



11th Sunday after Pentecost
August 4, 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: *Kyrie eleison*

Angela Kraft Cross

Words of Welcome

Prelude: *Dialog*

Daniel E. Gawthrop

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: O God Beyond All Praising

ELW #880

1. O God beyond all praising, we worship you today
And sing the love amazing that songs cannot repay;
For we can only wonder at ev'ry gift you send,
At blessings without number and mercies without end:
We lift our hearts before you and wait upon your word,
We honor and adore you, our great and mighty Lord.
2. The flow'r of earthly splendor in time must surely die,
Its fragile bloom surrender to you, the Lord most high;
But hidden from all nature the eternal seed is sown –
Though small in mortal stature, to heaven's garden grown:
For Christ, your gift from heaven, from death has set us free,
And we through him are given the final victory.

3. Then hear, O gracious Savior, accept the love we bring,
That we who know your favor may serve you as our King;
And whether our tomorrows be filled with good or ill,
We'll triumph through our sorrows and rise to bless you still:
To marvel at your beauty and glory in your ways,
And make a joyful duty 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 from above; ours the thanksgiving to your holy name.
Ours be the telling of deeds greatly done; yours be the glory, O God, yours alone.
2. Glory to you, God, for yours is the earth; yours the hosannas, the dying, rebirth.
Ours the rejoicing for nature reclaimed; ours the thanksgiving to your holy name.
Ours be the telling of deeds greatly done; yours be the glory, O God, yours alone.
3. Glory to you, God, for yours is the earth; yours the anointing, the radiant worth.
Ours the rejoicing for spirits aflame; ours the thanksgiving to your holy name.
Ours be the telling of deeds greatly done; yours be the glory, O God, yours alone.

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

C: O God, eternal goodness, immeasurable love, you place your gifts before us; we eat and are satisfied. Fill us and this world in all its need with the life that comes only from you, through Jesus Christ, our Savior and Lord. Amen.

WORD

1st Reading: Exodus 16:2-4, 9-15

L: Word of God, word of life.

C: Thanks be to God.

Responsive Reading from Psalm 78

L: So God commanded the clouds above and opened the doors of heaven, raining down manna upon them to eat and giving them grain from heaven.

C: So mortals ate the bread of angels; God provided for them food enough.

L: The Lord caused the east wind to blow in the heavens and powerfully led out the south wind,

C: raining down flesh upon them like dust and flying birds like the sand of the seas, letting them fall in the midst of the camp and round about the dwellings.

L: So the people ate and were well filled,

C: for God gave them what they craved.

2nd Reading: Ephesians 4:1-16

L: Word of God, word of life.

C: Thanks be to God.

Gospel Acclamation

ACS p. 33

Alleluia, alleluia, alleluia. Lord, to whom shall we go?
You have the words of eternal life. Alleluia, alleluia, alleluia.

Gospel Reading: John 6:24-35

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: O Bread of Life From Heaven

ELW #480

1. O bread of life from heaven, O food to pilgrims given, O manna from above;
Feed with the blessed sweetness of your divine completeness
The souls that want and need your love.
2. O fount of grace redeeming, O river ever streaming from Jesus'
wounded side:
Come now, your love bestowing on thirsting souls, and flowing
Till all are fully satisfied.
3. We love you, Jesus, tender, in all your hidden splendor within these
means of grace.
Oh, let the veil be riven, and our clear eye in heaven
Behold your glory face to face.

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

ACS p. 17

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

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

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

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

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

Sharing the Peace of Christ

L: The peace of Christ be with you always. **C: And also with you.**

MEAL

The Offering (At this time, we bring our gifts and offerings to God in gratitude and joy! In response to God's love, we care for others in the name of Jesus. 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. The Special Offering during the month of August will support ELCA Disaster Relief. 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: *O Bread of Life from Heaven*

Heinrich Isaac/ arr. J.S. Bach

Offering Response: God of the Fertile Fields (v. 2 only)

ACS #1063

2. We would be stewards true, holding in trust from you all that you give;
Help us in love to share, teach us like you to care for people everywhere,
that all may live.

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: As the Grains of Wheat

ELW #465

Refrain: As the grains of wheat once scattered on the hill

were gathered into one to become our bread;

so may all your people from all the ends of earth be gathered into one in you.

1. As this cup of blessing is shared within our midst,
may we share the presence of your love. (refrain)
2. Let this be a foretaste of all that is to come

when all creation shares this feast with you. (refrain)

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: Lord, Speak to Us

ELW #676

1. Lord, speak to us, that we may speak in living echoes of your tone;
As you have sought, so let us seek your straying children, lost and lone.
2. Oh, lead us, Lord, that we may lead the wand'ring and the wav'ring feet;
Oh, feed us, Lord, that we may feed your hung'ring ones with manna sweet.
3. Oh, teach us, Lord, that we may teach the precious truths which you impart;
And wing our words, that they may reach the hidden depths of many a heart.
4. Oh, fill us with your fullness, Lord, until our very hearts o'erflow
In kindling thought and glowing word, your love to tell, your praise to show.

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

Postlude: *Fanfare in C minor*

Michael Helman

Accompanist: James Rickley **Cantor:** Victoria Bull **Reader:** Julie Haviland

Communion Assistant: Melanie Jensen **Fellowship:** Donna Winters

Acolyte: Jory Burkstrand

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Announcements for Week of August 4:

- Capital Campaign Committee meets next Sunday, Aug. 11th after the worship service.
- The August Special Offering supports ELCA Disaster Relief.

SAVE THE DATE:

Family Promise Day at the Voyagers – Sunday, August 11th. Tickets available at the Family Promise Hub (1025 Central Ave).

RUMMAGE SALE at New Hope – Saturday, August 17th. Proceeds will be split between the Pew & Flooring project and Helping Hands.

New Hope Voyagers' Night – Thursday, August 29th. Purchase your own tickets and sit together as a group for a fun night of baseball!

THANK YOU... to everyone who picked up extra responsibilities during Pastor Tammy's time away.

Keeping in Prayer... MaryAnn, following Ike's death; Cheryl; Carl & Harley; Ann; Rachelle; Ace; Arvin; Elizabeth & John; Hy & Becky; Beth; Brian; Arnie; Peggy & Larry; Don & Donna; Sandy; Noah; Dorothy; Jerry; Toni; Steven; Scott; Haley; Esther; Reta, Elaine.

Kyrie eleison

Sw. Strings and Celeste 8, Flute 8
 Gt. Light Foundations 8, Sw. to Gt., Ch. to Gt.
 Ch. Foundations 8, Sw. to Ch.
 Ped. Soft 16, 8

Angela Kraft Cross
 (2016)

Adagio ♩ = ca. 54

Ch.

Boxes *p*

Sw.

molto legato cantabile

The musical score is written for three staves. The top staff is for the Chorus (Ch.), the middle staff is for the Strings and Celeste (Sw.), and the bottom staff is for the Grand Staff (Gt.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is Adagio, with a quarter note equal to approximately 54 beats per minute. The score is divided into three systems, with measures 5 and 9 marked at the beginning of the second and third systems respectively. The first system includes the instruction 'Boxes p' and 'molto legato cantabile'. The notation features a mix of eighth and quarter notes, often beamed together, and includes dynamic markings like 'p' and 'molto legato cantabile'. The bottom staff shows a simple bass line with dotted half notes.

Duration: 3:50

13

rit.

Gt. {

+ Gt. to Ped.

17

21

24

molto rit.

Poco agitato ♩ = 60

27 +4

Musical notation for measures 27-28. The right hand features a melodic line with a slur over two measures. The left hand plays a continuous triplet accompaniment. A separate bass line is shown below the grand staff.

29

Musical notation for measures 29-30. Similar to the previous system, with a slur in the right hand and triplet accompaniment in the left hand. A separate bass line is shown below the grand staff.

31

cresc. poco a poco

Musical notation for measures 31-32. The right hand has a melodic line with a slur. The left hand continues with triplet accompaniment. A separate bass line is shown below the grand staff.

33

Musical notation for measures 33-34. The right hand features a melodic line with a slur and a fermata. The left hand plays triplet accompaniment. A separate bass line is shown below the grand staff.

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35

Musical score for measures 35-36. The system consists of three staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with a slur over measures 35 and 36. The middle staff is a bass clef with a key signature of two flats, containing sixteenth-note triplets in both measures. The bottom staff is a bass clef with a key signature of two flats, containing a single note in each measure.

37

Musical score for measures 37-38. The system consists of three staves. The top staff is a treble clef with a key signature of two flats, featuring a melodic line with a slur over measures 37 and 38. The middle staff is a bass clef with a key signature of two flats, containing sixteenth-note triplets in both measures. The bottom staff is a bass clef with a key signature of two flats, containing a single note in each measure. The instruction *molto rit.* is written above the middle staff in measure 38.

Tempo primo

+ Sw. Oboe 8

39

Musical score for measures 39-42. The system consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It features a melodic line with a slur over measures 39-42. The middle staff is a bass clef with a key signature of two sharps, containing chords and single notes. The bottom staff is a bass clef with a key signature of two sharps, containing a single note in each measure. The dynamic marking *f* is present in measure 39.

43

Musical score for measures 43-46. The system consists of three staves. The top staff is a treble clef with a key signature of two sharps, featuring a melodic line with a slur over measures 43-46. The middle staff is a bass clef with a key signature of two sharps, containing chords and single notes. The bottom staff is a bass clef with a key signature of two sharps, containing a single note in each measure.

Sw. Oboe 8, Flute 8

Gt. Flute 8, - Gt. to Ped., - Sw. to Ch.

Ch. Flute 8

48

Ch. *pp* *mp* (boxes)

52

Tempo ritenuto

Sw. *

Ch.

57

62

molto rit.

*This Sw. melody may also be played an octave lower (or as written on a Contra Fagotto 16) if the Oboe 8 or equivalent is too shrill in the upper octave (as on a baroque tracker).

Words of Welcome

Prelude: *Dialog*

Daniel E. Gawthrop

Offertory (Dialogue)

Sw. Flutes 8, 2
Gt. Flutes 8, 4

Daniel E. Gawthrop

♩ = 132

Musical score for measures 1-5. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked as ♩ = 132. The score is for piano, with the right hand playing chords and the left hand playing a bass line. Brackets indicate the instruments for each measure: {Gt.} for measures 1, 3, and 5, and {Sw.} for measures 2 and 4. The instruction "No Ped." is written below the first measure.

Musical score for measures 6-10. The score continues with the same instrumentation and key signature. Brackets indicate the instruments for each measure: {Sw.} for measures 6 and 8, and {Gt.} for measures 7, 9, and 10.

Musical score for measures 11-15. The score continues with the same instrumentation and key signature. Brackets indicate the instruments for each measure: {Sw.} for measures 11 and 15, and {Gt.} for measures 12, 13, and 14.

Musical score for measures 16-20. The score continues with the same instrumentation and key signature. Brackets indicate the instruments for each measure: {Gt.} for measures 17 and 19, and {Sw.} for measures 18 and 20.

Duration: 1:10

21

Musical score for measures 21-25. The piece is in a minor key. The right hand plays chords and single notes, while the left hand plays a bass line. Dynamic markings include { Sw. } and { Gt. }.

26

Musical score for measures 26-30. The piece is in a minor key. The right hand plays chords and single notes, while the left hand plays a bass line. A dynamic marking of { Sw. } is present.

31

Musical score for measures 31-36. The piece is in a minor key. The right hand plays chords and single notes, while the left hand plays a bass line. Dynamic markings include { Gt. }, { Sw. }, and { Gt. }.

37

Musical score for measures 37-42. The piece is in a minor key. The right hand plays chords and single notes, while the left hand plays a bass line. Dynamic markings include { Sw. } and { Gt. }.

43

Musical score for measures 43-47. The piece is in a minor key. The right hand plays chords and single notes, while the left hand plays a bass line. The score ends with a double bar line.

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: O God Beyond All Praising

ELW #880

1. O God beyond all praising, we worship you today
And sing the love amazing that songs cannot repay;
For we can only wonder at ev'ry gift you send,
At blessings without number and mercies without end:
We lift our hearts before you and wait upon your word,
We honor and adore you, our great and mighty Lord.
2. The flow'r of earthly splendor in time must surely die,
Its fragile bloom surrender to you, the Lord most high;
But hidden from all nature the eternal seed is sown –
Though small in mortal stature, to heaven's garden grown:
For Christ, your gift from heaven, from death has set us free,
And we through him are given the final victory.
3. Then hear, O gracious Savior, accept the love we bring,
That we who know your favor may serve you as our King;
And whether our tomorrows be filled with good or ill,
We'll triumph through our sorrows and rise to bless you still:
To marvel at your beauty and glory in your ways,
And make a joyful duty our sacrifice of praise.

Introduction

The musical score is written for three staves. The top two staves are grouped by a brace on the left, indicating they are for a piano accompaniment. The top staff uses a treble clef, and the bottom staff uses a bass clef. Both are in the key of B-flat major (one flat) and 3/4 time. The bottom staff is a single bass clef line. The introduction consists of eight measures. The piano accompaniment features chords and moving lines in both hands, while the single bass line provides a simple, rhythmic accompaniment.

Tune: Gustav Holst, 1874–1934

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Introductions and Alternate Accompaniments for Organ, vol. 10, ISBN 978-0-8006-3922-8

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Introduction

♩ = 100

8^{va}

The musical score is for a piano introduction in 3/4 time, key of B-flat major. It consists of two systems of staves. The first system has five measures, and the second system has five measures. The tempo is marked as quarter note = 100. The first measure of the first system is marked *mp* and the fifth measure is marked *mf*. The score features eighth notes, quarter notes, and triplet eighth notes. A dashed line labeled '8^{va}' spans the first four measures of the first system. The second system concludes with a final chord in the right hand and a final note in the left hand.

Tune: Gustav Holst, 1874–1934

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O God beyond All Praising

1 O God be-yond all prais-ing, we wor-ship you to-day
 2 The flow'r of earth-ly splen-dor in time must sure-ly die,
 3 Then hear, O gra-cious Sav-ior, ac-cept the love we bring,

and sing the love a-maz-ing that songs can-not re-pay;
 its frag-ile bloom sur-ren-der to you, the Lord most high;
 that we who know your fa-vor may serve you as our King;

for we can on-ly won-der at ev-'ry gift you send,
 but hid-den from all na-ture the e-ter-nal seed is sown-
 and wheth-er our to-mor-rows be filled with good or ill,

at bless-ings with-out num-ber and mercies with-out end:
 though small in mor-tal stat-ure, to heav-en's gar-den grown:
 we'll tri-umph through our sor-rows and rise to bless you still:

we lift our hearts be - fore you and wait up - on your word,
for Christ, your gift from heav - en, from death has set us free,
to mar - vel at your beau - ty and glo - ry in your ways,

we hon - or and a - dore you, our great and might - y Lord.
and we through him are giv - en the fi - nal vic - to - ry.
and make a joy - ful du - ty our sac - ri - fice of praise.

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 are in a key signature of two flats (B-flat and E-flat). The music features a steady eighth-note accompaniment in the bass and a melody in the treble with some chords and eighth-note patterns.

The second system continues the piece. It features a treble staff with a melodic line that includes a triplet of eighth notes. The bass staff continues with the eighth-note accompaniment. A crescendo hairpin is visible in the bass staff.

The third system shows further development of the melody in the treble staff, with another triplet of eighth notes. The bass staff maintains the accompaniment. A crescendo hairpin is present in the bass staff.

The fourth system concludes the piece. It features a first ending bracket labeled '1, 2' and a second ending bracket labeled '3'. The treble staff ends with a fermata and the marking '8va' above it. The bass staff ends with a fermata. The word 'rit.' is written below the bass staff. The system concludes with a double bar line.

Accompaniment

The musical score is presented in three systems. Each system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one flat (B-flat), and the time signature is common time (C). The first system shows the beginning of the piece with a melodic line in the treble clef and a bass line in the bass clef. The second system continues the melody and bass line. The third system concludes the accompaniment with a final melodic flourish in the treble clef and a steady bass line.

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System 1: Treble clef (top) and Bass clef (middle). Treble clef contains a sequence of eighth notes and chords. Bass clef contains a sequence of eighth notes and chords. The key signature has two flats.

System 2: Bass clef (bottom). A single melodic line consisting of eighth notes.

System 3: Treble clef (top) and Bass clef (middle). Treble clef contains a sequence of notes and chords, including a triplet of eighth notes. Bass clef contains a sequence of notes and chords. The key signature has two flats.

System 4: Bass clef (bottom). A single melodic line consisting of eighth notes.

System 5: Treble clef (top) and Bass clef (middle). Treble clef contains a sequence of notes and chords, ending with a final cadence. Bass clef contains a sequence of notes and chords. The key signature has two flats.

System 6: Bass clef (bottom). A single melodic line consisting of eighth notes, ending with a final cadence.

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 piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. It begins with a quarter rest, followed by a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, a quarter note G, and a half note G. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

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

The second system continues the musical piece. The vocal line follows the same melodic pattern as the first system, starting with a quarter rest and ending with a half note G. The piano accompaniment provides harmonic support with chords and a consistent bass line.

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

The third system concludes the piece. The vocal line is identical to the previous systems, ending with a half note G. The piano accompaniment concludes with a final chord in the right hand and a sustained bass note in the left hand.

♩ = 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

Detailed description: This system contains two staves. The top staff is a vocal line in G major (one flat) with a treble clef. It begins with a fermata over a half note G4, followed by a melodic line: A4, B4, C5, B4, A4, G4. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line with quarter and eighth notes in the left hand.

14



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

Detailed description: This system continues the musical piece. The top staff is a vocal line in G major with a treble clef. It starts with a fermata over a half note G4, then continues with a melodic line: A4, B4, C5, B4, A4, G4. The bottom staff is a piano accompaniment with a grand staff. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line with quarter and eighth notes in the left hand. The system concludes with a double bar line.

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

C: O God, eternal goodness, immeasurable love, you place your gifts before us; we eat and are satisfied. Fill us and this world in all its need with the life that comes only from you, through Jesus Christ, our Savior and Lord. Amen.

WORD

1st Reading: Exodus 16:2-4, 9-15

2 And the whole congregation of the people of Israel murmured against Moses and Aaron in the wilderness, 3 and said to them, “Would that we had died by the hand of the Lord in the land of Egypt, when we sat by the fleshpots and ate bread to the full; for you have brought us out into this wilderness to kill this whole assembly with hunger.”

4 Then the Lord said to Moses, “Behold, I will rain bread from heaven for you; and the people shall go out and gather a day’s portion every day, that I may prove them, whether they will walk in my law or not.

9 And Moses said to Aaron, “Say to the whole congregation of the people of Israel, ‘Come near before the Lord, for he has heard your murmurings.’” 10 And as Aaron spoke to the whole congregation of the people of Israel, they looked toward the wilderness, and behold, the glory of the Lord appeared in the cloud. 11 And the Lord said to Moses, 12 “I have heard the murmurings of the people of Israel; say to them, ‘At twilight you shall eat flesh, and in the morning you shall be filled with bread; then you shall know that I am the Lord your God.’”

13 In the evening quails came up and covered the camp; and in the morning dew lay round about the camp. 14 And when the dew had gone up, there was on the face of the wilderness a fine, flake-like thing, fine as hoarfrost on the ground. 15 When the people of Israel saw it, they said to one another, “What is it?” [a] For they did not know what it was. And Moses said to them, “It is the bread which the Lord has given you to eat.

L: Word of God, word of life.

C: Thanks be to God.

Responsive Reading from Psalm 78

L: So God commanded the clouds above and opened the doors of heaven, raining down manna upon them to eat and giving them grain from heaven.

C: So mortals ate the bread of angels; God provided for them food enough.

L: The Lord caused the east wind to blow in the heavens and powerfully led out the south wind,

C: raining down flesh upon them like dust and flying birds like the sand of the seas, letting them fall in the midst of the camp and round about the dwellings.

L: So the people ate and were well filled,
C: for God gave them what they craved.

2nd Reading: Ephesians 4:1-16

Unity in the Body of Christ

4 I therefore, a prisoner for the Lord, beg you to lead a life worthy of the calling to which you have been called, 2 with all lowliness and meekness, with patience, forbearing one another in love, 3 eager to maintain the unity of the Spirit in the bond of peace. 4 There is one body and one Spirit, just as you were called to the one hope that belongs to your call, 5 one Lord, one faith, one baptism, 6 one God and Father of us all, who is above all and through all and in all. 7 But grace was given to each of us according to the measure of Christ's gift. 8 Therefore it is said,

“When he ascended on high he led a host of captives,
and he gave gifts to men.”

9 (In saying, “He ascended,” what does it mean but that he had also descended into the lower parts of the earth? 10 He who descended is he who also ascended far above all the heavens, that he might fill all things.) 11 And his gifts were that some should be apostles, some prophets, some evangelists, some pastors and teachers, 12 to equip the saints for the work of ministry, for building up the body of Christ, 13 until we all attain to the unity of the faith and of the knowledge of the Son of God, to mature manhood, to the measure of the stature of the fulness of Christ; 14 so that we may no longer be children, tossed to and fro and carried about with every wind of doctrine, by the cunning of men, by their craftiness in deceitful wiles. 15 Rather, speaking the truth in love, we are to grow up in every way into him who is the head, into Christ, 16 from whom the whole body, joined and knit together by every joint with which it is supplied, when each part is working properly, makes bodily growth and upbuilds itself in love.

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.

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

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

Repeat alleluia

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

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

Gospel Reading: John 6:24-35

C: Glory to you, O Lord.

24 So when the people saw that Jesus was not there, nor his disciples, they themselves got into the boats and went to Caper'na-um, seeking Jesus.

25 When they found him on the other side of the sea, they said to him, "Rabbi, when did you come here?" 26 Jesus answered them, "Truly, truly, I say to you, you seek me, not because you saw signs, but because you ate your fill of the loaves. 27 Do not labor for the food which perishes, but for the food which endures to eternal life, which the Son of man will give to you; for on him has God the Father set his seal." 28 Then they said to him, "What must we do, to be doing the works of God?" 29 Jesus answered them, "This is the work of God, that you believe in him whom he has sent." 30 So they said to him, "Then what sign do you do, that we may see, and believe you? What work do you perform? 31 Our fathers ate the manna in the wilderness; as it is written, 'He gave them bread from heaven to eat.'" 32 Jesus then said to them, "Truly, truly, I say to you, it was not Moses who gave you the bread from heaven; my Father gives you the true bread from heaven. 33 For the bread of God is that which comes down from heaven, and gives life to the world." 34 They said to him, "Lord, give us this bread always."

35 Jesus said to them, "I am the bread of life; he who comes to me shall not hunger, and he who believes in me shall never thirst.

L: The Gospel of our Lord.

C: Praise to you, O Christ.

Children's Time
Sermon

Rev. Tammy Bull

Hymn of the Day: O Bread of Life From Heaven

ELW #480

1. O bread of life from heaven, O food to pilgrims given, O manna from above;
Feed with the blessed sweetness of your divine completeness
The souls that want and need your love.
2. O fount of grace redeeming, O river ever streaming from Jesus'
wounded side:
Come now, your love bestowing on thirsting souls, and flowing
Till all are fully satisfied.
3. We love you, Jesus, tender, in all your hidden splendor within these
means of grace.
Oh, let the veil be riven, and our clear eye in heaven
Behold your glory face to face.

Introduction

Slower than the hymn

p

Accompaniment

Solo

mf

mf

Tune: Heinrich Isaac, 1450–1517

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O Bread of Life from Heaven

1 O bread of life from heav - en, O food to pil - grims
2 O fount of grace re - deem - ing, O riv - er ev - er
3 We love you, Je - sus, ten - der, in all your hid - den

giv - en, O man - na from a - bove: feed
stream - ing from Je - sus' wound - ed side: come
splen - dor with - in these means of grace. Oh,

with the bless - ed sweet - ness of your di - vine com -
now, your love be - stow - ing on thirst - ing souls, and
let the veil be riv - en, and our clear eye in

plete - ness the souls that want and need your love.
flow - ing till all are ful - ly sat - is - fied.
heav - en be - hold your glo - ry face to face.

Introduction

The first system of the Introduction consists of two staves. The treble staff begins with a whole note chord of G2, B2, and D3. The bass staff begins with a whole note chord of G2, B1, and D2. The piece is in 4/4 time and one flat.

The second system continues the piano accompaniment. The treble staff features a series of chords and moving lines, while the bass staff provides a steady accompaniment with eighth and quarter notes.

Accompaniment

The first system of the Accompaniment section continues the piano accompaniment. It features a mix of chords and moving lines in both the treble and bass staves.

The second system of the Accompaniment section continues the piano accompaniment. The treble staff has a more active line with eighth notes, while the bass staff remains accompanimental.

The third system of the Accompaniment section concludes the piece with a double bar line. The treble staff ends with a whole note chord, and the bass staff ends with a whole note chord.

Tune: Heinrich Isaac, 1450-1517

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

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

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

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

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

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

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

Sharing the Peace of Christ

L: The peace of Christ be with you always. **C: And also with you.**

MEAL

The Offering (At this time, we bring our gifts and offerings to God in gratitude and joy! In response to God's love, we care for others in the name of Jesus. 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. The Special Offering during the month of August will support ELCA Disaster Relief. 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: *O Bread of Life from Heaven*

Heinrich Isaac/ arr. J.S. Bach

Offering Response: God of the Fertile Fields (v. 2 only) ACS #1063

2. We would be stewards true, holding in trust from you all that you give;
Help us in love to share, teach us like you to care for people everywhere,
that all may live.

O Welt, ich muss dich lassen

67. Now Rest Beneath Night's Shadow

Swell:

Salicional 8'

Flute 4'

Pedal:

Bourdon 16', 8'

JOHANN SEBASTIAN BACH (?)

Andante e legato (FUGHETTA)

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a dynamic marking of *p* and a swell hairpin. The lower staff is in bass clef with the same key signature and time signature, starting with a *Man.* (Mancatura) marking. The music features a simple harmonic structure with a descending bass line and a more active treble line.

The second system continues the piece with two staves. The treble staff shows a series of chords and moving lines, while the bass staff maintains a steady eighth-note accompaniment. The overall texture is light and flowing, consistent with the 'Andante e legato' tempo.

The third system concludes the piece with two staves. The treble staff features a melodic line with some grace notes and slurs. The bass staff continues the accompaniment. A *Ped.* (pedal) marking is present at the end of the system. The piece ends with a final chord in the treble staff.

The first system of music consists of two staves. The treble staff begins with a half note chord (F4, A4) followed by a quarter note G4, a half note F4, and a quarter note E4. The bass staff starts with a half note chord (C3, E2) followed by a quarter note D2, a half note C2, and a quarter note B1. The system concludes with a double bar line.

L. H. 126, 171, 554

The second system of music consists of two staves. The treble staff begins with a half note chord (F4, A4) followed by a quarter note G4, a half note F4, and a quarter note E4. The bass staff starts with a half note chord (C3, E2) followed by a quarter note D2, a half note C2, and a quarter note B1. The system concludes with a double bar line.

The third system of music consists of two staves. The treble staff begins with a half note chord (F4, A4) followed by a quarter note G4, a half note F4, and a quarter note E4. The bass staff starts with a half note chord (C3, E2) followed by a quarter note D2, a half note C2, and a quarter note B1. The system concludes with a double bar line.

The fourth system of music consists of two staves. The treble staff begins with a half note chord (F4, A4) followed by a quarter note G4, a half note F4, and a quarter note E4. The bass staff starts with a half note chord (C3, E2) followed by a quarter note D2, a half note C2, and a quarter note B1. The system concludes with a double bar line.

[H] 1063

God of the Fertile Fields

1 God of the fer - tile fields, sha - per of
 2 We would be stew - ards true, hold - ing in
 3 As grows the hid - den seed to fruit that
 4 God of the coun - try - side, dear to the

earth that yields our dai - ly bread: forth from your
 trust from you all that you give; help us in
 serves our need, so your reign grows. Let all our
 Christ who died to make us one: we pledge our

boun - teous hand come gifts your love has planned,
 love to share, teach us like you to care
 toil be used, no gift of yours a - bused,
 lives a - new in faith - ful love to you.

that all in ev - 'ry land be clothed and fed.
 for peo - ple ev - 'ry - where, that all may live.
 no hum - ble task re - fused your love be - stows.
 Guide all we say and do. Your will be done.

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: As the Grains of Wheat

ELW #465

Refrain: As the grains of wheat once scattered on the hill

were gathered into one to become our bread;

so may all your people from all the ends of earth be gathered into one in you.

1. As this cup of blessing is shared within our midst,
may we share the presence of your love. (refrain)
2. Let this be a foretaste of all that is to come
when all creation shares this feast with you. (refrain)

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

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

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

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

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

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

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

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

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

Refrain

As the grains of wheat once scat-tered on the hill were

E F#m7

gath-ered in-to one to be-come our bread; so may all your peo-ple from

F#dim7 E F#m7 B7 E

all the ends of earth be gath-ered in - to one in you.

F#m7 F#dim7 Bm7 E

1 As this cup of bless-ing is shared with-in our midst,
 2 Let this be a fore-taste of all that is to come when

E A F#m B7 E

Refrain

may we share the pres - ence of your love.
 all cre - a - tion shares this feast with you.

G#7 C#m F# A/B

Introduction

Reflectively ($\text{♩} = 88-96$)

The first system of the introduction consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music begins with a series of eighth-note patterns in the treble and bass staves, with a steady bass line in the bottom staff.

The second system continues the musical notation with similar eighth-note patterns in the treble and bass staves, and a steady bass line in the bottom staff.

The third system concludes the introduction with a final cadence in the treble and bass staves, and a steady bass line in the bottom staff.

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Accompaniment

Refrain

The first system of the Refrain section consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It features a melodic line with eighth and sixteenth notes, often beamed together, and some chords. The middle staff is in bass clef and provides a harmonic accompaniment with chords and some moving lines. The bottom staff is also in bass clef and contains a single melodic line with eighth and sixteenth notes.

The second system of the Refrain section continues the three-staff arrangement. The top staff concludes the melodic phrase with a fermata over the final note. The middle and bottom staves continue their accompaniment. The system ends with a double bar line. Above the right side of the system, there are two boxes: the first contains the text "to stanzas" and the second contains "End".

Stanza 1

The Stanza 1 section consists of three staves. The top staff in treble clef begins with a melodic line of eighth and sixteenth notes. The middle staff in bass clef provides a steady accompaniment with chords and some moving lines. The bottom staff in bass clef contains a single melodic line with eighth and sixteenth notes.

Accompaniment

Refrain

The first system of the Refrain section consists of three staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features a melodic line with eighth and quarter notes, often beamed together. The middle staff is in bass clef and provides a harmonic accompaniment with chords and single notes. The bottom staff is also in bass clef and contains a simple bass line with quarter and eighth notes.

The second system of the Refrain section continues the musical notation from the first system. It maintains the same three-staff structure and key signature. The melodic line in the top staff concludes with a final chord. The bass lines in the middle and bottom staves provide a steady accompaniment throughout the system.

Stanza 2

Refrain

The third system of the page contains two parts. The first part, labeled 'Stanza 2', spans the first three measures of the system. The top staff features a more complex melodic line with beamed eighth notes and chords. The middle and bottom staves provide accompaniment. The second part, labeled 'Refrain', spans the last two measures of the system. It returns to the simpler melodic style of the first Refrain section, with a clear melodic line in the top staff and accompaniment in the lower staves.

Introduction

The musical score is written for piano in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of two systems of music. The first system has three measures, and the second system has four measures. The right hand (treble clef) features a melody of eighth and quarter notes, often beamed in pairs. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes, including some triplets in the second measure of the first system.

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Accompaniment*Final stanza*

Musical notation for the final stanza accompaniment, featuring a treble and bass clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The piece consists of two systems of music. The first system has four measures, and the second system has four measures. The melody in the treble clef is primarily eighth and sixteenth notes, while the bass clef provides a steady accompaniment of chords and single notes.

Final refrain

Musical notation for the final refrain accompaniment, featuring a treble and bass clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The piece consists of two systems of music. The first system has four measures, and the second system has four measures. The melody in the treble clef is primarily eighth and sixteenth notes, while the bass clef provides a steady accompaniment of chords and single notes.

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First system of a musical score in G major (three sharps). The treble clef part features a melodic line with eighth and sixteenth notes, while the bass clef part provides a harmonic accompaniment with chords and single notes.

Second system of the musical score, continuing the melody and accompaniment from the first system. It concludes with a final chord in the bass clef and a half note in the treble clef.

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: Lord, Speak to Us

ELW #676

1. Lord, speak to us, that we may speak in living echoes of your tone;
As you have sought, so let us seek your straying children, lost and lone.
2. Oh, lead us, Lord, that we may lead the wand'ring and the wav'ring feet;
Oh, feed us, Lord, that we may feed your hung'ring ones with manna sweet.
3. Oh, teach us, Lord, that we may teach the precious truths which you impart;
And wing our words, that they may reach the hidden depths of many a heart.
4. Oh, fill us with your fullness, Lord, until our very hearts o'erflow
In kindling thought and glowing word, your love to tell, your praise to show.

Introduction

First system of musical notation. The treble clef staff contains a melody in G major, 4/4 time, starting with a quarter rest followed by quarter notes G, A, B, C, D, E, F#, G. The bass clef staff contains rests. A dynamic marking of *f* is present.

Second system of musical notation. The treble clef staff continues the melody with eighth and quarter notes. The bass clef staff contains rests.

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff contains rests.

Fourth system of musical notation. The bass clef staff contains a pedal line starting with a quarter rest followed by quarter notes G, A, B, C, D, E, F#, G. A dynamic marking of *f* is present. The text "Ped: Solo reed 8'" is written above the staff.

Tune: Robert Schumann, 1810–1856

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This musical score is for a piano piece in G major (one sharp) and 4/4 time. It consists of three staves. The top two staves are grouped by a brace on the left, representing the right and left hands of the piano. The bottom staff is a separate bass line. The piece begins with a treble clef and a key signature of one sharp (F#). The melody in the right hand starts with a series of eighth notes, followed by a half note, and then a series of eighth notes with beamed sixteenth notes. The left hand provides a simple accompaniment with a few notes in the first measure and rests in the second and third measures. The piece concludes with a final chord in the right hand and a whole note in the left hand.

Introduction

The musical score is written for piano in G major and 4/4 time. It consists of two systems of music. The first system has four measures, and the second system has five measures. The right hand (treble clef) features a melody with eighth and quarter notes, while the left hand (bass clef) provides a harmonic accompaniment with eighth and quarter notes. The piece concludes with a double bar line.

Tune: Robert Schumann, 1810–1856

Arrangement: Sylvia Oines; copyright © 2007 Augsburg Fortress. All rights reserved.

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

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Lord, Speak to Us, That We May Speak

1 Lord, speak to us, that we may speak in
2 Oh, lead us, Lord, that we may lead the
3 Oh, teach us, Lord, that we may teach the
4 Oh, fill us with your full - ness, Lord, un -

liv - ing ech - oes of your tone; as you have sought, so
wan-d'ring and the wa - v'ring feet; oh, feed us, Lord, that
pre - cious truths which you im - part; and wing our words, that
til our ver - y hearts o'er - flow in kin - dling thought and

let us seek your stray - ing chil - dren, lost and lone.
we may feed your hun - g'ring ones with man - na sweet.
they may reach the hid - den depths of man - y a heart.
glow - ing word, your love to tell, your praise to show.

Accompaniment

The first system of the accompaniment consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#). The middle and bottom staves are in bass clef with the same key signature. The middle staff begins with a dynamic marking of *ff* (fortissimo) and a Roman numeral III/I, indicating a change in fingering. The music features a mix of eighth and sixteenth notes in the upper voice, with a more rhythmic bass line in the lower voices.

The second system of the accompaniment continues the piece. It features a *poco rall.* (poco rallentando) marking in the middle staff, indicating a slight deceleration of the tempo. The musical notation includes various note values and rests, with some notes marked with accents. The system concludes with a double bar line.

Accompaniment

The image shows the piano accompaniment for the hymn 'Lord, Speak to Us, That We May Speak'. It consists of two systems of music, each with a treble and bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The first system contains four measures, and the second system contains four measures, ending with a double bar line. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, often using chords and moving lines.

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

Postlude: *Fanfare in C minor*

Michael Helman

Fanfare in C minor

Sw. Foundations 8, 4, 2, Reeds 8, 4
 Gt. Foundations 8, 4, 2, Mixture, Reed 8, Sw. to Gt.
 Ped. Foundations 16, 8, 4, Reed 8

Michael Helman

With energy ♩ = ca. 72

The musical score is written for a grand staff (treble and bass clefs) in 2/4 time and C minor. It consists of four systems of two staves each. The first system includes performance instructions: "Gt. { detached}" and "Ped.". Measure numbers 5, 9, and 13 are indicated at the start of their respective systems. The music features a rhythmic pattern of eighth and sixteenth notes in the right hand, and block chords and single notes in the left hand.

Duration: 2:10

17

Sw.

Gt.

No Ped.

21

Gt.

25

Gt.

Ped.

29

33

37

Sw. {

No Ped.

41

45

Ped.

49

No Ped.

53

Gt. {

Ped.

57

Musical score for measures 57-60. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

61

Musical score for measures 61-64. The right hand continues the melodic development with some slurs and ties. The left hand maintains the accompaniment pattern.

65

Musical score for measures 65-68. The right hand shows a change in texture with more frequent chords. The left hand accompaniment remains consistent.

69

senza rit.

Musical score for measures 69-72. The right hand features a more active melodic line. The left hand accompaniment includes some chords and rests. The piece concludes with a double bar line.