



22<sup>nd</sup> Sunday after Pentecost  
October 20, 2024 – 10:00 am

New Hope Lutheran Church

3125 5th Ave S. Great Falls, MT    [www.newhopegf.org](http://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:

Words of Welcome

Prelude:

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: You Servants of God

ELW #825

1. You servants of God, your Master proclaim,  
And publish abroad his wonderful name;  
The name, all-victorious, of Jesus extol;  
His kingdom is glorious and rules over all.
2. Ascended on high, almighty to save,  
Yet still he is nigh, his presence we have.  
The great congregation his triumph shall sing,  
Ascribing salvation to Jesus, our king!
3. Salvation to God who sits on the throne!  
Let all cry aloud and honor the Son.  
The praises of Jesus the angels proclaim,  
Fall down on their faces, and worship the Lamb.

4. Then let us adore and give him his right,  
All glory and pow'r and wisdom and might,  
All honor and blessing, with angels above,  
And thanks never ceasing, and infinite love!

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 turn your greatness into goodness for all the peoples on earth. Shape us into willing servants of your kingdom, and make us desire always and only your will, through Jesus Christ, our Savior and Lord. Amen.**

## WORD

1<sup>st</sup> Reading: Isaiah 53:4-12

L: Word of God, word of life.

**C: Thanks be to God.**

Responsive Reading from Psalm 91

L: Because you have made the Lord your refuge, and the Most High your habitation, no evil will befall you, nor shall affliction come near your dwelling.

**C: For God will give the angels charge over you, to guard you in all your ways.**

**Upon their hands they will bear you up, lest you strike your foot against a stone.**

L: You will tread upon the lion cub and viper; you will trample down the lion and the serpent.

**C: I will deliver those who cling to me; I will uphold them, because they know my name.**

L: They will call me, and I will answer them; I will be with them in trouble; I will rescue and honor them.

**C: With long life will I satisfy them, and show them my salvation.**

2<sup>nd</sup> Reading: Hebrews 5:1-10

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 10:35-45

**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: Let Streams of Living Justice

ELW #710

1. Let streams of living justice flow down upon the earth;  
Give freedom's light to captives, let all the poor have worth.  
The hungry's hands are pleading, the workers claim their rights,  
The mourners long for laughter, the blinded seek for sight.  
Make liberty a beacon, strike down the iron pow'r;  
Abolish ancient vengeance: proclaim your people's hour.
2. For healing of the nations, for peace that will not end,  
For love that makes us lovers, God grant us grace to mend.  
Weave our varied gifts together; knit our lives as they are spun;  
On your loom of time enroll us till our thread of life is run.  
O great weaver of our fabric, bind church and world in one;  
Dye our texture with your radiance, light our colors with your sun.
3. Your city's built to music; we are the stones you seek;  
Your harmony is language; we are the words you speak.  
Our faith we find in service; our hope in others' dreams,  
Our love in hand of neighbor; our homeland brightly gleams.  
Inscribe our hearts with justice; your way – the path untried;  
Your truth – the heart of stranger; your life – the Crucified.

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. One way we do this is by sharing our facility with neighbors like Huckleberry Healthcare and the GF Community Band. 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:

Offering Response: Let Justice Flow Like Streams (v. 2 only) ELW #717

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

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

The Great Thanksgiving

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

Words of Institution and Lord's Prayer

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

Invitation to the Lord's Table

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

Be Known to Us, Lord Jesus

ACS p. 40

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

Hymn during Communion: All Who Hunger, Gather Gladly ELW #461

1. All who hunger, gather gladly; holy manna is our bread.  
Come from wilderness and wand'ring. Here in truth we will be fed.  
You that yearn for days of fullness, all around us is our food.  
Taste and see the grace eternal. Taste and see that God is good.
2. All who hunger, never strangers; seeker, be a welcome guest.  
Come from restlessness and roaming. Here in joy we keep the feast.

We that once were lost and scattered in communion's love have stood.

Taste and see the grace eternal. Taste and see that God is good.

3. All who hunger, sing together, Jesus Christ is living bread.  
Come from loneliness and longing. Here in peace we have been fed.  
Blest are those who from this table live their days in gratitude.  
Taste and see the grace eternal. Taste and see that God is good.

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: God of Grace and God of Glory

ELW #705

1. God of grace and God of glory, on your people pour your pow'r;  
Crown your ancient church's story; bring its bud to glorious flow'r.  
Grant us wisdom, grant us courage for the facing of this hour,  
For the facing of this hour.
2. Lo! The hosts of evil round us scorn the Christ, assail his ways!  
From the fears that long have bound us free our hearts to faith and praise.  
Grant us wisdom, grant us courage for the living of these days,  
For the living of these days.
3. Cure your children's warring madness; bend our pride to your control;  
Shame our wanton, selfish gladness, rich in things and poor in soul.  
Grant us wisdom, grant us courage, lest we miss your kingdom's goal,  
Lest we miss your kingdom's goal.
4. Save us from weak resignation to the evils we deplore;  
Let the gift of your salvation be our glory evermore.  
Grant us wisdom, grant us courage, serving you whom we adore,  
Serving you whom we adore.

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

Postlude:

**Accompanist:** James Rickley      **Cantor:** Victoria Bull    **Reader:** Holly Hesper  
**Fellowship:** Huckleberry Healthcare    **Acolyte:** Jory Burkstrand



## Announcements for Week of October 20:

- Open House hosted by Huckleberry Healthcare today following worship
- Conversation with the Bishop: *Following Christ in this Elections Season – Learnings from the F.B.I.*  
– Tuesday, Oct. 22 from 6:00 – 8:30 pm in the Library via Zoom
- Confirmation – Wednesday at 2:30 pm in the Library
- Word on Wednesday (WOW!) meets from 6-7 pm on Wed. in the Social Hall
- Pilgrim’s Progress adult book study meets at 7 pm on Wed. in the Library
- Helping Hands board meeting 6:30 pm Thursday at Helping Hands
- GF Community Band rehearses Thurs. at 7 pm in the Fireside Room

### SAVE THE DATE:

- **Next Sunday, October 27** – Reformation Sunday worship with Rite of Affirmation of Baptism. You are invited to wear red.
- **Trunk-or-Treat** – Thursday, October 31 from 5:30 – 6:30 pm in the parking lot
- **All Saints’ Sunday** is November 3<sup>rd</sup>. If you have a family member who has died in the past year (since last November), please contact Pr. Tammy so that they may be included in the prayers on this day.

**Keeping in Prayer...** Lois & Frank; Crystal; Rebecca; Jean; Pat; Danny; Triston; MaryAnn; Carl & Harley; Ann; Rachele; Ace; Arvin; Elizabeth & John; Hy & Becky; Beth; Arnie; Peggy & Larry; Don & Donna; Sandy; Noah; Dorothy; Toni; Steven; Scott; Haley; Esther; Reta; Elaine.

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# Prelude on "Thaxted"

Sw. Flutes 8, 4  
 Gt. Flutes and Principals 8, 4  
 Ped. Flutes 16, 8, Principal 4

Michael Helman  
 Tune: THAXTED  
 by Gustav Holst

Majestically ♩ = ca. 120

The musical score is written for three staves. The top staff is for the Gt. Flutes (mf), the middle staff is for the Sw. Flutes, and the bottom staff is for the Ped. Flutes. The key signature is two sharps (D major) and the time signature is 3/4. The score is divided into three systems, with measure numbers 5 and 11 indicated at the beginning of the second and third systems respectively. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The overall mood is majestic and rhythmic.

Duration: 2:20

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17 Sw. *mp*

Musical score for measures 17-22. The piece is in D major (two sharps) and 3/4 time. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The dynamic is marked *mp* (mezzo-piano). The tempo is marked *Sw.* (Sostenuto). The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment.

23

Musical score for measures 23-28. The piece continues in D major and 3/4 time. The piano accompaniment maintains the same texture as the previous system, with a melody in the right hand and a bass line in the left hand.

29

Musical score for measures 29-34. The piece continues in D major and 3/4 time. The piano accompaniment maintains the same texture as the previous systems, with a melody in the right hand and a bass line in the left hand.

35

Musical score for measures 35-40. The piece continues in D major and 3/4 time. The piano accompaniment maintains the same texture as the previous systems, with a melody in the right hand and a bass line in the left hand. A guitar part is indicated by the marking *Gt. { mf }* in the right hand, starting in measure 38.



41

Musical score for measures 41-46. The score is written for piano and guitar. The piano part consists of a grand staff with a treble and bass clef. The guitar part is a single staff with a treble clef. The key signature is two sharps (F# and C#). The piano part features a melody in the right hand and a bass line in the left hand. The guitar part is a single staff with a treble clef, playing a bass line. The music is in a 4/4 time signature.

47

Musical score for measures 47-52. The score is written for piano and guitar. The piano part consists of a grand staff with a treble and bass clef. The guitar part is a single staff with a treble clef. The key signature is two sharps (F# and C#). The piano part features a melody in the right hand and a bass line in the left hand. The guitar part is a single staff with a treble clef, playing a bass line. The music is in a 4/4 time signature.

53

Increase

Musical score for measures 53-58. The score is written for piano and guitar. The piano part consists of a grand staff with a treble and bass clef. The guitar part is a single staff with a treble clef. The key signature is two sharps (F# and C#). The piano part features a melody in the right hand and a bass line in the left hand. The guitar part is a single staff with a treble clef, playing a bass line. The music is in a 4/4 time signature. A dynamic marking of *f* (forte) is present in the guitar part, and the word "Increase" is written above the piano part.

59

Musical score for measures 59-64. The score is written for piano and guitar. The piano part consists of a grand staff with a treble and bass clef. The guitar part is a single staff with a treble clef. The key signature is two sharps (F# and C#). The piano part features a melody in the right hand and a bass line in the left hand. The guitar part is a single staff with a treble clef, playing a bass line. The music is in a 4/4 time signature.

65

70

75

81

Beginning registration

Words of Welcome

Prelude:

Sw. Strings 8'

Gt. Flutes and Strings

Ped. Light 16' and 8', Gt. to Ped.

D

F

Ped. 43, Chorus ad lib.

HUGH S. LIVINGSTON, JR.

Unhurried ♩ = 69

*mf*

□ Gt.

*rit.**a tempo*

rit. (2nd time only)

dim.

This system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features a melodic line in the upper register with a 'rit. (2nd time only)' instruction. The lower registers provide harmonic support with chords and moving lines. A 'dim.' (diminuendo) instruction is placed above the middle staff.

Fine

*mp*

Sw.

cresc.

This system begins with a 'Fine' marking above the first measure. The music is marked *mp* (mezzo-piano). A 'Sw.' (Swell) pedal instruction is shown with a circle and a vertical line. The music includes a 'cresc.' (crescendo) instruction. The top staff has a melodic line with a slur, while the bottom two staves provide harmonic accompaniment.

più cresc.

*f*

rit. e dim.

This system continues the piece with dynamics ranging from *più cresc.* (more crescendo) to *f* (forte) and ending with *rit. e dim.* (ritardando and diminuendo). The top staff features a melodic line with a slur and a '(b)' marking. The bottom two staves provide harmonic accompaniment.

a tempo

*mf*

Gt.

D.C. al Fine

This system concludes the piece with the instruction 'a tempo'. It includes a dynamic marking of *mf* (mezzo-forte) and a 'Gt.' (Guitar) instruction with a square symbol. The system ends with 'D.C. al Fine' (Da Capo al Fine). The top staff has a melodic line with a slur and a '(b)' marking. The bottom two staves provide harmonic accompaniment.

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: You Servants of God

ELW #825

1. You servants of God, your Master proclaim,  
And publish abroad his wonderful name;  
The name, all-victorious, of Jesus extol;  
His kingdom is glorious and rules over all.
2. Ascended on high, almighty to save,  
Yet still he is nigh, his presence we have.  
The great congregation his triumph shall sing,  
Ascribing salvation to Jesus, our king!
3. Salvation to God who sits on the throne!  
Let all cry aloud and honor the Son.  
The praises of Jesus the angels proclaim,  
Fall down on their faces, and worship the Lamb.
4. Then let us adore and give him his right,  
All glory and pow'r and wisdom and might,  
All honor and blessing, with angels above,  
And thanks never ceasing, and infinite love!

## Introduction

The musical score is written for piano in 3/4 time with a key signature of one sharp (F#). It consists of two systems of staves. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The treble staff begins with a whole note chord (F#4, A4, C5) and continues with a series of chords and moving lines. The bass staff starts with a whole rest and then plays a rhythmic pattern of eighth notes. The second system continues the piece, with the treble staff featuring more complex chordal textures and the bass staff maintaining a steady accompaniment. There are two '8va' markings with dashed lines above the treble staff, indicating octave transposition for the final notes of the introduction.

Tune: attr. Johann Michael Haydn, 1737-1806

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## Introduction

The musical score is written for three staves. The top two staves are joined by a brace on the left, representing the right and left hands of a piano. The bottom staff is a separate bass line. The key signature is one sharp (F#) and the time signature is 3/4. The music consists of two systems of four measures each. The first system shows a piano introduction with chords and moving lines in both hands, and a simple bass line. The second system continues the piano part with some sustained chords and a similar bass line.

Tune: attr. Johann Michael Haydn, 1737–1806

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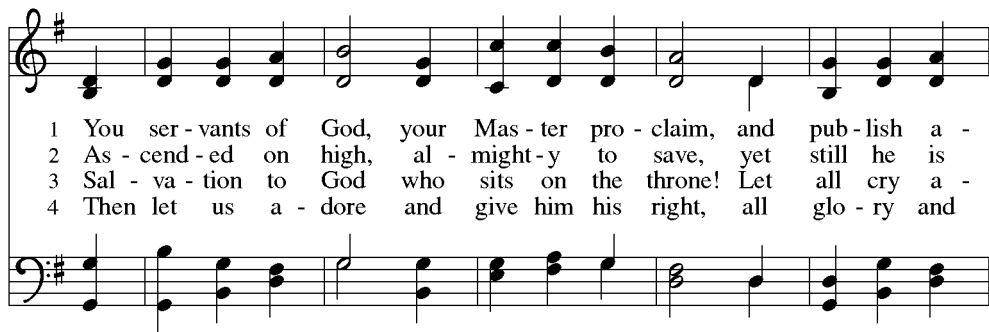
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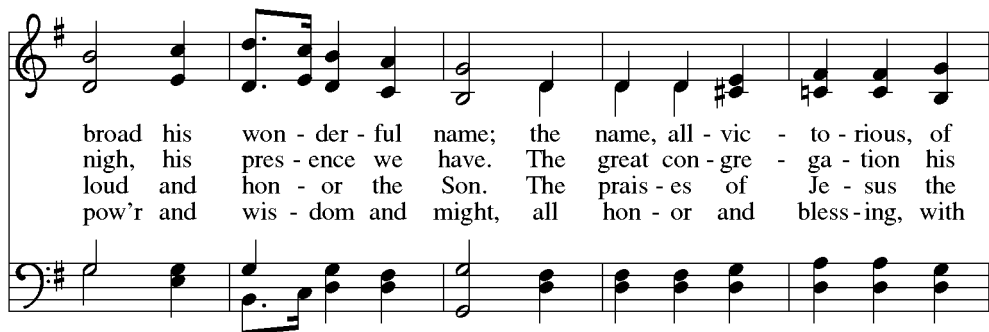
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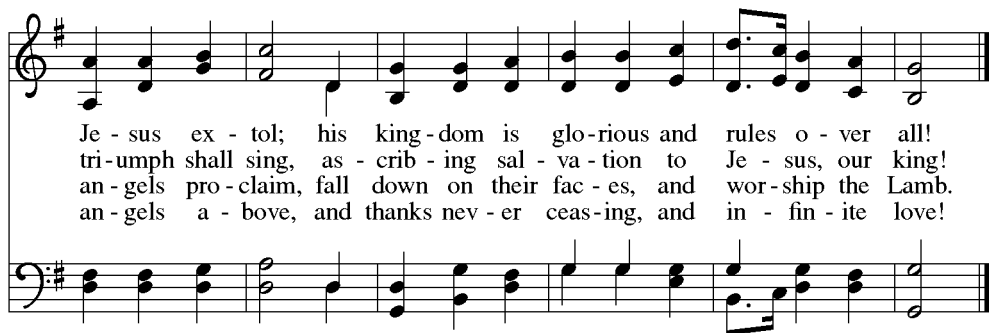
# You Servants of God



1 You ser - vants of God, your Mas - ter pro - claim, and pub - lish a -  
2 As - cend - ed on high, al - might - y to save, yet still he is  
3 Sal - va - tion to God who sits on the throne! Let all cry a -  
4 Then let us a - dore and give him his right, all glo - ry and



broad his won - der - ful name; the name, all - vic - to - rious, of  
nigh, his pres - ence we have. The great con - gre - ga - tion his  
loud and hon - or the Son. The prais - es of Je - sus the  
pow'r and wis - dom and might, all hon - or and bless - ing, with



Je - sus ex - tol; his king - dom is glo - rious and rules o - ver all!  
tri - umph shall sing, as - crib - ing sal - va - tion to Je - sus, our king!  
an - gels pro - claim, fall down on their fac - es, and wor - ship the Lamb.  
an - gels a - bove, and thanks nev - er ceas - ing, and in - fin - ite love!

# 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 series of chords and melodic fragments. The middle staff is in bass clef and contains a bass line with eighth and quarter notes. The bottom staff is also in bass clef and contains a simple bass line with quarter notes.

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

The third 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 notes and chords. The middle staff is in bass clef and contains a bass line with chords and eighth notes. The bottom staff is also in bass clef and contains a simple bass line with quarter notes. The system concludes with a double bar line.

## Accompaniment

The image displays a piano accompaniment for the hymn 'You Servants of God'. It consists of three systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#), and the time signature is common time (C). The music is written in a simple, homophonic style, with the bass line providing a steady rhythmic foundation and the treble line adding harmonic texture with chords and occasional melodic fragments. The first system covers the first four measures, the second system covers measures five through eight, and the third system covers measures nine through twelve, ending with a double bar line.

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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 consists of a vocal line and a 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 consists of a vocal line and a 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 accompaniment from the first system.

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

The third system consists of a vocal line and a 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: Sovereign God, you turn your greatness into goodness for all the peoples on earth. Shape us into willing servants of your kingdom, and make us desire always and only your will, through Jesus Christ, our Savior and Lord. Amen.**

## WORD

1<sup>st</sup> Reading: Isaiah 53:4-12

4 Surely he has borne our griefs[a]  
and carried our sorrows;[b]  
yet we esteemed him stricken,  
smitten by God, and afflicted.

5 But he was wounded for our transgressions,  
he was bruised for our iniquities;  
upon him was the chastisement that made us whole,  
and with his stripes we are healed.

6 All we like sheep have gone astray;  
we have turned every one to his own way;  
and the Lord has laid on him  
the iniquity of us all.

7 He was oppressed, and he was afflicted,  
yet he opened not his mouth;  
like a lamb that is led to the slaughter,  
and like a sheep that before its shearers is dumb,  
so he opened not his mouth.

8 By oppression and judgment he was taken away;  
and as for his generation, who considered  
that he was cut off out of the land of the living,  
stricken for the transgression of my people?

9 And they made his grave with the wicked  
and with a rich man in his death,  
although he had done no violence,  
and there was no deceit in his mouth.

10 Yet it was the will of the Lord to bruise him;  
he has put him to grief;[c]  
when he makes himself[d] an offering for sin,  
he shall see his offspring, he shall prolong his days;  
the will of the Lord shall prosper in his hand;



11 he shall see the fruit of the travail of his soul and be satisfied;  
by his knowledge shall the righteous one, my servant,  
make many to be accounted righteous;  
and he shall bear their iniquities.

12 Therefore I will divide him a portion with the great,  
and he shall divide the spoil with the strong;  
because he poured out his soul to death,  
and was numbered with the transgressors;  
yet he bore the sin of many,  
and made intercession for the transgressors.

L: Word of God, word of life.

**C: Thanks be to God.**

Responsive Reading from Psalm 91

L: Because you have made the Lord your refuge, and the Most High your habitation, no evil will befall you, nor shall affliction come near your dwelling.

**C: For God will give the angels charge over you, to guard you in all your ways.  
Upon their hands they will bear you up, lest you strike your foot against a stone.**

L: You will tread upon the lion cub and viper; you will trample down the lion and the serpent.

**C: I will deliver those who cling to me; I will uphold them, because they know my name.**

L: They will call me, and I will answer them; I will be with them in trouble; I will rescue and honor them.

**C: With long life will I satisfy them, and show them my salvation.**

2<sup>nd</sup> Reading: Hebrews 5:1-10

5 For every high priest chosen from among men is appointed to act on behalf of men in relation to God, to offer gifts and sacrifices for sins. 2 He can deal gently with the ignorant and wayward, since he himself is beset with weakness. 3 Because of this he is bound to offer sacrifice for his own sins as well as for those of the people. 4 And one does not take the honor upon himself, but he is called by God, just as Aaron was.

5 So also Christ did not exalt himself to be made a high priest, but was appointed by him who said to him,

“Thou art my Son,  
today I have begotten thee”;

6 as he says also in another place,

“Thou art a priest for ever,  
after the order of Melchiz'edek.”

7 In the days of his flesh, Jesus[a] offered up prayers and supplications, with loud cries and tears, to him who was able to save him from death, and he was heard for his godly fear. 8 Although he was a Son, he learned obedience through what he suffered; 9 and being made perfect he became the source of eternal salvation to all who obey him, 10 being designated by God a high priest after the order of Melchiz'edek.

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?

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 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.

Gospel Reading: Mark 10:35-45

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

The Request of James and John

35 And James and John, the sons of Zeb'edee, came forward to him, and said to him, "Teacher, we want you to do for us whatever we ask of you." 36 And he said to them, "What do you want me to do for you?" 37 And they said to him, "Grant us to sit, one at your right hand and one at your left, in your glory." 38 But Jesus said to them, "You do not know what you are asking. Are you able to drink the cup that I drink, or to be baptized with the baptism with which I am baptized?" 39 And they said to him, "We are able." And Jesus said to them, "The cup that I drink you will drink; and with the baptism with which I am baptized, you will be baptized; 40 but to sit at my right hand or at my left is not mine to grant, but it is for those for whom it has been prepared." 41 And when the ten heard it, they began to be indignant at James and John. 42 And Jesus called them to him and said to them, "You know that those who are supposed to rule over the Gentiles lord it over them, and their great men exercise authority over them. 43 But it shall not be so among you; but whoever would be great among you must be your servant, 44 and whoever would be first among you must be slave of all. 45 For the Son of man also came not to be served but to serve, and to give his life as a ransom for many."

L: The Gospel of our Lord.

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

Children's Time

Rev. Tammy Bull

Sermon

Hymn of the Day: Let Streams of Living Justice

ELW #710

1. Let streams of living justice flow down upon the earth;  
Give freedom's light to captives, let all the poor have worth.  
The hungry's hands are pleading, the workers claim their rights,  
The mourners long for laughter, the blinded seek for sight.  
Make liberty a beacon, strike down the iron pow'r;  
Abolish ancient vengeance: proclaim your people's hour.
2. For healing of the nations, for peace that will not end,  
For love that makes us lovers, God grant us grace to mend.  
Weave our varied gifts together; knit our lives as they are spun;  
On your loom of time enroll us till our thread of life is run.  
O great weaver of our fabric, bind church and world in one;  
Dye our texture with your radiance, light our colors with your sun.
3. Your city's built to music; we are the stones you seek;  
Your harmony is language; we are the words you speak.  
Our faith we find in service; our hope in others' dreams,  
Our love in hand of neighbor; our homeland brightly gleams.  
Inscribe our hearts with justice; your way – the path untried;  
Your truth – the heart of stranger; your life – the Crucified.

## Introduction

In the manner of a carillon

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). It consists of two systems of staves. The first system includes a treble clef staff with a forte (*f*) dynamic marking and a bass clef staff with a *ped.* (pedal) marking. The second system continues the piece with a treble clef staff and a bass clef staff. The notation includes various chords, arpeggios, and melodic lines, with a *rit.* (ritardando) marking in the second system.

Tune: Gustav Holst, 1874–1934

Arrangement: Nancy Raabe; copyright © 2008 Augsburg Fortress. All rights reserved.

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\*  
*legato*

3/4 3/4 3/4 2/4

*D.C. al Fine*

3/4 3/4 3/4 3/4 3/4 3/4 2/4

### Introduction 2

$\text{♩} = \text{♩ of hymn}$

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It features a melody of eighth notes and chords, starting with a dynamic marking of *mp*. The lower staff is in bass clef with the same key signature and time signature, featuring a simple bass line of quarter notes. The word "Man." is written below the first measure of the bass staff.

The second system continues the two-staff arrangement. The upper staff shows a continuation of the melodic line with some chords, ending with a dynamic marking of *p*. The lower staff continues the bass line with quarter notes.

The third system concludes the piece. The upper staff features a melodic line with chords, including a dynamic marking of *mp*. The lower staff continues the bass line with quarter notes.



A musical score for piano, consisting of five measures. The score is written in B-flat major (one flat) and 4/4 time. The right hand (treble clef) plays a sequence of chords and dyads, while the left hand (bass clef) plays a simple bass line. The notes in the right hand are: Measure 1: G4, F4, E4, D4; Measure 2: C4, B3, A3, G3; Measure 3: F3, E3, D3, C3; Measure 4: B2, A2, G2, F2; Measure 5: E2, D2, C2, B1. The notes in the left hand are: Measure 1: G2, F2, E2, D2; Measure 2: C2, B1, A1, G1; Measure 3: F1, E1, D1, C1; Measure 4: B0, A0, G0, F0; Measure 5: E0, D0, C0, B-1.

### Introduction 3

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 are in the key of B-flat major (two flats) and 3/4 time. The upper staff begins with a whole rest, followed by a series of chords and eighth notes. A Roman numeral 'II' is placed above the first measure. The lower staff begins with a whole rest, followed by a series of eighth notes and quarter notes. A Roman numeral 'I' is placed above the first measure.

The second system continues the piece. The upper staff features a sequence of chords and eighth notes. The lower staff continues with eighth notes and quarter notes, providing a steady accompaniment.

The third system shows further development of the musical themes. The upper staff has some rests followed by chords and eighth notes. The lower staff maintains its rhythmic pattern of eighth and quarter notes.

The fourth system continues the musical progression. The upper staff features chords and eighth notes, while the lower staff provides a consistent bass line.

The fifth and final system of the introduction. The upper staff concludes with chords and eighth notes. The lower staff ends with a long, sustained note in the bass clef.

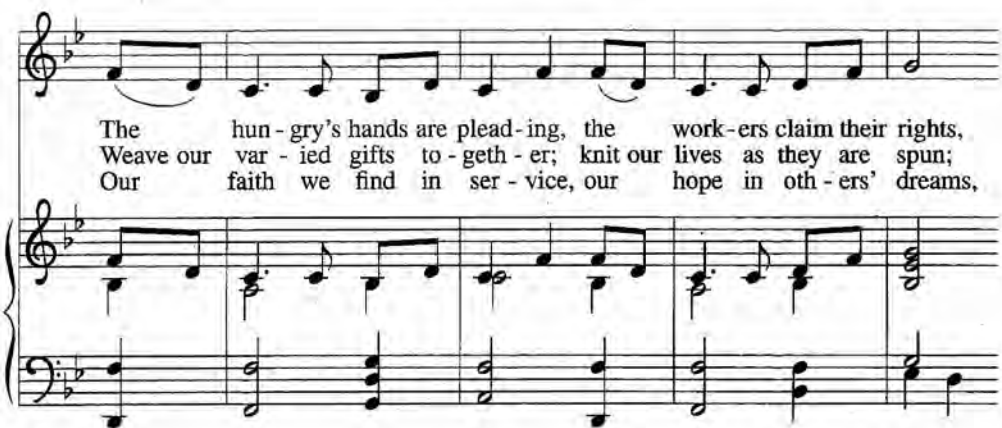
## Let Streams of Living Justice



1 Let streams of liv - ing jus - tice flow down up - on the earth;  
 2 For heal - ing of the na - tions, for peace that will not end,  
 3 Your ci - ty's built to mu - sic; we are the stones you seek;



give free-dom's light to cap - tives, let all the poor have worth.  
 for love that makes us lov - ers, God grant us grace to mend.  
 your har - mo - ny is lan - guage; we are the words you speak.



The hun - gry's hands are plead - ing, the work - ers claim their rights,  
 Weave our var - ied gifts to - geth - er; knit our lives as they are spun;  
 Our faith we find in ser - vice, our hope in oth - ers' dreams,



the mourn-ers long for laugh-ter, the blind-ed seek for sight.  
 on your loom of time en-roll us till our thread of life is run.  
 our love in hand of neigh-bor; our home-land bright-ly gleams.



Make lib-er-ty a bea-con, strike down the i-ron pow'r;  
 O great weav-er of our fab-ric, bind church and world in one;  
 In-scribe our hearts with jus-tice; your way—the path un-tried;



a-bol-ish an-cient ven-geance: pro-claim your peo-ple's hour.  
 dye our tex-ture with your ra-diance, light our col-ors with your sun.  
 your truth—the heart of strang-er; your life—the Cru-ci-fied.

Accompaniment

The first system of musical notation consists of three staves. The top staff is in treble clef and contains a series of chords and eighth-note patterns. The middle staff is in bass clef and features a melodic line with eighth notes and quarter notes. The bottom staff is also in bass clef and provides a steady bass line with quarter notes.

The second system of musical notation consists of three staves. The top staff continues the chordal and eighth-note patterns from the first system. The middle staff continues the melodic line with eighth notes and quarter notes. The bottom staff continues the bass line with quarter notes.

The third system of musical notation consists of three staves. The top staff continues the chordal and eighth-note patterns. The middle staff continues the melodic line with eighth notes and quarter notes. The bottom staff continues the bass line with quarter notes. The word "Man." is written below the first staff of this system.

The fourth system of musical notation consists of three staves. The top staff continues the chordal and eighth-note patterns. The middle staff continues the melodic line with eighth notes and quarter notes. The bottom staff continues the bass line with quarter notes.

The fifth system of musical notation consists of three staves. The top staff continues the chordal and eighth-note patterns. The middle staff continues the melodic line with eighth notes and quarter notes. The bottom staff continues the bass line with quarter notes. The system concludes with a double bar line.

## Accompaniment

The musical score is written for piano and consists of two systems of music. The first system begins with a treble clef and a key signature of one flat (B-flat). The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4 and B4, then a quarter rest, and continues with eighth notes. The bass clef part starts with a half note G3, followed by quarter notes A3 and B3, then a quarter rest, and continues with eighth notes. The instruction *f* sustained throughout is written in the first measure of the treble clef. The second system continues the piece, featuring a treble clef with a melody of eighth notes and a bass clef with a steady eighth-note accompaniment. A dynamic marking of *ff* appears in the final measure of the second system.

Tune: Gustav Holst, 1874–1934

Arrangement: Nancy Raabe; copyright © 2008 Augsburg Fortress. All rights reserved.

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First system of a piano score. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together, and some chords. The left hand (bass clef) provides a steady accompaniment with eighth notes and chords. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. There are two 'v' markings above the right hand in the second measure.

Second system of the piano score. The right hand continues with a melodic line, including some chords and a triplet of eighth notes in the second measure. The left hand maintains a consistent accompaniment pattern. The key signature and time signature remain the same as in the first system.

Third system of the piano score, concluding the piece. The right hand features a melodic line with a final chord marked with a fermata. The left hand provides a concluding accompaniment. The key signature and time signature are consistent with the previous systems.

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. One way we do this is by sharing our facility with neighbors like Huckleberry Healthcare and the GF Community Band. 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:

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.



# ARIETTA

Sw. Flutes 8' and 2'

$\text{A}^\sharp$  00 6102 002

Gt. Light Strings

D

CARL SIMONE

Ped. Bourdon 16', Gt. to Ped.

*Ped. 42, Chorus ad lib.*

Moderately  $\text{♩} = 80$

The first system of the musical score consists of three staves. The top staff is in treble clef with a 4/4 time signature. It begins with a whole rest, followed by a series of eighth notes and triplets. A dynamic marking 'p' is present. A guitar part is indicated by a box labeled 'Gt.' with an arrow pointing to a chord in the bass staff. The middle staff is in bass clef with a 4/4 time signature, featuring a bass line with eighth notes and triplets. The bottom staff is also in bass clef with a 4/4 time signature, showing a simple bass line with quarter notes and rests.

The second system of the musical score consists of three staves. The top staff continues the melodic line with eighth notes and triplets, including a trill marked '(tr)'. The middle staff continues the bass line with chords and eighth notes. The bottom staff continues the simple bass line with quarter notes and rests.

The third system of the musical score consists of three staves. The top staff continues the melodic line with eighth notes and triplets. The middle staff continues the bass line with chords and eighth notes. The bottom staff continues the simple bass line with quarter notes and rests.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The top staff contains a melodic line with a slur over the first two measures and a triplet of eighth notes in the third measure. The middle staff contains a bass line with a slur over the first two measures and a triplet of eighth notes in the third measure. The bottom staff contains a single bass note. The tempo marking *rit.* is above the first measure, and *a tempo* is above the second measure. The time signature is 4/4.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with a slur over the first two measures and a triplet of eighth notes in the third measure. The middle staff has a bass line with a slur over the first two measures and a triplet of eighth notes in the third measure. The bottom staff has a single bass note. The tempo marking *slower* is above the second measure. The time signature changes from 4/4 to 3/4.

Third system of musical notation. It consists of three staves. The top staff has a melodic line with a slur over the first two measures and a triplet of eighth notes in the third measure. The middle staff has a bass line with a slur over the first two measures and a triplet of eighth notes in the third measure. The bottom staff has a single bass note. The dynamic marking *mp* is above the first measure. The time signature is 3/4.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with a slur over the first two measures and a triplet of eighth notes in the third measure. The middle staff has a bass line with a slur over the first two measures and a triplet of eighth notes in the third measure. The bottom staff has a single bass note. The dynamic marking *mf* is above the first measure. The tempo marking *rit. e dim.* is above the second measure. A guitar part is indicated by a box labeled *Gt.* in the middle staff. The time signature is 3/4.

Musical score system 1, measures 1-3. The system consists of three staves: Treble, Bass, and a lower Bass staff. The Treble staff begins with a dynamic marking of *mp* and the instruction "with motion". It features a melodic line with triplets and a fermata over the first measure. The Bass staff has a bass line with triplets. The lower Bass staff contains a single note. A *cresc.* marking is present in the second measure.

Musical score system 2, measures 4-6. The system consists of three staves. The Treble staff continues the melodic line with triplets and a fermata. The Bass staff has a bass line with triplets. The lower Bass staff contains a single note. A *mf* marking is present in the fifth measure, and a *rit.* marking is present in the sixth measure.

Musical score system 3, measures 7-9. The system consists of three staves. The Treble staff begins with a *p* dynamic marking and the instruction "as at first". It features a melodic line with triplets and a fermata. A "Sw." (Swell) marking is present in the first measure. The Bass staff has a bass line with triplets. The lower Bass staff contains a single note.

Musical score system 4, measures 10-12. The system consists of three staves. The Treble staff continues the melodic line with triplets and a fermata. The Bass staff has a bass line with triplets. The lower Bass staff contains a single note. A *rit. e dim.* marking is present in the tenth measure, and a *pp* marking is present in the twelfth measure.



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



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



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

The Great Thanksgiving

L: The Lord be with you.

**C: And also with you.**

L: Lift up your hearts.

**C: We lift them to the Lord.**

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

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

Words of Institution and Lord's Prayer

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

Invitation to the Lord's Table

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

Be Known to Us, Lord Jesus

ACS p. 40

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

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

Alleluia.

Hymn during Communion: All Who Hunger, Gather Gladly

ELW #461

1. All who hunger, gather gladly; holy manna is our bread.  
Come from wilderness and wand'ring. Here in truth we will be fed.  
You that yearn for days of fullness, all around us is our food.  
Taste and see the grace eternal. Taste and see that God is good.
2. All who hunger, never strangers; seeker, be a welcome guest.  
Come from restlessness and roaming. Here in joy we keep the feast.  
We that once were lost and scattered in communion's love have stood.  
Taste and see the grace eternal. Taste and see that God is good.
3. All who hunger, sing together, Jesus Christ is living bread.  
Come from loneliness and longing. Here in peace we have been fed.  
Blest are those who from this table live their days in gratitude.  
Taste and see the grace eternal. Taste and see that God is good.

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 clef and contains the lyrics: "Be known to us, Lord Je-sus, in the break-ing of the bread." The piano accompaniment is written in a grand staff (treble and bass clefs) and provides harmonic support for the vocal line.

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

The second system of music continues the piece with the same key signature and instrumentation. The vocal line contains the lyrics: "Al-le - lu - ia, al-le - lu - ia, al-le - lu - ia." The piano accompaniment continues to provide harmonic support.

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

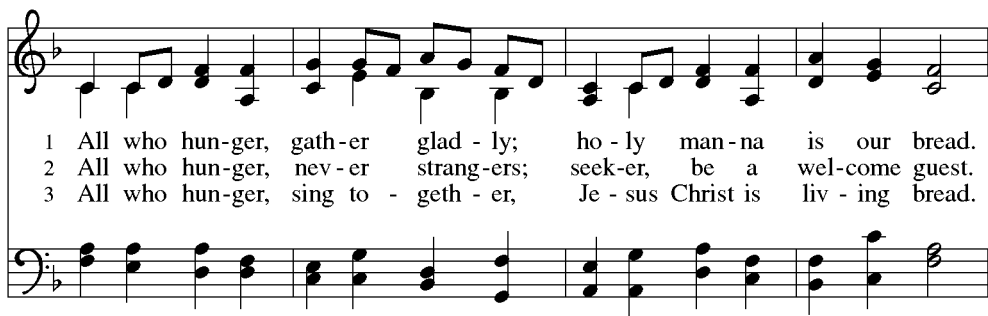
The first system of music consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line is written in a soprano or alto clef and contains the lyrics: "Be known to us, Lord Je - sus, in the break - ing of the bread." The piano accompaniment is written for a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

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

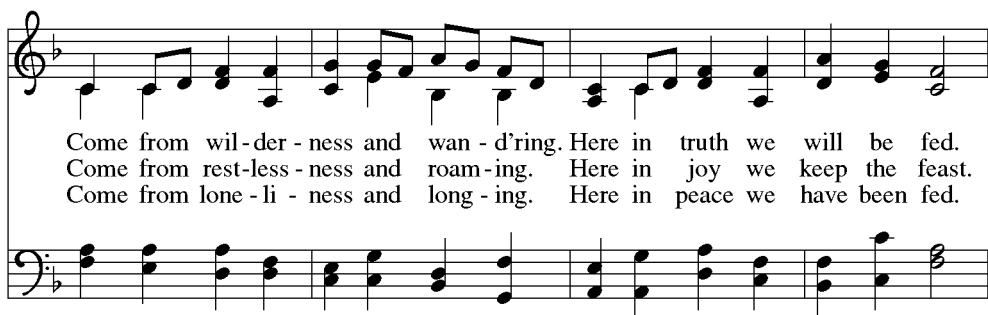
The second system of music continues the vocal line and piano accompaniment. The key signature remains G major. The vocal line contains the lyrics: "Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia." The piano accompaniment provides harmonic support with chords and a simple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

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

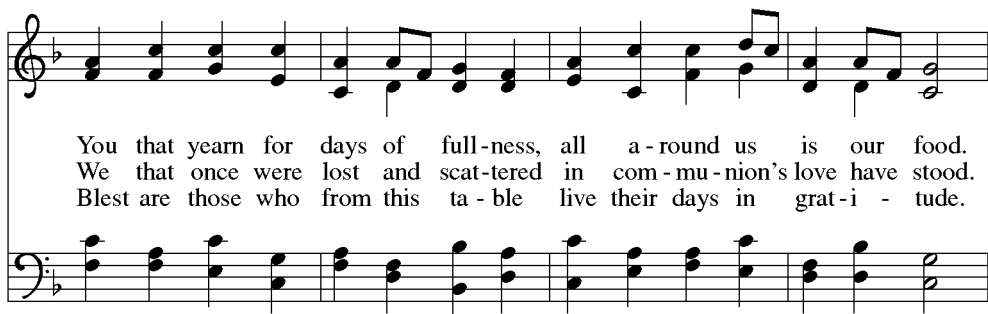
# All Who Hunger, Gather Gladly



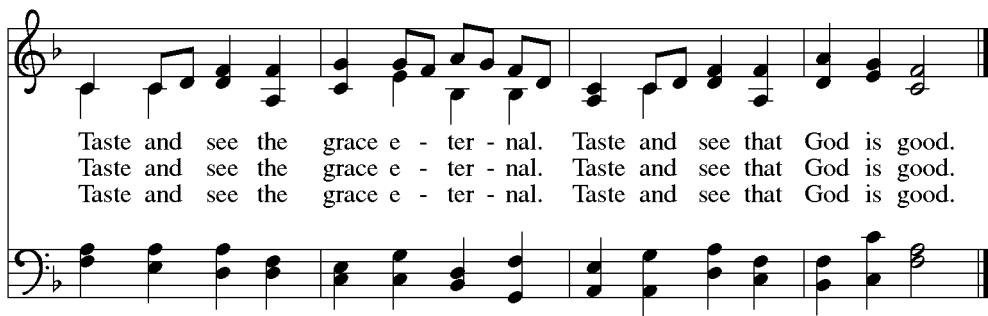
1 All who hun-ger, gath-er glad - ly; ho - ly man-na is our bread.  
2 All who hun-ger, nev - er strang-ers; seek-er, be a wel-come guest.  
3 All who hun-ger, sing to - geth - er, Je - sus Christ is liv - ing bread.



Come from wil-der - ness and wan - d'ring. Here in truth we will be fed.  
Come from rest-less - ness and roam-ing. Here in joy we keep the feast.  
Come from lone - li - ness and long - ing. Here in peace we have been fed.



You that yearn for days of full-ness, all a - round us is our food.  
We that once were lost and scat-ered in com - mu - nion's love have stood.  
Blest are those who from this ta - ble live their days in grat-i - tude.



Taste and see the grace e - ter - nal. Taste and see that God is good.  
Taste and see the grace e - ter - nal. Taste and see that God is good.  
Taste and see the grace e - ter - nal. Taste and see that God is good.

Text: Sylvia G. Dunstan, 1955–1993

Music: HOLY MANNA, W. Moore, *Columbian Harmony*, 1825; arr. hymnal version

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## Introduction

♩ = 94

The musical score is written for organ and consists of three systems. Each system has three staves: a right-hand treble staff, a middle treble staff, and a left-hand bass staff. The key signature is one flat (B-flat) and the time signature is 4/4. The first system begins with a dynamic marking of *mf*. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The second system continues the melodic and harmonic development. The third system concludes the introduction with a final cadence.

Tune: W. Moore, *Columbian Harmony*, 1825

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# Accompaniment



System 1: Treble and Bass clefs. Treble clef contains a melody with eighth and quarter notes. Bass clef contains a bass line with quarter and eighth notes. A single bass staff is positioned below the grand staff.



System 2: Treble and Bass clefs. Treble clef continues the melody. Bass clef continues the bass line. A single bass staff is positioned below the grand staff.



System 3: Treble and Bass clefs. Treble clef continues the melody. Bass clef continues the bass line. A single bass staff is positioned below the grand staff.



System 4: Treble and Bass clefs. Treble clef continues the melody. Bass clef continues the bass line. A single bass staff is positioned below the grand staff. The system concludes with a double bar line.

## Introduction

The first system of the introduction consists of two staves. The top staff is in treble clef and the bottom 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 series of chords in the right hand and a bass line in the left hand. The right hand starts with a series of chords: F major, C major, F major, C major, F major, C major, F major, C major. The left hand starts with a series of chords: F major, C major, F major, C major, F major, C major, F major, C major. The music concludes with a final chord in the right hand (F major) and a final note in the left hand (F major).

The second system of the introduction consists of two staves. The top staff is in treble clef and the bottom 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 series of chords in the right hand and a bass line in the left hand. The right hand starts with a series of chords: F major, C major, F major, C major, F major, C major, F major, C major. The left hand starts with a series of chords: F major, C major, F major, C major, F major, C major, F major, C major. The music concludes with a final chord in the right hand (F major) and a final note in the left hand (F major).

Tune: W. Moore, *Columbian Harmony*, 1825

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## Accompaniment

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music is in 4/4 time. The first measure features a half note chord in the bass and a quarter note chord in the treble. The second measure has a half note chord in the bass and a quarter note chord in the treble. The third measure has a half note chord in the bass and a quarter note chord in the treble. The fourth measure has a half note chord in the bass and a quarter note chord in the treble.

The second system of the piano accompaniment 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 is in 4/4 time. The first measure features a half note chord in the bass and a quarter note chord in the treble. The second measure has a half note chord in the bass and a quarter note chord in the treble. The third measure has a half note chord in the bass and a quarter note chord in the treble. The fourth measure has a half note chord in the bass and a quarter note chord in the treble.

Tune: W. Moore, *Columbian Harmony*, 1825

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First system of a musical score. It 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 time signature is 4/4. The music features a melody in the treble staff and a bass line in the bass staff. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note Bb4, and a quarter note C5. The bass line starts with a quarter note G2, followed by a quarter note A2, a quarter note Bb2, and a quarter note C3. The system ends with a double bar line.

Second system of a musical score. It 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 time signature is 4/4. The music continues from the first system. The melody in the treble staff has a more active line with eighth and sixteenth notes. The bass line remains mostly quarter notes. The system ends with a double bar line.

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

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

### SENDING

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

Sending Hymn: God of Grace and God of Glory

ELW #705

1. God of grace and God of glory, on your people pour your pow'r;  
Crown your ancient church's story; bring its bud to glorious flow'r.  
Grant us wisdom, grant us courage for the facing of this hour,  
For the facing of this hour.
2. Lo! The hosts of evil round us scorn the Christ, assail his ways!  
From the fears that long have bound us free our hearts to faith and praise.  
Grant us wisdom, grant us courage for the living of these days,  
For the living of these days.
3. Cure your children's warring madness; bend our pride to your control;  
Shame our wanton, selfish gladness, rich in things and poor in soul.  
Grant us wisdom, grant us courage, lest we miss your kingdom's goal,  
Lest we miss your kingdom's goal.
4. Save us from weak resignation to the evils we deplore;  
Let the gift of your salvation be our glory evermore.  
Grant us wisdom, grant us courage, serving you whom we adore,  
Serving you whom we adore.

## Introduction

The musical score is for a piano introduction in G major, 4/4 time, with a tempo of quarter note = 104. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a forte (*f*) dynamic and features a melody of quarter notes in the first two measures, followed by a series of chords in the final two measures. A *rit.* (ritardando) marking is placed over the final two measures. The bass staff provides a harmonic accompaniment with a steady eighth-note pattern in the first two measures, followed by chords in the final two measures.

Tune: John Hughes, 1873–1932

Arrangement: David M. Cherwien; copyright © 2000 Augsburg Fortress. All rights reserved.

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## Introduction

The musical score is arranged for three staves: Treble Clef (top), Bass Clef (middle), and a lower Bass Clef (bottom). The key signature is one sharp (F#) and the time signature is 4/4. The piece begins with a *ff* dynamic marking. The first system shows the Treble staff with a melodic line and the Bass staff with a bass line. The second system continues the melody and bass line. The third system features a *fff* dynamic marking and includes a complex chordal texture in the Treble staff, with some notes marked with a 'D' and a 'G'.

Tune: John Hughes, 1873–1932

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# God of Grace and God of Glory

1 God of grace and God of glo - ry, on your peo - ple  
 2 Lo! The hosts of e - vil round us scorn the Christ, as -  
 3 Cure your chil - dren's war - ring mad - ness; bend our pride to  
 4 Save us from weak res - ig - na - tion to the e - vils

pour your pow'r; crown your an - cient chur - ch's sto - ry;  
 sail his ways! From the fears that long have bound us  
 your con - trol; shame our wan - ton, self - ish glad - ness,  
 we de - plore; let the gift of your sal - va - tion

bring its bud to glo - rious flow'r. Grant us wis - dom, grant us cour - age  
 free our hearts to faith and praise. Grant us wis - dom, grant us cour - age  
 rich in things and poor in soul. Grant us wis - dom, grant us cour - age,  
 be our glo - ry ev - er - more. Grant us wis - dom, grant us cour - age,

for the fac - ing of this hour, for the fac - ing of this hour.  
 for the liv - ing of these days, for the liv - ing of these days.  
 lest we miss your king - dom's goal, lest we miss your king - dom's goal.  
 serv - ing you whom we a - dore, serv - ing you whom we a - dore.

# Accompaniment

The first system of musical notation 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 is one sharp (F#). The top staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The middle staff provides harmonic support with chords and single notes. The bottom staff has a simple bass line with quarter and eighth notes.

The second system of musical notation 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 is one sharp (F#). The top staff continues the melodic line with various rhythmic patterns. The middle staff uses chords and single notes to support the melody. The bottom staff continues the bass line with quarter and eighth notes.

The third system of musical notation 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 is one sharp (F#). The top staff features a melodic line with dotted rhythms and eighth notes. The middle staff provides harmonic support with chords and single notes. The bottom staff continues the bass line with quarter and eighth notes.

The fourth system of musical notation 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 is one sharp (F#). The top staff features a melodic line with eighth and sixteenth notes, ending with a triplet of eighth notes. The middle staff provides harmonic support with chords and single notes. The bottom staff continues the bass line with quarter and eighth notes, ending with a double bar line.

## Accompaniment 1

The first system of musical notation for Accompaniment 1. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one sharp (F#). The music begins with a forte (*f*) dynamic marking. The treble staff features a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation for Accompaniment 1. It continues the two-staff format from the first system. The treble staff has a melodic line with some grace notes and slurs. The bass staff continues the accompaniment with a steady rhythmic pattern.

The third system of musical notation for Accompaniment 1, which concludes the piece. The treble staff features a melodic line that ends with a final chord. The bass staff provides a concluding accompaniment with a final cadence.

Tune: John Hughes, 1873–1932

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# Accompaniment 2

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *ff* (fortissimo). It begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4. The lower staff is in bass clef with the same key signature. It starts with a quarter note G2, followed by quarter notes A2, B2, and C3, then a dotted quarter note B2. The system continues with various chords and melodic lines in both staves.

The second system of musical notation continues the piece. The upper staff features a sequence of chords and melodic fragments, including a prominent chord with a sharp sign. The lower staff provides a steady accompaniment with quarter notes and chords. The system concludes with a final chord in the upper staff.

The third system of musical notation concludes the piece. The upper staff features a melodic line with a wavy line above it, followed by a final chord. The lower staff continues with a steady accompaniment of quarter notes and chords, ending with a final chord. The system is enclosed in a double bar line.

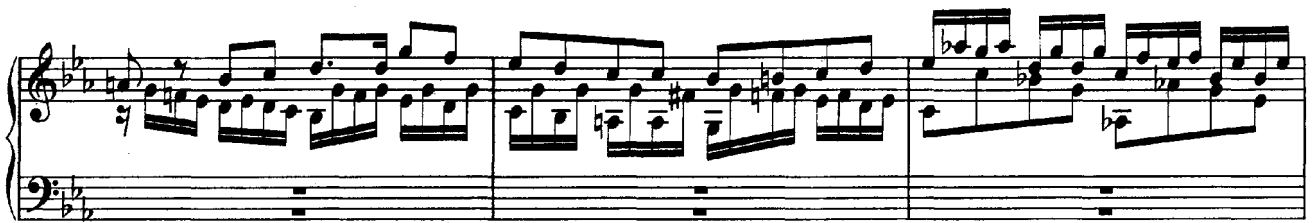
L: Go in peace. Live in love, as Christ loved us. **C: Thanks be to God.**

Postlude:

# XV. FUGUE.

C-moll.

Manual.



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 a key signature of two flats (B-flat and E-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and some triplets.

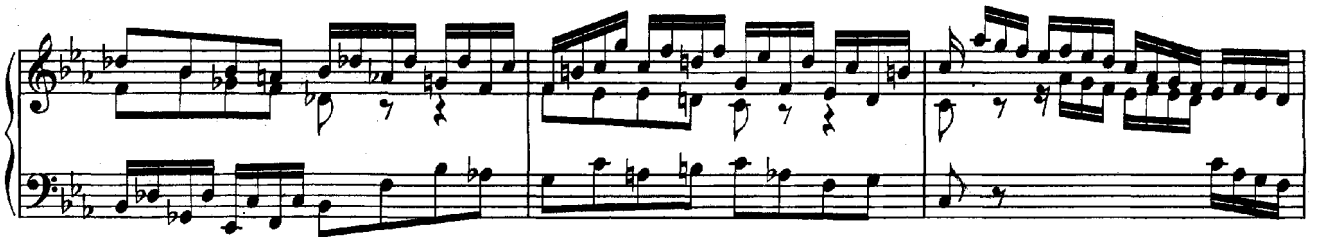
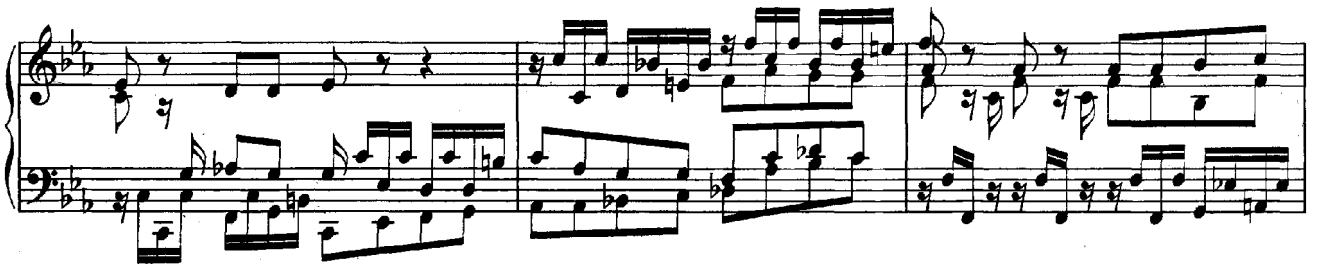
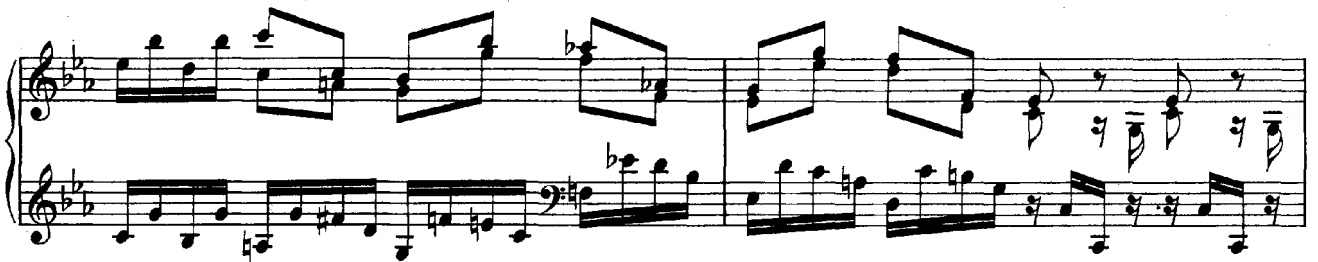
The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of two flats. The music continues with intricate rhythmic patterns, including sixteenth and thirty-second notes, and some rests.

The third 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 a key signature of two flats. The music features a mix of rhythmic values, including eighth and sixteenth notes, with some triplet markings.

The fourth 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 a key signature of two flats. The music continues with complex rhythmic patterns, including sixteenth and thirty-second notes.

The fifth 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 a key signature of two flats. The music features a mix of rhythmic values, including eighth and sixteenth notes, with some triplet markings.

The sixth 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 a key signature of two flats. The music continues with complex rhythmic patterns, including sixteenth and thirty-second notes.





The image displays six systems of musical notation for a piano piece. Each system consists of a treble and bass staff joined by a brace on the left. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are also rests and dynamic markings. In the fourth system, the bass staff has a measure with a flat sign (b) and a circled flat sign (b) below it. The piece concludes with a final cadence in the sixth system.

(Adagio.)

The first system of music consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of two flats and a common time signature. It contains a complex melodic line with many accidentals and slurs. The middle staff is a grand staff with a key signature of two flats and a common time signature, containing a bass line with slurs. The bottom staff is a grand staff with a key signature of two flats and a common time signature, labeled "Pedal." and containing a single note with a long sustain pedal line.

The second system of music consists of three staves. The top staff is a grand staff with a key signature of two flats and a common time signature, containing a complex melodic line with many accidentals and slurs. The middle staff is a grand staff with a key signature of two flats and a common time signature, containing a bass line with slurs. The bottom staff is a grand staff with a key signature of two flats and a common time signature, containing a bass line with slurs.

The third system of music consists of three staves. The top staff is a grand staff with a key signature of two flats and a common time signature, containing a complex melodic line with many accidentals and slurs. The middle staff is a grand staff with a key signature of two flats and a common time signature, containing a bass line with slurs. The bottom staff is a grand staff with a key signature of two flats and a common time signature, containing a bass line with slurs.

The fourth system of music consists of three staves. The top staff is a grand staff with a key signature of two flats and a common time signature, containing a complex melodic line with many accidentals and slurs. The middle staff is a grand staff with a key signature of two flats and a common time signature, containing a large arpeggiated chord that spans across the staff. The bottom staff is a grand staff with a key signature of two flats and a common time signature, containing a bass line with slurs.

(Adagio.)

The fifth system of music consists of three staves. The top staff is a grand staff with a key signature of two flats and a common time signature, containing a complex melodic line with many accidentals and slurs. The middle staff is a grand staff with a key signature of two flats and a common time signature, containing a bass line with slurs. The bottom staff is a grand staff with a key signature of two flats and a common time signature, containing a bass line with slurs.