical notation concludes the piece. The treble staff has a long note with a fermata, followed by a series of chords and eighth notes. The bass staff continues with eighth notes and chords. The system ends with a double bar line and a final chord. A page number '802' is located at the bottom right of the page.

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 note. The bass staff provides a steady accompaniment with quarter notes and chords.

The second system of musical notation continues the piece. It features more complex rhythmic patterns in the treble staff, including eighth and sixteenth notes. The bass staff continues with a consistent accompaniment of quarter notes and chords. The key signature remains one flat.

The third system of musical notation concludes the piece. It features a final melodic phrase in the treble staff and a corresponding accompaniment in the bass staff. The system ends with a double bar line. The key signature remains one flat.

## Introduction

♩. = 62-64

mf

Solo if desired

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

Arrangement: Lynn L. Petersen; copyright © 2008 Augsburg Fortress. All rights reserved.

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

Published by Augsburg Fortress.

Duplication in any form prohibited without publisher's written permission.

# Accompaniment

The first system of the accompaniment consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat (B-flat). The top staff begins with a quarter rest, followed by a series of eighth and quarter notes, including some beamed eighth notes. The middle staff starts with a quarter rest, followed by eighth notes and chords. The bottom staff begins with a quarter rest, followed by a sequence of quarter notes.

The second system of the accompaniment also consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one flat. The top staff features a melodic line with eighth and quarter notes, some beamed eighth notes, and a final measure with a sustained chord. The middle staff contains chords and eighth notes. The bottom staff continues the sequence of quarter notes from the first system, ending with a final note.

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: Founded on Faith

ACS #1048

1. Founded on faith, the church – alive by grace –  
proclaims the gospel here and ev'ry place.  
The word of God resounds through time and space: Al-le-lu-ia!
2. Your cross, O Christ, renews our life each day.  
Baptized in you, we learn and teach and pray.  
Fed by your love, with thankful hearts we say: Al-le-lu-ia!
3. Equipped by prayer, we live the Spirit's call.  
Empower'd to serve with gifts both great and small,  
we bring the living hope of God to all. Al-le-lu-ia!
4. Growing in grace for God's created earth,  
we yearn for justice, peace, and human worth;  
a world restored; a faithful, caring church. Al-le-lu-ia!
5. Founded on faith, called forth, empower'd to serve,  
we share God's endless love without reserve.  
Then let us shout aloud the living Word! Al-le-lu-ia!



1 Found - ed on faith, the church— a - live by grace—  
 2 Your cross, O Christ, re - news our life each day.  
 3 E - quipped by prayer, we live the Spir - it's call.  
 4 Grow - ing in grace for God's cre - at - ed earth,  
 5 Found - ed on faith, called forth, em - power'd to serve,

pro - claims the gos - pel here and ev - 'ry place.  
 Bap - tized in you, we learn and teach and pray.  
 Em - power'd to serve with gifts, both great and small,  
 we yearn for jus - tice, peace, and hu - man worth;  
 we share God's end - less love with - out re - serve.

The word of God re - sounds through time and space:  
 Fed by your love, with thank - ful hearts, we say:  
 we bring the liv - ing hope of God to all.  
 a world re - stored; a faith - ful, car - ing church.  
 Then let us shout a - loud the liv - ing Word!

Al - le - lu - ia!

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

Postlude: *Six Ecossaises in E flat Major*

L. van Beethoven

# Six Ecosaises

WoO 83

Leggero ed animato

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music begins with a piano (*p*) dynamic. The right hand features a series of eighth-note chords and triplets, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1 indicated. The left hand provides a steady accompaniment of eighth notes.

The second system continues the piece. The right hand has a triplet of eighth notes with fingerings 4, 2, 3, 2, 3, 2, 1. The left hand continues with eighth-note accompaniment.

The third system shows a change in dynamics. The right hand has a triplet of eighth notes with fingerings 5, 2, 1. The dynamic marking *mf* (mezzo-forte) is introduced. The left hand has a *marcato* marking. The word *cresc.* (crescendo) is written above the right hand.

The fourth system concludes the piece. The right hand has a triplet of eighth notes with fingerings 4, 2, 1. The dynamic marking *dim.* (diminuendo) is written below the right hand. The word *legg.* (leggiero) is written above the right hand.

First system of a piano score. The right hand features a melodic line with slurs and fingerings (5, 4, 2, 1). The left hand provides a harmonic accompaniment. A dynamic marking of *p* is present. The system concludes with a fermata over a note in the right hand, marked with *Senza* and an asterisk.

Second system of the piano score. The right hand contains a complex passage with slurs and fingerings (5, 1, 2, 4, 1, 5). A section of the right hand is enclosed in a dashed box. The left hand continues with a steady accompaniment. The system ends with a fermata in the right hand, marked with *Senza* and an asterisk.

Third system of the piano score. The right hand has a melodic line with slurs and fingerings (3, 4, 2, 4, 1, 1). A dynamic marking of *senza ritenuto* is present. The left hand accompaniment is consistent. The system ends with a fermata in the right hand, marked with *Senza* and an asterisk.

Fourth system of the piano score. The right hand features a melodic line with slurs and accents. The left hand accompaniment is consistent. A dynamic marking of *f senza affrettando* is present. The system ends with a fermata in the right hand.

Fifth system of the piano score. The right hand has a melodic line with slurs and accents. The left hand accompaniment is consistent. Dynamic markings of *mf*, *dim.*, and *p* are present. The system ends with a fermata in the right hand.

*ancora tranquillo*

*mf* *p*

Red \*

*mf* *poco fz* *allarg.*

Red \*

*a tempo*

*f*

Red \*

*animato* *a tempo*

*mf* *dim.* *p*

Red \*

*espressivo*

*p*

Red \*

*poco riten.*

Red \*



*poco a poco accel.* -

- *al Tempo I*

First system of musical notation. The piano staff (top) begins with a *p* dynamic and includes a *cresc.* marking. The bass staff (bottom) has a *p* dynamic. An asterisk (\*) is placed below the piano staff.

Second system of musical notation. The piano staff (top) is marked *f risoluto*. The bass staff (bottom) is marked *fz*. An asterisk (\*) is placed below the piano staff.

*con grazia*

Third system of musical notation. The piano staff (top) features fingering numbers (5, 4, 3, 2, 1) and dynamic markings *p*, *mf*, and *legg.*. The bass staff (bottom) has a *p* dynamic. An asterisk (\*) is placed below the piano staff.

Fourth system of musical notation. The piano staff (top) has a *mf* dynamic and a *poco rit.* marking. The bass staff (bottom) has a *p* dynamic. An asterisk (\*) is placed below the piano staff.

*a tempo*

Fifth system of musical notation. The piano staff (top) includes a *cresc. molto* marking and a *f* dynamic. The bass staff (bottom) has a *p* dynamic. An asterisk (\*) is placed below the piano staff.

Sixth system of musical notation. The piano staff (top) has a *p subito* marking, a *dim.* marking, and a *pp* dynamic. The bass staff (bottom) has a *p* dynamic.

Musical score system 1, first system. The right hand features a triplet of eighth notes marked *f*, followed by a triplet of eighth notes marked *fz*. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *f*, *fz*, and *mf non legato*. Performance instructions include *2 1* and *3*.

Musical score system 2, second system. The right hand continues with triplet patterns, marked *f* and *fz*. The left hand accompaniment remains. Dynamic markings include *f*, *fz*, and *molto cresc.*. Performance instructions include *3*.

Musical score system 3, third system. The right hand plays a series of eighth notes, some beamed in pairs. The left hand accompaniment continues.

Musical score system 4, fourth system. The right hand features a melodic line with a slur, marked *mf*, *dim.*, and *p*. The left hand accompaniment continues. Performance instruction: *rit. con grazia*.

Musical score system 5, fifth system. The right hand plays a rapid sixteenth-note pattern, marked *pp sempre* and *fz*. The left hand accompaniment continues. Performance instruction: *Più allegro*.

senza ped.

Tempo I

*mf* *cresc.*

tre corde

*f* *fz* *fz* *fz* *fz* *fz* *fz*

Ped \* Ped \*

*ff* *fz*