



20th Sunday after Pentecost
October 6, 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: *All Nature Sings!*

Lani Smith

Words of Welcome

Prelude: *Now Thank We All Our God*

Franklin D. Ashdown

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: For the Beauty of the Earth

ELW #879

1. For the beauty of the earth, for the beauty of the skies,
For the love which from our birth over and around us lies:
Christ, our God, to thee we raise this our sacrifice of praise.
2. For the wonder of each hour of the day and of the night,
Hill and vale and tree and flow'r, sun and moon and stars of light:
Christ, our God, to thee we raise this our sacrifice of praise.
3. For the joy of ear and eye, for the heart and mind's delight,
For the mystic harmony linking sense to sound and sight:
Christ, our God, to thee we raise this our sacrifice of praise.
4. For the joy of human love, brother, sister, parent, child,
Friends on earth and friends above; for all gentle thoughts and mild:
Christ, our God, to thee we raise this our sacrifice of praise.

5. For each perfect gift of thine, peace on earth and joy in heav'n;
For thyself, best gift divine, to our world so freely giv'n:
Christ, our God, to thee we raise this our sacrifice of praise.

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: Sovereign God, you have created us to live in loving community with one another. Form us for life that is faithful and steadfast, and teach us to trust like little children, that we may reflect the image of your Son, Jesus Christ, our Savior and Lord. Amen.**

WORD

1st Reading: Genesis 2:18-24

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:

L: all flocks and cattle, even the wild beasts of the field,

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

L: O Lord our Lord,

C: how majestic is your name in all the earth!

2nd Reading: Hebrews 1:1-4; 2:5-12

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: Mark 10:2-16

C: Glory to you, O Lord.

L: The Gospel of our Lord.

C: Praise to you, O Christ.

Children's Time

Rob Wilbur, lay ministry student

Sermon

Hymn of the Day: Our Father, By Whose Name

ELW #640

1. Our Father, by whose name all parenthood is known,
In love divine you claim each fam'ly as your own.
Bless mothers, fathers, guarding well, with constant love as sentinel
the homes in which your people dwell.
2. O Christ, yourself a child within an earthly home,
With heart still undefiled to full adulthood come;
Our children bless in ev'ry place that they may all behold your face and,
knowing you, may grow in grace.
3. O Holy Spirit, bind our hearts in unity
And teach us how to find the love from self set free;
In all our hearts such love increase that ev'ry home, by this release,
may be the dwelling place of peace.

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.**

THANKSGIVING

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. The power of Jesus blesses and works through each and every gift to transform the lives of those who give as well as those who receive. 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: *For the Beauty of the Earth*

Conrad Kocher

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.**

Prayer of Thanksgiving for the Word

L: O God of justice and love...

C: we give thanks to you that you illumine our way through life with the words of your Son. Give us the light we need, awaken us to the needs of others, and at the end bring all the world to your feast; through Jesus Christ, our Savior and Lord, to whom, with you and the Holy Spirit, be honor and glory forever. Amen.

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.

SENDING

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

Sending Hymn: Now Thank We All Our God

ELW #840

1. Now thank we all our God with hearts and hands and voices,
Who wondrous things has done, in whom this world rejoices;
Who, from our mother's arms, has blest us on our way
With countless gifts of love, and still is ours today.
2. Oh, may this bounteous God through all our life be near us,
With ever joyful hearts and blessed peace to cheer us,
And keep us all in grace, and guide us when perplexed,
And free us from all harm in this world and the next.

3. All praise and thanks to God the Father now be given,
The Son, and Spirit blest, who reign in highest heaven,
The one eternal God, whom earth and heaven adore;
For thus it was, is now, and shall be evermore.

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

Postlude: *Now Thank We All Our God*

Lloyd Larson

Accompanist: James Rickley

Cantor: Victoria Bull **Reader:**

Communion Assistant:

Fellowship:



Announcements for Week of October 6:

- Word on Wednesday (WOW!) meets from 6-7 pm on Wed. (10/9)
- Pilgrim's Progress adult book study meets at 7 pm on Wed. (10/9) in the Library
- GF Community Band rehearses Thurs. (10/10) at 7 pm in the Fireside Room
- Game Night – Friday (10/11) from 6:30 – 8:00 pm in the Social Hall. Fun for all ages! Bring your own snacks and games you would like to play.

THANK YOU...

- to Rob Wilbur for leading our worship today! Rob is currently a student of the Lay Ministry Associate program (formerly LPA program) of the Montana Synod. This change in designation as Lay Ministry Associates (LMAs) more correctly reflects the broad scope of leadership that lay leaders provide to congregations within our synod and the larger church.

Pastor Tammy will be out of the office Oct. 4-12. If you have a pastoral care emergency during this time, please contact Gaynell Tempel.

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

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All Nature Sings!

Sw. Strings 8, 4
Gt. Flutes 8, 4
Ped. Bourdon 16, 8, Sw. to Ped.

Lani Smith

*Tunes: TERRA BEATA, a trad. English melody,
and DIX, by Conrad Kocher*

Cheerfully ♩ = ca. 92

Musical score for measures 1-4. The piece is in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Cheerfully' with a quarter note equal to approximately 92 beats per minute. The score is written for a grand staff (treble and bass clefs). The first system includes a piano (*p*) dynamic marking and a 'Sw.' (swell) hairpin. The bass line is marked 'Ped.' (pedal) and features a long, sustained chord in the first measure.

Musical score for measures 5-8. The score continues with a mezzo-piano (*mp*) dynamic marking and a 'Sw.' hairpin. The bass line features a steady eighth-note accompaniment.

Musical score for measures 9-12. The score continues with a mezzo-forte (*mf*) dynamic marking. The bass line continues with eighth-note accompaniment.

Musical score for measures 13-16. The score concludes with a mezzo-forte (*mf*) dynamic marking and a 'Sw.' hairpin. The bass line features a long, sustained chord in the final measure.

Duration: 2:30

16

Gt.

mp

Slightly faster ♩ = ca. 100

20

{ Sw.

rit. e cresc.

mf

mp { Gt. Add Sw. to Gt.

No Ped.

24

28

Ped.

32

cresc. poco a poco

Musical score system 1, measures 35-40. The piece is in G major (one sharp). The first measure is marked with a forte *f* dynamic and includes the instruction "Gt. Add Prin. 8". The music features a complex texture with multiple voices in both the treble and bass staves, including chords and melodic lines.

Musical score system 2, measures 41-45. The music continues with intricate textures and melodic development in both staves.

Musical score system 3, measures 46-49. The music features a *cresc.* (crescendo) marking in the right hand. The texture remains dense with multiple voices.

Musical score system 4, measures 50-53. This system includes a *rit.* (ritardando) marking in the left hand, a *slower* tempo instruction above the right hand, and a fortissimo *ff* dynamic marking in the right hand.

Musical score system 5, measures 54-58. The music concludes with a mezzo-piano *mp* dynamic, a *rit.* marking, and a piano *pp* dynamic. The system ends with a double bar line and the instruction "No Ped." (no pedal). The right hand has a fermata over the final notes.

Words of Welcome

Prelude: *Now Thank We All Our God*

Franklin D. Ashdown

Postlude on “Now Thank We All Our God”

Sw. Foundations 8, 4, 2, Mixture

Gt. Foundations 8, 4, 2, Mixture, Sw. to Gt.

Ped. Full 16, 8, 4, Gt. to Ped.

Franklin D. Ashdown

Tune: NUN DANKET ALLE GOTT

by Johann Crüger

Robusto ♩ = ca. 76

No Ped.

3

6

8

Duration: 3:15

11

Musical notation for measures 11 and 12. The piece is in B-flat major (two flats). Measure 11 features a treble clef with a half note G4 and a bass clef with a sixteenth-note pattern. Measure 12 continues the bass clef pattern with a half note G4 in the treble.

13

Musical notation for measures 13, 14, and 15. Measure 13 has a treble clef with a half note G4 and a bass clef with a sixteenth-note pattern. Measure 14 has a treble clef with a half note G4 and a bass clef with a sixteenth-note pattern. Measure 15 has a treble clef with a half note G4 and a bass clef with a sixteenth-note pattern.

16

Musical notation for measures 16, 17, and 18. Measure 16 has a treble clef with a half note G4 and a bass clef with a sixteenth-note pattern. Measure 17 has a treble clef with a half note G4 and a bass clef with a sixteenth-note pattern. Measure 18 has a treble clef with a half note G4 and a bass clef with a sixteenth-note pattern. The instruction "(No Ped.)" is written below the bass clef staff.

19

Musical notation for measures 19, 20, 21, and 22. Measure 19 has a treble clef with a half note G4 and a bass clef with a sixteenth-note pattern. Measure 20 has a treble clef with a half note G4 and a bass clef with a sixteenth-note pattern. Measure 21 has a treble clef with a half note G4 and a bass clef with a sixteenth-note pattern. Measure 22 has a treble clef with a half note G4 and a bass clef with a sixteenth-note pattern. The instruction "Ped." is written below the bass clef staff.

23

Musical notation for measures 23, 24, and 25. Measure 23 has a treble clef with a half note G4 and a bass clef with a sixteenth-note pattern. Measure 24 has a treble clef with a half note G4 and a bass clef with a sixteenth-note pattern. Measure 25 has a treble clef with a half note G4 and a bass clef with a sixteenth-note pattern. The instruction "(No Ped.)" is written below the bass clef staff.

27

Musical score for measures 27-30. Treble clef, key signature of two sharps (F# and C#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A fermata is placed over the final note of the right hand in measure 30.

31

Musical score for measures 31-34. Treble clef, key signature of two sharps. The right hand continues the melodic development with various rhythmic patterns, and the left hand maintains a steady accompaniment. A fermata is placed over the final note of the right hand in measure 34.

35

Musical score for measures 35-38. Treble clef, key signature of two sharps. The right hand features a more active melodic line with sixteenth notes, and the left hand provides a rhythmic accompaniment. A fermata is placed over the final note of the right hand in measure 38.

39

Musical score for measures 39-40. Treble clef, key signature of two sharps. Measure 39 shows a melodic phrase in the right hand and a rhythmic accompaniment in the left. Measure 40 is a whole rest for both hands, indicating a section break.

41

Musical score for measures 41-43. Treble clef, key signature of one flat (Bb). The right hand features a melodic line with eighth notes, and the left hand provides a rhythmic accompaniment with sixteenth notes. A fermata is placed over the final note of the right hand in measure 43.

44

Musical score for measures 44-46. The piece is in B-flat major (two flats) and 3/4 time. Measure 44 features a treble clef with a half note G4, a quarter note A4, and a quarter note Bb4. The bass clef has a half note G2, a quarter note A2, and a quarter note Bb2. Measure 45 continues with a treble clef half note C5 and a bass clef half note C3. Measure 46 has a treble clef half note D5 and a bass clef half note D3. A fermata is placed over the final notes of measure 46.

47

Musical score for measures 47-49. Measure 47: Treble clef half note E5, bass clef half note E3. Measure 48: Treble clef half note F5, bass clef half note F3. Measure 49: Treble clef half note G5, bass clef half note G3. A fermata is placed over the final notes of measure 49.

50

Musical score for measures 50-52. Measure 50: Treble clef half note A5, bass clef half note A3. Measure 51: Treble clef half note Bb5, bass clef half note Bb3. Measure 52: Treble clef half note C6, bass clef half note C4. A fermata is placed over the final notes of measure 52.

53

Meno mosso e maestoso

Musical score for measures 53-55. Measure 53: Treble clef quarter notes G4, A4, Bb4, C5. Bass clef quarter notes G2, A2, Bb2, C3. Measure 54: Treble clef quarter notes D5, E5, F5, G5. Bass clef quarter notes D3, E3, F3, G3. A *rit.* marking is present. Measure 55: Treble clef quarter notes A5, Bb5, C6, Bb5. Bass clef quarter notes A3, Bb3, C4, Bb3. A fermata is placed over the final notes of measure 55.

56

Musical score for measures 56-58. Measure 56: Treble clef quarter notes G4, A4, Bb4, C5. Bass clef quarter notes G2, A2, Bb2, C3. Measure 57: Treble clef quarter notes D5, E5, F5, G5. Bass clef quarter notes D3, E3, F3, G3. Measure 58: Treble clef quarter notes A5, Bb5, C6, Bb5. Bass clef quarter notes A3, Bb3, C4, Bb3. A fermata is placed over the final notes of measure 58.

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: For the Beauty of the Earth

ELW #879

1. For the beauty of the earth, for the beauty of the skies,
For the love which from our birth over and around us lies:
Christ, our God, to thee we raise this our sacrifice of praise.
2. For the wonder of each hour of the day and of the night,
Hill and vale and tree and flow'r, sun and moon and stars of light:
Christ, our God, to thee we raise this our sacrifice of praise.
3. For the joy of ear and eye, for the heart and mind's delight,
For the mystic harmony linking sense to sound and sight:
Christ, our God, to thee we raise this our sacrifice of praise.
4. For the joy of human love, brother, sister, parent, child,
Friends on earth and friends above; for all gentle thoughts and mild:
Christ, our God, to thee we raise this our sacrifice of praise.
5. For each perfect gift of thine, peace on earth and joy in heav'n;
For thyself, best gift divine, to our world so freely giv'n:
Christ, our God, to thee we raise this our sacrifice of praise.

Introduction

The musical score is written for piano in G major and 4/4 time. It consists of two systems of music, each with a treble and bass staff. The first system contains four measures. The second system contains five measures. The music features a mix of chords, eighth notes, and sixteenth notes, with some rests and a fermata in the final measure of the second system.

Introduction

The musical score is written for piano and consists of three systems. The key signature is one sharp (F#) and the time signature is 4/4. The first system features a treble clef staff with a first fingering (I) and a bass clef staff with a second fingering (II). The second system continues the piano accompaniment. The third system concludes the introduction with a fermata on the final note of the bass line.

Tune: Conrad Kocher, 1786-1872

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DIX

Conrad Kocher (1786-1872)
Arranged by Richard Unfreid

Introduction

The musical score for the introduction of 'DIX' is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of seven systems of two staves each (treble and bass clef). The first system shows the beginning of the piece with a melodic line in the treble and a bass line. The second system includes a '+ Pedal' instruction. The third system features a complex texture with many chords and slurs. The fourth system continues with similar textures and includes a 'b5' marking. The fifth system has a 'b5' marking and a 'y' marking. The sixth system features a 'b5' marking and a 'y' marking. The seventh system includes a 'slightly detached' instruction and a 'y' marking. The score concludes with a final chord and a fermata.

Stanzas

The first system of the 'Stanzas' section consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a steady eighth-note accompaniment in the bass and a melody in the treble with various note values and rests.

The second system continues the musical notation from the first system, maintaining the same key signature and time signature. The melody in the treble staff shows some chromatic movement and rests, while the bass staff continues with its accompaniment.

Interlude

The 'Interlude' section is marked with a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The first ending leads back to the beginning of the section, while the second ending concludes with a trill in the treble staff. The key signature remains one sharp (F#) and the time signature is 4/4.

Final stanza

The 'Final stanza' section begins with a key signature change to two flats (Bb, Eb) and a 4/4 time signature. The first system shows the initial chords and the beginning of the melody in the treble staff.

The second system of the 'Final stanza' continues the melody and accompaniment in the two-flat key signature. The bass staff provides a consistent accompaniment of eighth notes.

The third system of the 'Final stanza' concludes the piece. It features a final melodic phrase in the treble staff with a fermata, followed by a double bar line and a final chord. The text '(A - - - men.)' is written below the treble staff. The key signature remains two flats (Bb, Eb) and the time signature is 4/4.

DIX

(For the Beauty of the Earth)

Conrad Kocher
Arranged by Richard Unfreid

Intro.

Stanza 1

Musical score for the Intro and Stanza 1. The Intro is in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. The Stanza 1 continues in 4/4 time. A 'Ped.' (pedal) marking is present at the end of the Intro section.

Musical score for the first system of Stanza 1, showing the continuation of the melody and bass line in 4/4 time.

Interlude

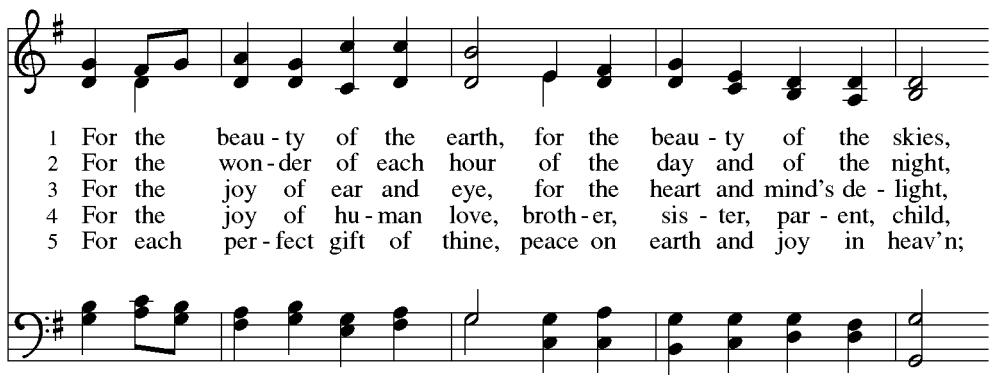
Musical score for the Interlude, which is in 4/4 time and features a more complex melodic line in the right hand.

Stanza 2

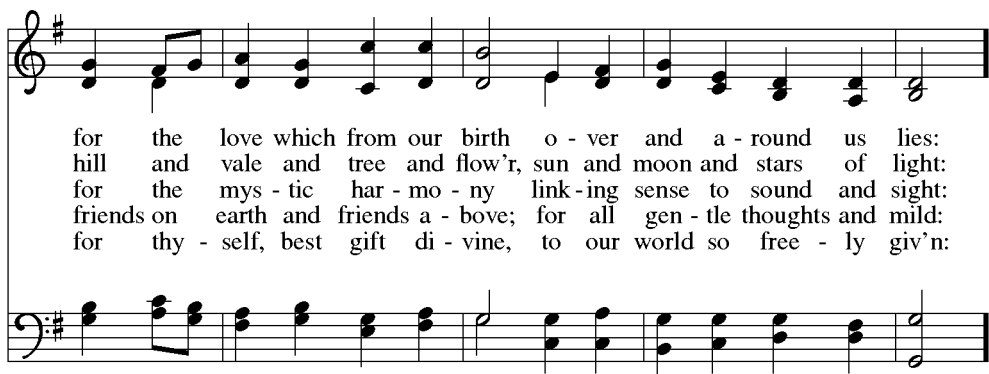
Musical score for the first system of Stanza 2. The time signature changes to 2/4, then 4/4, and then back to 2/4. The melody and bass line are shown.

Musical score for the second system of Stanza 2, continuing the melody and bass line in 2/4 time.

For the Beauty of the Earth

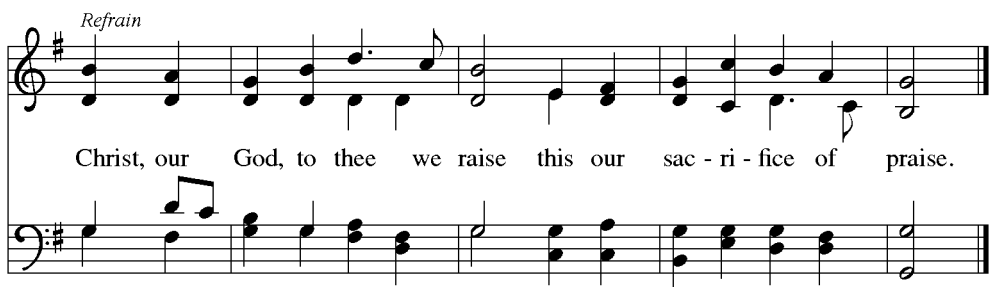


1 For the beau - ty of the earth, for the beau - ty of the skies,
2 For the won - der of each hour of the day and of the night,
3 For the joy of ear and eye, for the heart and mind's de - light,
4 For the joy of hu - man love, broth - er, sis - ter, par - ent, child,
5 For each per - fect gift of thine, peace on earth and joy in heav'n;



for the love which from our birth o - ver and a - round us lies:
hill and vale and tree and flow'r, sun and moon and stars of light:
for the mys - tic har - mo - ny link - ing sense to sound and sight:
friends on earth and friends a - bove; for all gen - tle thoughts and mild:
for thy - self, best gift di - vine, to our world so free - ly giv'n:

Refrain



Christ, our God, to thee we raise this our sac - ri - fice of praise.

Accompaniment

The image displays a piano accompaniment for the hymn 'For the Beauty of the Earth'. It is arranged in three systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The first system is labeled 'Accompaniment'. The second system includes a section labeled 'Refrain' in the right-hand part. The music features a mix of chords and moving lines in both hands, with some rests in the bass line during the refrain section.

Tune: Conrad Kocher, 1786–1872

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optional TRANSITION (to last verse)

17

G D D7 G C D/C G/B C/E G/D D9sus D7

rall.

LAST VERSE

20

G G/F C/E Cm/Eb G/D G7/D C D/C G/B Bdim7

a tempo

23

D7sus/A D7 Gsus2 G Em Em/D Am7 B7sus B7

26

Cmaj7 Bm7 Am7 Ab7(b5) G B B7/D# Em

29

D D7/F# G G/B C B7 Em Cm/Eb G/D D9sus D7 Gsus G

rit.

Accompaniment

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

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle staff continues the harmonic accompaniment. The bottom staff continues the bass line.

Refrain

The Refrain section consists of three staves. The top staff features a melodic line with a dotted quarter note and eighth notes. The middle staff provides harmonic support with chords. The bottom staff has a bass line with quarter notes. The section concludes with a double bar line.

16 DIX 7.7.7.7.7.7.

AS WITH GLADNESS MEN OF OLD

Conrad Kocher

With spirit

V.5.

mf

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a 7/8 time signature. It contains a melodic line of eighth and quarter notes. The middle and bottom staves are grand staff notation, with a treble clef on top and a bass clef on the bottom. The middle staff contains a piano accompaniment with chords and moving lines, while the bottom staff provides a bass line with sustained notes and some movement.

The second system of musical notation continues the piece with three staves. The top staff continues the melody. The middle and bottom staves continue the piano accompaniment, showing more complex chordal textures and bass line activity.

The third system of musical notation concludes the piece with three staves. The top staff shows the final melodic phrase. The middle and bottom staves provide the final accompaniment, ending with sustained chords and a final bass note.

DIX

Conrad Kocher

Tune

Man.

Ped.

The first system of the musical score consists of four staves. The top staff is labeled 'Tune' and is in a treble clef with a key signature of one sharp (F#). It contains a single melodic line. The second staff is labeled 'Man.' and is in a grand staff (treble and bass clefs) with a key signature of one sharp. It contains a piano accompaniment. The third and fourth staves are labeled 'Ped.' and are in a grand staff with a key signature of one sharp, containing a piano accompaniment. The system spans four measures.

The second system of the musical score consists of four staves, continuing the 'Tune', 'Man.', and 'Ped.' parts from the first system. It spans four measures.

The third system of the musical score consists of four staves, continuing the 'Tune', 'Man.', and 'Ped.' parts from the first system. It spans four measures and concludes with a double bar line.

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 a grand staff (treble and bass clefs) with the same key signature and time signature. The melody is simple and homophonic, with a steady rhythm.

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 (B-flat and E-flat) and a 4/4 time signature. The lyrics are "Chris - te e - lei - son. Christ, have mer - cy." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The melody is simple and homophonic, with a steady rhythm.

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 (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 a grand staff (treble and bass clefs) with the same key signature and time signature. The melody is simple and homophonic, with a steady rhythm.

♩ = 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: Sovereign God, you have created us to live in loving community with one another. Form us for life that is faithful and steadfast, and teach us to trust like little children, that we may reflect the image of your Son, Jesus Christ, our Savior and Lord. Amen.**

WORD

1st Reading: Genesis 2:18-24

18 Then the Lord God said, "It is not good that the man should be alone; I will make him a helper fit for him." 19 So out of the ground the Lord God formed every beast of the field and every bird of the air, and brought them to the man to see what he would call them; and whatever the man called every living creature, that was its name. 20 The man gave names to all cattle, and to the birds of the air, and to every beast of the field; but for the man there was not found a helper fit for him. 21 So the Lord God caused a deep sleep to fall upon the man, and while he slept took one of his ribs and closed up its place with flesh; 22 and the rib which the Lord God had taken from the man he made into a woman and brought her to the man. 23 Then the man said,

"This at last is bone of my bones
and flesh of my flesh;
she shall be called Woman,[a]
because she was taken out of Man."[b]

24 Therefore a man leaves his father and his mother and cleaves to his wife, and they become one flesh.

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:

L: all flocks and cattle, even the wild beasts of the field,

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

L: O Lord our Lord,

C: how majestic is your name in all the earth!

2nd Reading: Hebrews 1:1-4; 2:5-12

God Has Spoken by His Son

1 In many and various ways God spoke of old to our fathers by the prophets; 2 but in these last days he has spoken to us by a Son, whom he appointed the heir of all things, through whom also he created the world. 3 He reflects the glory of God and bears the very stamp of his nature, upholding the universe by his word of power. When he had made purification for sins, he sat down at the right hand of the Majesty on high, 4 having become as much superior to angels as the name he has obtained is more excellent than theirs.

Exaltation through Abasement

5 For it was not to angels that God subjected the world to come, of which we are speaking.

6 It has been testified somewhere,

“What is man that thou art mindful of him,
or the son of man, that thou carest for him?

7 Thou didst make him for a little while lower than the angels,
thou hast crowned him with glory and honor,[a]

8 putting everything in subjection under his feet.”

Now in putting everything in subjection to him, he left nothing outside his control. As it is, we do not yet see everything in subjection to him. 9 But we see Jesus, who for a little while was made lower than the angels, crowned with glory and honor because of the suffering of death, so that by the grace of God he might taste death for every one.

10 For it was fitting that he, for whom and by whom all things exist, in bringing many sons to glory, should make the pioneer of their salvation perfect through suffering. 11 For he who sanctifies and those who are sanctified have all one origin. That is why he is not ashamed to call them brethren, 12 saying,

“I will proclaim thy name to my brethren,
in the midst of the congregation I will praise thee.”

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.

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.

This musical score is for the Gospel Acclamation. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line consists of three phrases: 'Al-le-lu - ia, al - le-lu - ia, al - le-lu - ia.' The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. The score ends with a double bar line and a repeat sign.

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.

This musical score is for the proper verse. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line consists of two phrases: 'Lord, to whom shall we go? You have the words of e - ter - nal life.' The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. The score ends with a double bar line and a repeat sign.

Gospel Reading: Mark 10:2-16

C: Glory to you, O Lord.

2 And Pharisees came up and in order to test him asked, “Is it lawful for a man to divorce his wife?” 3 He answered them, “What did Moses command you?” 4 They said, “Moses allowed a man to write a certificate of divorce, and to put her away.” 5 But Jesus said to them, “For your hardness of heart he wrote you this commandment. 6 But from the beginning of creation, ‘God made them male and female.’ 7 ‘For this reason a man shall leave his father and mother and be joined to his wife,[a] 8 and the two shall become one flesh.’ So they are no longer two but one flesh. 9 What therefore God has joined together, let not man put asunder.”

10 And in the house the disciples asked him again about this matter. 11 And he said to them, “Whoever divorces his wife and marries another, commits adultery against her; 12 and if she divorces her husband and marries another, she commits adultery.”

Jesus Blesses Little Children

13 And they were bringing children to him, that he might touch them; and the disciples rebuked them. 14 But when Jesus saw it he was indignant, and said to them, “Let the children come to me, do not hinder them; for to such belongs the kingdom of God. 15 Truly, I say to you, whoever does not receive the kingdom of God like a child shall not enter it.” 16 And he took them in his arms and blessed them, laying his hands upon them.

L: The Gospel of our Lord.

C: Praise to you, O Christ.

Children’s Time
student

Rob Wilbur, lay ministry

Sermon

Hymn of the Day: Our Father, By Whose Name

ELW #640

1. Our Father, by whose name all parenthood is known,
In love divine you claim each fam’ly as your own.
Bless mothers, fathers, guarding well, with constant love as sentinel
the homes in which your people dwell.
2. O Christ, yourself a child within an earthly home,
With heart still undefiled to full adulthood come;
Our children bless in ev’ry place that they may all behold your face and,
knowing you, may grow in grace.
3. O Holy Spirit, bind our hearts in unity
And teach us how to find the love from self set free;
In all our hearts such love increase that ev’ry home, by this release,
may be the dwelling place of peace.

Introduction

In baroque style

II: 8', 4' (2') to balance

mf (*mp*)

I: Reed 8'

f (*mf*)

Ped: 16', 8' to balance

Tune: John D. Edwards, 1806-1885

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Introductions and Alternate Accompaniments for Organ, vol. 7, ISBN 978-0-8006-3920-4

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The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a complex melodic line with many sixteenth and thirty-second notes, including some beamed sixteenth-note pairs. The middle staff is a bass clef with a key signature of one flat, featuring a simple harmonic accompaniment of quarter and eighth notes. The bottom staff is also a bass clef with a key signature of one flat, containing a simple melodic line of quarter notes.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat, showing a melodic line with eighth and sixteenth notes. The middle staff is a bass clef with a key signature of one flat, providing a harmonic accompaniment of quarter notes. The bottom staff is a bass clef with a key signature of one flat, containing a simple melodic line of quarter notes.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat, featuring a melodic line with eighth and sixteenth notes, ending with a fermata. The middle staff is a bass clef with a key signature of one flat, providing a harmonic accompaniment of quarter notes, also ending with a fermata. The bottom staff is a bass clef with a key signature of one flat, containing a simple melodic line of quarter notes, ending with a fermata.

Introduction

Thoughtfully

The first system of the piano introduction consists of two staves. The right-hand staff is in treble clef and the left-hand staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The right hand begins with a series of chords in the first four measures, followed by a melodic line in the fifth measure. The left hand plays a simple bass line with a few notes.

The second system continues the piano introduction. The right hand features a more active melodic line with eighth and sixteenth notes. The left hand provides harmonic support with chords and moving bass notes.

The third system concludes the piano introduction. The right hand plays a series of chords and a few notes, while the left hand continues with a steady bass line.

Tune: John D. Edwards, 1806–1885

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Our Father, by Whose Name

1 Our Fa - ther, by whose name all par - ent - hood is known,
2 O Christ, your - self a child with - in an earth - ly home,
3 O Ho - ly Spir - it, bind our hearts in u - ni - ty

in love di - vine you claim each fam - 'ly as your own.
with heart still un - de - filed to full a - dult - hood come:
and teach us how to find the love from self set free;

Bless moth - ers, fa - thers, guard - ing well, with con - stant love as
our chil - dren bless in ev - 'ry place that they may all be -
in all our hearts such love in - crease that ev - 'ry home, by

sen - ti - nel, the homes in which your peo - ple dwell.
hold your face and, know - ing you, may grow in grace.
this re - lease, may be the dwell - ing place of peace.

Text: F. Bland Tucker, 1895–1984, alt.

Music: RHOSYMEDRE, John D. Edwards, 1806–1885

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Accompaniment

First system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a first finger fingering 'I' and a forte dynamic 'f'. The middle staff is in bass clef. The bottom staff is also in bass clef. The music features a mix of eighth and quarter notes, with some chords and a fermata over the final note of the first staff.

Second system of musical notation, continuing from the first. It features similar rhythmic patterns and dynamics, with a key signature change to two flats (B-flat and E-flat) in the second measure of the top staff.

Third system of musical notation. The top staff shows a more active melodic line with eighth notes and a sixteenth-note run. The bottom two staves provide a steady harmonic accompaniment.

Fourth system of musical notation, the final system on the page. It concludes with a *poco rit.* (poco ritardando) marking. The music ends with a double bar line and repeat dots.

Accompaniment 1

The musical score for Accompaniment 1 is written for piano. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat), and the time signature is common time (C). The piece begins with a treble clef staff containing a series of chords: a whole note chord (F4, A4, C5), followed by a dotted half note chord (F4, A4, C5), and then a series of eighth notes (F4, A4, C5). The bass clef staff contains a whole note chord (F2, A2, C3), followed by a dotted half note chord (F2, A2, C3), and then a series of eighth notes (F2, A2, C3). The score is divided into measures by vertical bar lines.

Tune: John D. Edwards, 1806–1885

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The first system of musical notation consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat). The treble staff begins with a series of chords: a B-flat major triad, a B-flat major triad with a sharp fourth (F#), a B-flat major triad with a sharp fourth and a sharp fifth (F# and G#), and a B-flat major triad with a sharp fourth and a sharp fifth. This is followed by a measure with a whole note chord of B-flat major and a fermata. The bass staff starts with a whole note chord of B-flat major and a fermata, followed by a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat.

The second system of musical notation also consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature has one flat (B-flat). The treble staff begins with a series of chords: a B-flat major triad, a B-flat major triad with a sharp fourth, a B-flat major triad with a sharp fourth and a sharp fifth, and a B-flat major triad with a sharp fourth and a sharp fifth. This is followed by a measure with a whole note chord of B-flat major and a fermata. The bass staff starts with a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat, followed by a whole note chord of B-flat major and a fermata.

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 note G4 in the treble and a quarter note G2 in the bass. The treble staff features a series of chords and single notes, including a half note G4 with a sharp sign (F#4) in the second measure. 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 chordal textures in the treble staff, including a half note G4 with a sharp sign (F#4) and a half note A4 with a sharp sign (G#4). The bass staff continues with a steady accompaniment, featuring a half note G2 and a half note F2 in the second measure.

The third system of musical notation concludes the piece. The treble staff features a series of chords and single notes, including a half note G4 with a sharp sign (F#4) and a half note A4 with a sharp sign (G#4). The bass staff continues with a steady accompaniment, featuring a half note G2 and a half note F2 in the second measure. The system ends with a double bar line.

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.**

THANKSGIVING

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. The power of Jesus blesses and works through each and every gift to transform the lives of those who give as well as those who receive. 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: *For the Beauty of the Earth*

Conrad Kocher

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.

For the Beauty of the Earth

Sw. Strings 8, 4, Flutes 8, 4

Gt. Flutes 8, 2, Mix., Sw. to Gt.

Ped. Flutes 16, 8, Sw. to Ped.

Matthew McConnell

Tune: DIX

by Conrad Kocher

incorporating *Allegro non molto* from
Concerto No. 4 in F minor ("Winter")

by Antonio Vivaldi

Gently moving ♩ = ca. 76

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat). It consists of four systems of music, each with a grand staff (treble and bass clefs). The first system includes a tempo marking 'Gently moving ♩ = ca. 76' and a performance instruction '{ Sw. detached throughout' with a bracket. The score is marked with measure numbers 4, 7, and 10. The bass line features a steady eighth-note accompaniment, while the treble line contains chords and melodic fragments. Pedal markings 'Ped.' are placed below the bass line in several measures.

Duration: 2:25

13

Musical score for measures 13-15. The treble clef contains chords and eighth-note patterns. The bass clef features a steady eighth-note accompaniment.

16

Musical score for measures 16-18. The treble clef contains chords and eighth-note patterns. The bass clef features a steady eighth-note accompaniment.

19

Musical score for measures 19-21. The treble clef contains chords and eighth-note patterns. The bass clef features a steady eighth-note accompaniment.

22

Musical score for measures 22-24. The treble clef contains chords and sixteenth-note runs. The bass clef features a steady eighth-note accompaniment. The instruction "freely" is present.

25

Musical score for measures 25-27. The treble clef contains chords and sixteenth-note runs. The bass clef features a steady eighth-note accompaniment. The instruction "a tempo" is present.

28

L.H.

Ped.

32

36

Gt.

Gt.

38

40

41

Musical score for measures 41-42. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a complex texture of chords and moving lines. The lower staff is in bass clef with the same key signature, featuring a rhythmic accompaniment of eighth notes and quarter notes. A fermata is placed over the first eighth note of the bass line in measure 41.

42

Musical score for measures 42-43. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a key signature change to one sharp (F#) in measure 42. It features a complex texture of chords and moving lines. The lower staff is in bass clef with the same key signature, featuring a rhythmic accompaniment of eighth notes and quarter notes. A fermata is placed over the first eighth note of the bass line in measure 42.

43

Musical score for measures 43-44. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a key signature change to one sharp (F#) in measure 43. It features a complex texture of chords and moving lines. The lower staff is in bass clef with the same key signature, featuring a rhythmic accompaniment of eighth notes and quarter notes. A fermata is placed over the first eighth note of the bass line in measure 43. The word "Sw." is written above the upper staff in measure 44.

45

Musical score for measures 45-48. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a key signature change to one sharp (F#) in measure 45. It features a complex texture of chords and moving lines. The lower staff is in bass clef with the same key signature, featuring a rhythmic accompaniment of eighth notes and quarter notes. A fermata is placed over the first eighth note of the bass line in measure 45. The word "Sw." is written above the lower staff in measure 45.

49

Musical score for measures 49-52. The system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a key signature change to one sharp (F#) in measure 49. It features a complex texture of chords and moving lines. The lower staff is in bass clef with the same key signature, featuring a rhythmic accompaniment of eighth notes and quarter notes. A fermata is placed over the first eighth note of the bass line in measure 49. The word "poco rit." is written above the lower staff in measure 50.



- 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.**

Prayer of Thanksgiving for the Word

L: O God of justice and love...

C: we give thanks to you that you illumine our way through life with the words of your Son. Give us the light we need, awaken us to the needs of others, and at the end bring all the world to your feast; through Jesus Christ, our Savior and Lord, to whom, with you and the Holy Spirit, be honor and glory forever. Amen.

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.

SENDING

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

Sending Hymn: Now Thank We All Our God

ELW #840

1. Now thank we all our God with hearts and hands and voices,
Who wondrous things has done, in whom this world rejoices;
Who, from our mother's arms, has blest us on our way
With countless gifts of love, and still is ours today.
2. Oh, may this bounteous God through all our life be near us,
With ever joyful hearts and blessed peace to cheer us,
And keep us all in grace, and guide us when perplexed,
And free us from all harm in this world and the next.
3. All praise and thanks to God the Father now be given,
The Son, and Spirit blest, who reign in highest heaven,
The one eternal God, whom earth and heaven adore;
For thus it was, is now, and shall be evermore.

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 one flat (B-flat) and the time signature is 4/4. The music begins with a whole note chord in the right hand and a quarter rest in the left hand. The melody in the right hand features eighth-note patterns, while the left hand provides a steady accompaniment with quarter notes and eighth-note pairs.

The second system continues the introduction. It maintains the same key signature and time signature. The right hand continues with its melodic line, and the left hand provides accompaniment. The system concludes with a whole note chord in the right hand and a quarter rest in the left hand.

The third system continues the introduction. The right hand features a melodic line with some chromatic movement, and the left hand provides accompaniment. The system concludes with a whole note chord in the right hand and a quarter rest in the left hand.

The fourth system concludes the introduction. The right hand features a melodic line with some chromatic movement, and the left hand provides accompaniment. The system concludes with a whole note chord in the right hand and a quarter rest in the left hand.

Tune: Johann Crüger, 1598–1662

Arrangement: Anne Krentz Organ; copyright © 2009 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Piano, vol. 10, ISBN 978-0-8006-2368-5

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Introduction

Maestoso (♩ = c. 104)

Gt. } *ff* Full; Sw/Gt

Ped: Full with reeds; Gt. & Sw/Ped

fff

Sw. } Full with reeds
mf *sempre cresc.*

- Gt/Ped

f *ff*

Gt. } *fff* *molto allarg.* + Tpt.

+ Gt/Ped

Tune: Johann Crüger, 1598-1662

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NOW THANK WE ALL OUR GOD

(NUN DANKET)

Johann Cruger
Arranged by Frederick Swann

Intro.

Full Sw. + Gt.

Solo Trumpet

+32'

f

Stanza 1

Ped.

1. To Final Stanza Solo Trumpet Interlude

This system contains the first system of music. It features a piano accompaniment in the left hand and a solo trumpet part in the right hand. The key signature has one flat (B-flat), and the time signature is 4/4. A first ending bracket is present, leading to a section labeled "Interlude".

rit.

This system continues the piano accompaniment and solo trumpet part. It includes a ritardando (*rit.*) marking. The time signature changes from 4/4 to 2/4, and then back to 4/4 at the end of the system.

Final Stanza *a tempo*

Ped.

This system marks the beginning of the "Final Stanza" at *a tempo*. It includes a pedaling instruction (*Ped.*) in the left hand. The time signature is 4/4.

This system continues the piano accompaniment and solo trumpet part. The time signature remains 4/4.

This system concludes the piano accompaniment and solo trumpet part. It features a double bar line at the end. The time signature remains 4/4.

Now Thank We All Our God

1 Now thank we all our God with hearts and hands and voices,
2 Oh, may this bounteous God through all our life be near us,
3 All praise and thanks to God the Father now be given,

who wondrous things has done, in whom this world rejoices;
with ever joyful hearts and blessed peace to cheer us,
the Son, and Spirit blest, who reign in highest heaven,

who, from our mothers' arms, has blessed us on our way
and keep us all in grace, and guide us when perplexed,
the one eternal God, whom earth and heaven adore;

with countless gifts of love, and still is ours to-day.
and free us from all harm in this world and the next.
for thus it was, is now, and shall be evermore.

Accompaniment (Final stanza)

First system of the accompaniment. It features a grand staff with treble and bass clefs. The left hand (bass clef) plays a series of chords and single notes, while the right hand (treble clef) plays chords and a melodic line. The dynamic marking *ff* is present. A bracket groups the right hand with the label *Gt/Sw*. Below the grand staff, a separate bass clef line contains a single note followed by a series of eighth notes. The text *Ped: Gt. & Sw/Ped* is written below this line.

Second system of the accompaniment. It features a grand staff with treble and bass clefs. The left hand (bass clef) plays a series of chords and single notes, while the right hand (treble clef) plays chords and a melodic line. The dynamic marking *f* is present. A bracket groups the right hand with the label *Sw.*. Below the grand staff, a separate bass clef line contains a series of eighth notes.

Third system of the accompaniment. It features a grand staff with treble and bass clefs. The left hand (bass clef) plays a series of chords and single notes, while the right hand (treble clef) plays chords and a melodic line. The dynamic marking *cresc.* is present. A bracket groups the right hand with the label *Gt.*. Below the grand staff, a separate bass clef line contains a series of eighth notes.

Fourth system of the accompaniment. It features a grand staff with treble and bass clefs. The left hand (bass clef) plays a series of chords and single notes, while the right hand (treble clef) plays chords and a melodic line. The dynamic marking *rit. fff* is present. The text *Opt. coda* is written above the right hand. Below the grand staff, a separate bass clef line contains a series of eighth notes.

27 NUN DANKET 6.7.6.7.6.6.6.6.

NOW THANK WE ALL OUR GOD

Johann Crueger. 1647

Very broad

V. 3

f

The first system of musical notation consists of three staves. The top staff is a vocal line in G major (one flat) with a treble clef, containing a melody of quarter and eighth notes. The middle and bottom staves are piano accompaniment in G major with a bass clef, featuring a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *f* is placed at the beginning of the piano part.

The second system continues the musical notation with three staves. The vocal line and piano accompaniment follow the same rhythmic and melodic patterns as the first system.

The third system continues the musical notation with three staves. The vocal line and piano accompaniment follow the same rhythmic and melodic patterns as the first system.

The fourth system concludes the musical notation with three staves. The vocal line and piano accompaniment follow the same rhythmic and melodic patterns as the first system. A dynamic marking of *f* is placed at the beginning of the piano part.

Accompaniment

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music features a series of chords in the right hand and a melodic line in the left hand. The right hand starts with a whole note chord, followed by a half note chord, and then a series of eighth notes. The left hand starts with a whole note chord, followed by a half note chord, and then a series of eighth notes.

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music features a series of chords in the right hand and a melodic line in the left hand. The right hand starts with a whole note chord, followed by a half note chord, and then a series of eighth notes. The left hand starts with a whole note chord, followed by a half note chord, and then a series of eighth notes.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music features a series of chords in the right hand and a melodic line in the left hand. The right hand starts with a whole note chord, followed by a half note chord, and then a series of eighth notes. The left hand starts with a whole note chord, followed by a half note chord, and then a series of eighth notes.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat). The music features a series of chords in the right hand and a melodic line in the left hand. The right hand starts with a whole note chord, followed by a half note chord, and then a series of eighth notes. The left hand starts with a whole note chord, followed by a half note chord, and then a series of eighth notes. The system concludes with a double bar line and a fermata over the final chord.

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

Postlude: *Now Thank We All Our God*

Lloyd Larson

Now Thank We All Our God

Sw. Full

Gt. Foundations 8, 4, 2, Mixture, Sw. to Gt.

Ped. Full to balance

Lloyd Larson

Tune: NUN DANKET ALLE GOTT

by Johann Crüger

Boldly ♩ = ca. 96

The musical score is written for a grand piano and guitar. It consists of four systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score begins with a dynamic marking of *f* (forte) and a *marcato* articulation. A guitar part is indicated by a bracket labeled 'Gt.' over the first few measures. Pedal markings are present throughout the piece. Measure numbers 4, 7, and 11 are indicated at the start of their respective systems. A triplet of eighth notes is marked with a '3' in the first system. The score concludes with a final cadence in the fourth system.

Duration: 3:30

15 *legato*
mf

19

23 *f marcato*

27 *legato*
 { Sw. } *rit.*

Sw. Reduce to Foundations 8, 4, (2)
 Ped. Reduce to balance

31 **Slower, warmly** ♩ = ca. 88
mp

No Ped.

35

39

Ped.

43

marcato

mf

Gt. (or Solo) Solo Trumpet 8
Sw. (or Gt.) Full to balance
Ped. Full to balance, Sw. to Ped.

47

poco accel. e cresc.

3

Gt. **Tempo I** ♩ = ca. 96

f

Sw.

51

55

Musical score for measures 55-58. The piece is in B-flat major and 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. Measure 58 includes a 2/4 time signature change.

59

Return to opening registration

mf {Gt. legato

Musical score for measures 59-61. The tempo is marked *mf* (mezzo-forte) with the instruction "Gt. legato" (Greatly legato). The music returns to the opening registration. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment.

62

Musical score for measures 62-65. The right hand features a more active melodic line with eighth notes and some accidentals. The left hand continues with a harmonic accompaniment.

66

f marcato

Musical score for measures 66-69. The dynamics are marked *f* (forte) and *marcato*. The right hand has a melodic line with some triplets, and the left hand has a strong accompaniment.

70

molto rit. *ff*

Add

+ Reeds

Musical score for measures 70-73. The tempo is marked *molto rit.* (molto ritardando) and the dynamics are *ff* (fortissimo). The right hand has a melodic line with some triplets. The left hand has a strong accompaniment. The piece concludes with a final chord and a fermata.