



21st Sunday after Pentecost
October 13, 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: *Chorale and Variations*

David Lasky

Words of Welcome

Prelude: *Solace*

James Mansfield

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: Before You, Lord, We Bow

ELW #893

1. Before you, Lord, we bow, our God who reigns above
and rules the world below with boundless pow'r and love.
Our thanks we bring in joy and praise, our hearts we raise, to you we sing!
2. May ev'ry mountain height, each vale and forest green,
shine forth in wisdom's light, and its rich fruits be seen!
May ev'ry tongue be tuned to praise and join to raise a grateful song.
3. Earth, hear your maker's voice; your great redeemer own;
believe, obey, rejoice, and worship God alone.
Cast down your pride, your sin deplore, and bow before the Crucified.
4. And when in pow'r he comes, oh, may then ev'ry land
from all its rending tombs send forth a glorious band,
A countless throng, with joy to sing to heav'n's high king salvation's song!

L: The grace of our Lord Jesus Christ, the love of God, and the communion of the Holy Spirit be with you all.

C: And also with you.

Kyrie

ACS p. 31

Glory to You, God

ACS p. 31

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

L: We pray together the Prayer of the Day... **C: Almighty and ever-living God, increase in us your gift of faith, that, forsaking what lies behind and reaching out to what lies ahead, we may follow the way of your commandments and receive the crown of everlasting joy, through Jesus Christ, our Savior and Lord. Amen.**

WORD

1st Reading: Amos 5:6-7, 10-15

L: Word of God, word of life.

C: Thanks be to God.

Responsive Reading from Psalm 90

L: So teach us to number our days that we may apply our hearts to wisdom.

C: Return, O Lord; how long will you tarry? Be gracious to your servants.

L: Satisfy us by your steadfast love in the morning; so shall we rejoice and be glad all our days.

C: Make us glad as many days as you afflicted us and as many years as we suffered adversity.

L: Show your servants your works, and your splendor to their children.

C: May the graciousness of the Lord our God be upon us; prosper the work of our hands; prosper our handiwork.

2nd Reading: Hebrews 4:12-16

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: Mark 10:17-31

C: Glory to you, O Lord.

L: The Gospel of our Lord.

C: Praise to you, O Christ.

Sermon

Hymn of the Day: Take My Life, That I May Be

ELW #583

REFRAIN: Take my life, that I may be consecrated, Lord, to thee;
Take my moments and my days; let them flow in ceaseless praise.

1. Take my hands and let them move... at the impulse of thy love;
Take my feet and let them be swift and beautiful for thee. (refrain)
2. Take my silver and my gold... not a mite would I withhold;
Take my intellect and use ev'ry pow'r as thou shalt choose. (refrain)
3. Take my voice and let me sing... always, only for my King;
Take my lips and let them be filled with messages from thee. (refrain)
4. Take my will and make it thine...; it shall be no longer mine;
Take my heart, it is thine own; it shall be thy royal throne. (refrain)

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

ACS p. 17

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

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

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

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

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

Sharing the Peace of Christ

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

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. We appreciate your gifts of time, energy, money, and prayers to this work! If you are our guest today – either on person or online – we invite you to join us in caring for God's people and God's world!)

Offertory: *For the Bread Which You Have Broken*

Robert Lau

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: Rise Up, O Saints of God!

ELW #669

1. Rise up, O saints of God! From vain ambitions turn;
Christ rose triumphant that your hearts with nobler zeal might burn.
2. Speak out, O saints of God! Despair engulfs earth's frame;
as heirs of God's baptismal grace, the word of hope proclaim.
3. Rise up, O saints of God! The kingdom's task embrace;
redress sin's cruel consequence; give justice larger place.
4. Give heed, O saints of God! Creation cries in pain;
stretch forth your hand of healing now, with love the weak sustain.
5. Commit your hearts to seek the paths which Christ has trod;
and, quickened by the Spirit's pow'r, rise up, O saints of God!

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

Postlude: *Epilogue on the tune "Grafton"*

Anthony Giamanco

Accompanist: James Rickley

Cantor: Gaynell Tempel

Reader:

Communion Assistant:

Fellowship: Carol & Marv Strom

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Announcements for Week of October 13:

- Executive Team meets today after worship.
- Church Council meets Tuesday (10/15) at 7 pm in the Fireside Room
- Word on Wednesday (WOW!) meets from 6-7 pm on Wed. (10/16)
- Pilgrim's Progress adult book study meets at 7 pm on Wed. (10/16) in the Library
- R.O.M.E.O. men's lunch group meets Thurs. (10/17) at 11:30 am – Fireside Room
- GF Community Band rehearses Thurs. (10/17) at 7 pm in the Fireside Room

SAVE THE DATE:

- **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 3rd. 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... Rebecca; Jean; Pat; Danny; Triston; Fred; MaryAnn; Cheryl; Carl & Harley; Ann; Rachelle; Ace; Arvin; Elizabeth & John; Hy & Becky; Beth; Brian; Arnie, Peggy & Larry; Don & Donna; Sandy; Noah; Dorothy; Toni; Steven; Scott; Haley; Esther; Reta; Elaine.

Chorale and Variations

David Lasky

1. Chorale

Gt. Principals 8, 4 (Flute 2)
 Ped. Flutes 16, 8, Gt. to Ped.

Moderate and sturdy ♩ = ca. 94-98

Gt. { *mf*

poco rit.

Duration: 6:45

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2. Bicinium

Sw. Flute 8
Gt. Flutes 8, 2

Lightly, not too fast ♩ = ca. 44–46

The musical score is written for guitar and flute. It consists of four systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor) and the time signature is 6/8. The tempo is marked 'Lightly, not too fast' with a quarter note equal to approximately 44-46 beats per minute. The first system is for guitar, marked *mp* and 'No Ped.'. The second system is for flute, marked *p*. The third system is for guitar, marked *mp* and includes a *rit.* marking. The fourth system is for flute, marked *a tempo* and includes a *rit.* marking. The score features a mix of eighth and sixteenth notes, with some rests and phrasing slurs.

5

9

13

Gt. { *mp*

Sw. { *p*

Gt. { *mp*

rit.

a tempo

rit.

No Ped.

3. Trio

Sw. Flutes 8, 4
 Gt. Krummhorn 8
 Ped. Flutes 16, 8, Sw. to Ped.

Gently flowing ♩ = ca. 86-90

Sw.
mp

Ped.

4

rit.

a tempo
 Gt.
mf

7

10

The musical score is written for piano and features three systems of staves. The first system (measures 1-3) shows a treble clef staff with a melody starting on a whole note, followed by eighth notes, and a bass clef staff with a simple accompaniment. The second system (measures 4-6) includes a 'rit.' marking and a 'Gt.' (Krummhorn) part starting in measure 5. The third system (measures 7-9) continues the piano accompaniment. The fourth system (measures 10-12) features a more complex treble clef melody with chromaticism and a 'mf' dynamic. The score is in 4/4 time and B-flat major.

13

15

rit.

a tempo

18

poco rit.

4. Fughetta

Gt. Principals 8, 4, 2 (light Mixture)
 Ped. Flutes 16, 8, Reed 8, Gt. to Ped.

In a noble manner ♩ = ca. 84–88

Gt.

f

4

Gt.

No Ped.

Musical score for measures 4-6. The piece is in G major (one sharp) and 4/4 time. Measure 4 features a treble clef with a melody of eighth notes (G4, A4, B4, C5) and a bass clef with a bass line of quarter notes (G2, B1, D2, E2). Measure 5 continues the treble melody and adds a bass line of quarter notes (F2, G2, A2, B2). Measure 6 features a treble melody of eighth notes (C5, B4, A4, G4) and a bass line of quarter notes (C2, E2, G2, B2). The instruction "Gt." is placed above the treble staff, and "No Ped." is placed below the bass staff.

7

Musical score for measures 7-9. Measure 7 has a treble melody of eighth notes (G4, A4, B4, C5) and a bass line of quarter notes (G2, B1, D2, E2). Measure 8 features a treble melody of eighth notes (C5, B4, A4, G4) and a bass line of quarter notes (F2, G2, A2, B2). Measure 9 has a treble melody of eighth notes (G4, A4, B4, C5) and a bass line of quarter notes (G2, B1, D2, E2).

10

rit.

a tempo

Musical score for measures 10-12. Measure 10 has a treble melody of eighth notes (G4, A4, B4, C5) and a bass line of quarter notes (G2, B1, D2, E2). Measure 11 features a treble melody of eighth notes (C5, B4, A4, G4) and a bass line of quarter notes (F2, G2, A2, B2). Measure 12 has a treble melody of eighth notes (G4, A4, B4, C5) and a bass line of quarter notes (G2, B1, D2, E2). The instruction "rit." is placed below the bass staff between measures 11 and 12, and "a tempo" is placed below the bass staff between measures 12 and 13.

13

Musical score for measures 13-15. Measure 13 has a treble melody of eighth notes (G4, A4, B4, C5) and a bass line of quarter notes (G2, B1, D2, E2). Measure 14 features a treble melody of eighth notes (C5, B4, A4, G4) and a bass line of quarter notes (F2, G2, A2, B2). Measure 15 has a treble melody of eighth notes (G4, A4, B4, C5) and a bass line of quarter notes (G2, B1, D2, E2).

16

Musical score for measures 16-18. Measure 16 has a treble melody of eighth notes (G4, A4, B4, C5) and a bass line of quarter notes (G2, B1, D2, E2). Measure 17 features a treble melody of eighth notes (C5, B4, A4, G4) and a bass line of quarter notes (F2, G2, A2, B2). Measure 18 has a treble melody of eighth notes (G4, A4, B4, C5) and a bass line of quarter notes (G2, B1, D2, E2).

19

Ped.

molto rit.

22

molto rit.

5. Meditation

Sw. Flutes 8, 4, Voix Celeste (or Flute Cel.)

Gt. Cornet (or light Reed 8)

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

Expressively, somewhat slowly $\text{♩} = \text{ca. } 74-78$

Sw. {*mp*}

poco rit.

5

Gt.

mf
a tempo

9

Musical score for measures 9-13. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The music is in a key with one flat (B-flat major or D minor). Measure 9 starts with a treble clef staff containing eighth and sixteenth notes, and a bass clef staff with chords. A fermata is placed over the final note of measure 13.

14

Musical score for measures 14-18. The system consists of three staves. Measure 14 has a fermata. Measure 15 includes the instruction *poco rall.* and a triplet of eighth notes. Measure 16 includes the instruction *a tempo*. Measure 18 has a fermata.

19

Musical score for measures 19-23. The system consists of three staves. Measure 19 has a fermata. Measure 20 includes the instruction *poco rit.*. Measure 21 has a double bar line. Measure 22 includes the instruction *Sw. { mp a tempo*. Measure 23 has a fermata.

24

Musical score for measures 24-28. The system consists of three staves. Measure 24 has a fermata. Measure 25 includes the instruction *poco rit.*. Measure 26 includes the instruction *a tempo*. Measure 27 includes the instruction *poco rall.*. Measure 28 has a fermata and a hairpin crescendo symbol.

Words of Welcome
Prelude: *Solace*

James Mansfield

Solace

Sw. Strings, Flutes
Gt. Quiet Solo
Ped. Quiet 16, 8, Sw. to Ped.

James Mansfield

Calmly ♩ = ca. 72

Gt.

The first system of the musical score consists of three staves. The top staff is for the guitar (Gt.) in treble clef, the middle staff is for strings and flutes (Sw.) in bass clef, and the bottom staff is a separate bass line in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music begins with a calm tempo of approximately 72 beats per minute. The first four measures show the guitar playing a melodic line while the strings and flutes provide accompaniment. The fifth measure is marked *poco rit.* (slightly slower).

5

The second system of the musical score consists of three staves. The top staff is for the guitar (Gt.) in treble clef, the middle staff is for strings and flutes (Sw.) in bass clef, and the bottom staff is a separate bass line in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music continues from the first system. The fifth measure is marked *a tempo* (return to the original tempo). The guitar continues its melodic line, and the strings and flutes provide accompaniment.

9

The third system of the musical score consists of three staves. The top staff is for the guitar (Gt.) in treble clef, the middle staff is for strings and flutes (Sw.) in bass clef, and the bottom staff is a separate bass line in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music continues from the second system. The guitar continues its melodic line, and the strings and flutes provide accompaniment.

Duration: 2:30

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12

Musical score for measures 12-14. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is one sharp (F#). Measure 12 features a melodic line in the treble clef and a bass line in the grand staff. Measure 13 continues the melodic and bass lines. Measure 14 shows a melodic line in the grand staff and a bass line in the separate staff.

15

Musical score for measures 15-18. The system consists of three staves. The key signature changes to two flats (Bb, Eb). Measure 15 has a melodic line in the grand staff and a bass line in the separate staff. Measure 16 continues the melodic and bass lines. Measure 17 includes a dynamic marking of *mf* and a performance instruction "Sw. (Add)". Measure 18 concludes the system with a melodic line in the grand staff and a bass line in the separate staff.

19

Musical score for measures 19-22. The system consists of three staves. The key signature remains two flats. Measure 19 features a melodic line in the grand staff and a bass line in the separate staff. Measure 20 continues the melodic and bass lines. Measure 21 shows a melodic line in the grand staff and a bass line in the separate staff. Measure 22 concludes the system with a melodic line in the grand staff and a bass line in the separate staff.

23

Musical score for measures 23-26. The system consists of three staves. The key signature remains two flats. Measure 23 features a melodic line in the grand staff and a bass line in the separate staff. Measure 24 continues the melodic and bass lines. Measure 25 includes a dynamic marking of *rit.* and a performance instruction "(Reduce)". Measure 26 concludes the system with a melodic line in the grand staff and a bass line in the separate staff.

As at first

27

Gt.

Musical score for measures 27-30. The guitar part (Gt.) is written on a single staff in a treble clef with a key signature of one flat. The piano accompaniment (Sw.) is written on two staves in a bass clef. The piano part starts with a dynamic marking of *p* and includes a *Sw.* marking. The music features a mix of eighth and quarter notes with some accidentals.

31

Musical score for measures 31-35. The piano accompaniment (Sw.) is written on two staves in a bass clef. The music features a mix of eighth and quarter notes with some accidentals. A dynamic marking of *mf* is present, along with a *Sw.* marking.

36

Musical score for measures 36-40. The piano accompaniment (Sw.) is written on two staves in a bass clef. The music features a mix of eighth and quarter notes with some accidentals.

Very slow

41

Gt.

Musical score for measures 41-45. The guitar part (Gt.) is written on a single staff in a treble clef with a key signature of one flat. The piano accompaniment (Sw.) is written on two staves in a bass clef. The music is marked *Very slow*. The piano part includes a *rit.* marking and a dynamic marking of *p* with a *(Sw.)* marking. The music features a mix of eighth and quarter notes with some accidentals.

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: Before You, Lord, We Bow
#893

ELW

1. Before you, Lord, we bow, our God who reigns above
and rules the world below with boundless pow'r and love.
Our thanks we bring in joy and praise, our hearts we raise, to you we sing!
2. May ev'ry mountain height, each vale and forest green,
shine forth in wisdom's light, and its rich fruits be seen!
May ev'ry tongue be tuned to praise and join to raise a grateful song.
3. Earth, hear your maker's voice; your great redeemer own;
believe, obey, rejoice, and worship God alone.
Cast down your pride, your sin deplore, and bow before the Crucified.
4. And when in pow'r he comes, oh, may then ev'ry land
from all its rending tombs send forth a glorious band,
A countless throng, with joy to sing to heav'n's high king salvation's song!

Introduction

♩ = 120

The musical score is for a piano introduction in 4/4 time, with a tempo of 120 beats per minute. It consists of two staves: a treble clef staff and a bass clef staff. The piece begins with a mezzo-piano (*mp*) dynamic. The right hand starts with a series of chords and then moves into a sixteenth-note melody. The left hand provides a steady accompaniment of chords and single notes. The piece concludes with a fortissimo (*f*) dynamic, featuring a final chord in the right hand and a sustained note in the left hand.

Tune: John Darwall, 1731-1789

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Before You, Lord, We Bow

893

DARWALL'S 148TH

Introduction 1

Freely, expressively

The musical score is written for organ and includes three systems of music. The first system features a treble clef staff with a piano (*p*) dynamic and a celeste effect, and a bass clef staff with a *mp* dynamic. The second system continues the piano and celeste textures. The third system features a treble clef staff with a piano and celeste texture, and a bass clef staff with a *mp* dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Tune: John Darwall, 1731–1789

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The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a whole note chord of B-flat and E-flat, followed by a half note chord of B-flat and E-flat, and then a series of chords: a half note chord of B-flat and E-flat, a half note chord of B-flat and E-flat, a half note chord of B-flat and E-flat, and a half note chord of B-flat and E-flat. The middle staff is in bass clef and contains a series of chords: a whole note chord of B-flat and E-flat, a half note chord of B-flat and E-flat, a half note chord of B-flat and E-flat, a half note chord of B-flat and E-flat, and a half note chord of B-flat and E-flat. The bottom staff is in bass clef and contains a series of notes: a whole note chord of B-flat and E-flat, a half note chord of B-flat and E-flat, a half note chord of B-flat and E-flat, a half note chord of B-flat and E-flat, and a half note chord of B-flat and E-flat.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a whole note chord of B-flat and E-flat, followed by a half note chord of B-flat and E-flat, and then a series of chords: a half note chord of B-flat and E-flat, a half note chord of B-flat and E-flat, a half note chord of B-flat and E-flat, and a half note chord of B-flat and E-flat. The middle staff is in bass clef and contains a series of chords: a whole note chord of B-flat and E-flat, a half note chord of B-flat and E-flat, a half note chord of B-flat and E-flat, a half note chord of B-flat and E-flat, and a half note chord of B-flat and E-flat. The bottom staff is in bass clef and contains a series of notes: a whole note chord of B-flat and E-flat, a half note chord of B-flat and E-flat, a half note chord of B-flat and E-flat, a half note chord of B-flat and E-flat, and a half note chord of B-flat and E-flat.

Introduction 2

Maestoso

Gt. } Foundations 16', mixt.; Sw/Gt

This musical score is for the introduction of a piece, marked 'Maestoso'. It is written for guitar and piano. The guitar part is in the upper staff, and the piano accompaniment is in the lower two staves. The time signature is 4/4. The guitar part begins with a series of chords and arpeggios, including a prominent sixteenth-note figure. The piano accompaniment provides a harmonic and rhythmic foundation, with the left hand playing a steady bass line and the right hand playing chords and arpeggios. The score includes various musical notations such as slurs, ties, and dynamic markings.

This section continues the musical score from the previous block. It features the same instrumentation of guitar and piano. The guitar part continues with its melodic and harmonic lines, while the piano accompaniment maintains its supportive role. The notation includes complex rhythmic patterns and chordal structures, typical of a 'Maestoso' introduction. The score concludes with a final chord and a fermata over the final note.

This musical score is written for piano and consists of three staves. The top staff uses a treble clef, the middle staff uses a bass clef, and the bottom staff uses a lower bass clef. The music is organized into measures across five bars. The first two bars feature a rhythmic pattern of eighth notes in the treble and bass staves, with the lower bass staff containing a simple bass line. The third bar introduces a complex texture with a dense chordal structure in the treble and bass staves, and a more active bass line in the lower staff. The fourth and fifth bars continue this complex texture, with the treble and bass staves showing sustained chords and the lower staff providing a steady bass line. The score concludes with a final chord in the treble and bass staves and a final note in the lower staff.

893

Before You, Lord, We Bow

1 Be - fore you, Lord, we bow, our God who reigns a - bove and
 2 May ev - 'ry moun - tain height, each vale and for - est green, shine
 3 Earth, hear your mak - er's voice; your great re - deem - er own; be -
 4 And when in pow'r he comes, oh, may then ev - 'ry land from

rules the world be - low with bound - less pow'r and love. Our thanks we
 forth in wis - dom's light, and its rich fruits be seen! May ev - 'ry
 lieve, o - bey, re - joice, and wor - ship God a - lone. Cast down your
 all its rend - ing tombs send forth a glo - rious band, a count - less

bring in joy and praise, our hearts we raise, to you we sing!
 tongue be tuned to praise and join to raise a grate - ful song.
 pride, your sin de - plore, and bow be - fore the Cru - ci - fied.
 throng, with joy to sing to heav'n's high king sal - va - tion's song!

Accompaniment

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The lower staff is in bass clef and contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into measures, with some notes beamed together.

The second system of musical notation consists of a single bass clef staff. It contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into measures, with some notes beamed together.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The lower staff is in bass clef and contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into measures, with some notes beamed together.

The fourth system of musical notation consists of a single bass clef staff. It contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into measures, with some notes beamed together.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The lower staff is in bass clef and contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into measures, with some notes beamed together.

The sixth system of musical notation consists of a single bass clef staff. It contains notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The notes are grouped into measures, with some notes beamed together.

Accompaniment

The image shows a piano accompaniment score for the hymn 'Before You, Lord, We Bow'. The score is written in G major and 4/4 time. It consists of four systems of music, each with a treble and bass clef staff. The first system begins with a treble clef staff containing a melodic line and a bass clef staff with a simple accompaniment. The second system continues the melody with some chromaticism. The third system features a dynamic marking of *p sub.* (piano subito) and includes a repeat sign. The fourth system concludes with a dynamic marking of *f* (forte) and includes two first endings (labeled 1 and 2) with an 8va (octave) marking, leading to a final cadence.

Tune: John Darwall, 1731–1789

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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 in 4/4 time, starting with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and ending with a whole note E5. The piano accompaniment features a treble and bass clef. The treble clef part begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and ending with a whole note E5. The bass clef part provides harmonic support with chords and single notes.

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 in 4/4 time, starting with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and ending with a whole note E5. The piano accompaniment features a treble and bass clef. The treble clef part begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and ending with a whole note E5. The bass clef part provides harmonic support with chords and single notes.

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 in 4/4 time, starting with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and ending with a whole note E5. The piano accompaniment features a treble and bass clef. The treble clef part begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and ending with a whole note E5. The bass clef part provides harmonic support with chords and single notes.

♩ = 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: Almighty and ever-living God, increase in us your gift of faith, that, forsaking what lies behind and reaching out to what lies ahead, we may follow the way of your commandments and receive the crown of everlasting joy, through Jesus Christ, our Savior and Lord. Amen.**

WORD

1st Reading: Amos 5:6-7, 10-15

6 Seek the Lord and live,
lest he break out like fire in the house of Joseph,
and it devour, with none to quench it for Bethel,
7 O you who turn justice to wormwood,
and cast down righteousness to the earth!
10 They hate him who reproves in the gate,
and they abhor him who speaks the truth.
11 Therefore because you trample upon the poor
and take from him exactions of wheat,
you have built houses of hewn stone,
but you shall not dwell in them;
you have planted pleasant vineyards,
but you shall not drink their wine.
12 For I know how many are your transgressions,
and how great are your sins—
you who afflict the righteous, who take a bribe,
and turn aside the needy in the gate.
13 Therefore he who is prudent will keep silent in such a time;
for it is an evil time.

14 Seek good, and not evil,
that you may live;
and so the Lord, the God of hosts, will be with you,
as you have said.
15 Hate evil, and love good,
and establish justice in the gate;
it may be that the Lord, the God of hosts,
will be gracious to the remnant of Joseph.

L: Word of God, word of life.

C: Thanks be to God.

Responsive Reading from Psalm 90

L: So teach us to number our days that we may apply our hearts to wisdom.

C: Return, O Lord; how long will you tarry? Be gracious to your servants.

L: Satisfy us by your steadfast love in the morning; so shall we rejoice and be glad all our days.

C: Make us glad as many days as you afflicted us and as many years as we suffered adversity.

L: Show your servants your works, and your splendor to their children.

C: May the graciousness of the Lord our God be upon us; prosper the work of our hands; prosper our handiwork.

2nd Reading: Hebrews 4:12-16

12 For the word of God is living and active, sharper than any two-edged sword, piercing to the division of soul and spirit, of joints and marrow, and discerning the thoughts and intentions of the heart. 13 And before him no creature is hidden, but all are open and laid bare to the eyes of him with whom we have to do.

Jesus the Great High Priest

14 Since then we have a great high priest who has passed through the heavens, Jesus, the Son of God, let us hold fast our confession. 15 For we have not a high priest who is unable to sympathize with our weaknesses, but one who in every respect has been tempted as we are, yet without sin. 16 Let us then with confidence draw near to the throne of grace, that we may receive mercy and find grace to help in time of need.

L: Word of God, word of life.

C: Thanks be to God.

Gospel Acclamation

ACS p. 33

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

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

Response after the prayer: **Amen.**

The assembly is seated.

Word

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

Readings and Psalm

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

Gospel Acclamation

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

S711

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

This musical score is for the Gospel Acclamation. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line consists of three phrases: 'Al-le-lu - ia', 'al - le-lu - ia', and 'al - le-lu - ia'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

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

Repeat alleluia

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

This musical score is for the proper verse. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line consists of two phrases: 'Lord, to whom shall we go?' and 'You have the words of e - ter - nal life.' The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The Rich Man

17 And as he was setting out on his journey, a man ran up and knelt before him, and asked him, “Good Teacher, what must I do to inherit eternal life?” 18 And Jesus said to him, “Why do you call me good? No one is good but God alone. 19 You know the commandments: ‘Do not kill, Do not commit adultery, Do not steal, Do not bear false witness, Do not defraud, Honor your father and mother.’” 20 And he said to him, “Teacher, all these I have observed from my youth.” 21 And Jesus looking upon him loved him, and said to him, “You lack one thing; go, sell what you have, and give to the poor, and you will have treasure in heaven; and come, follow me.” 22 At that saying his countenance fell, and he went away sorrowful; for he had great possessions.

23 And Jesus looked around and said to his disciples, “How hard it will be for those who have riches to enter the kingdom of God!” 24 And the disciples were amazed at his words. But Jesus said to them again, “Children, how hard it is[a] to enter the kingdom of God! 25 It is easier for a camel to go through the eye of a needle than for a rich man to enter the kingdom of God.” 26 And they were exceedingly astonished, and said to him,[b] “Then who can be saved?” 27 Jesus looked at them and said, “With men it is impossible, but not with God; for all things are possible with God.” 28 Peter began to say to him, “Lo, we have left everything and followed you.” 29 Jesus said, “Truly, I say to you, there is no one who has left house or brothers or sisters or mother or father or children or lands, for my sake and for the gospel, 30 who will not receive a hundredfold now in this time, houses and brothers and sisters and mothers and children and lands, with persecutions, and in the age to come eternal life. 31 But many that are first will be last, and the last first.”

L: The Gospel of our Lord.

C: Praise to you, O Christ.

Children’s Time

Rev. Tammy Bull

Sermon

Hymn of the Day: Take My Life, That I May Be

ELW #583

REFRAIN: Take my life, that I may be consecrated, Lord, to thee;

Take my moments and my days; let them flow in ceaseless praise.

1. Take my hands and let them move... at the impulse of thy love;
Take my feet and let them be swift and beautiful for thee. (refrain)
2. Take my silver and my gold... not a mite would I withhold;
Take my intellect and use ev’ry pow’r as thou shalt choose. (refrain)
3. Take my voice and let me sing... always, only for my King;
Take my lips and let them be filled with messages from thee. (refrain)
4. Take my will and make it thine...; it shall be no longer mine;
Take my heart, it is thine own; it shall be thy royal throne. (refrain)

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 staves. The first system has a treble clef staff with a melodic line starting on a quarter rest, followed by eighth and quarter notes, and a bass clef staff with a simple accompaniment of quarter and eighth notes. The second system continues the melody in the treble clef with more complex rhythmic patterns and chords, while the bass clef accompaniment remains consistent.

*May serve as refrain accompaniment.

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Take My Life, That I May Be

583

TOMA MI VOLUNTAD

Introduction

The musical score is arranged for organ and consists of three systems. Each system has three staves: a treble clef staff for the right hand, a bass clef staff for the left hand, and a separate bass clef staff for the pedal point. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system begins with a dynamic marking of *mf* and a first fingering bracket over the first measure. The second system continues the melodic and harmonic development. The third system features a dynamic marking of *f add* and concludes with a *sim.* (sostenuto) marking under the final notes of the pedal point.

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This musical score is written for piano in G major (three sharps: F#, C#, G#) and 3/4 time. It consists of three systems of staves. The first system features a grand staff with a treble clef on top and a bass clef on the bottom. The treble staff contains a melodic line with eighth and sixteenth notes, often beamed together, and some notes are tied across bar lines. The bass staff provides a harmonic accompaniment with chords and moving lines. The second system continues the melodic and harmonic development, with a long note in the bass staff spanning across two measures. The third system concludes the piece with a final melodic phrase in the treble staff and a simple bass line. The key signature and time signature are consistent throughout the score.

Take My Life, That I May Be

Toma, oh Dios, mi voluntad

[U] 583

Refrain/Estrillo

To - ma, oh Dios, mi vo - lun - tad, y haz - la tu - ya, na -
Take my life, that I may be con - se - crat - ed, Lord,

E A B⁷

da más; to - ma, sí, mi co - ra - zón
to thee; take my mo - ments and my days;

E A

To stanzas Last time
y tu tro - no en él ten - drás. ten - drás.
let them flow in cease - less praise. less praise.

B⁷ E A B E

A

1. *Que mi vi - da en - te - ra es - té*
 1 Take my hands and let them move
 2 Take my sil - ver and my gold,
 3 Take my voice and let me sing
 4 Take my will and make it thine;

E

B⁷

con - sa - gra - da a ti, Se - ñor;
 at the im - pulse of thy love;
 not a mite would I with - hold;
 al - ways, on - ly for my King;
 it shall be no lon - ger mine;

A

que a mis ma - nos pue - da guar el im -
 take my feet and let them be swift and
 take my in - tel - lect and use ev - 'ry
 take my lips and let them be filled with
 take my heart, it is thine own; it shall

Refrain/Estribillo

B⁷ E B⁷

pul - so de tu a - mor.
 beau - ti - ful for thee.
 pow'r as thou shalt choose.
 mes - sag - es from thee.
 be thy roy - al throne.

Accompaniment

Refrain/Estribillo

The first system of the accompaniment consists of three measures. The treble clef staff features a melodic line with eighth notes and slurs. The bass clef staff has a chordal accompaniment with a dynamic marking of *mf* and a first finger fingering 'I'. The bottom staff shows a bass line with dotted eighth notes and a *sim.* marking at the end.

The second system of the accompaniment also consists of three measures. The treble clef staff continues the melodic line. The bass clef staff shows a chordal accompaniment with a fermata over the final chord. The bottom staff continues the bass line with dotted eighth notes.

1 *to stanza* *last time*

Stanza/Estrofa

rit.

II *mp*

Refrain/Estribillo

I *mf*

Accompaniment*Refrain/Estribillo*

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of two systems of music. The first system has two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody of eighth and sixteenth notes, often beamed together, with some notes tied across measures. The bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The second system continues the same musical material, ending with a final cadence in the treble staff marked with a fermata.

*May serve as refrain accompaniment.

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Stanza/Estrofa

Musical notation for the Stanza/Estrofa section, consisting of two staves (treble and bass clef) in a key signature of three sharps (F#, C#, G#). The melody in the treble clef features a series of chords and eighth notes, while the bass clef provides a simple accompaniment of quarter and eighth notes.

Refrain/Estribillo

Musical notation for the Refrain/Estribillo section, consisting of two staves (treble and bass clef) in a key signature of three sharps (F#, C#, G#). The melody in the treble clef features a series of chords and eighth notes, while the bass clef provides a simple accompaniment of quarter and eighth notes.

Coda *(optional)*

Musical notation for the Coda section, consisting of two staves (treble and bass clef) in a key signature of three sharps (F#, C#, G#). The melody in the treble clef features a series of chords and eighth notes, while the bass clef provides a simple accompaniment of quarter and eighth notes.

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. We appreciate your gifts of time, energy, money, and prayers to this work! If you are our guest today – either on person or online – we invite you to join us in caring for God's people and God's world!)

Offertory: *For the Bread Which You Have Broken*

Robert Lau

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

ELW #717

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

For the Bread Which You Have Broken

Sw. Strings, Flute 8
Gt. Solo 8
Ped. 16, 8 to balance, Sw. to Ped.

Robert Lau
based on his original tune:
CTC, BETHANY

Andante ♩ = 84

The musical score is written for strings and guitar. It consists of three systems of staves. The first system (measures 1-3) is in 4/4 time with a key signature of three flats (B-flat major/D minor). The tempo is marked 'Andante' with a quarter note equal to 84 beats per minute. The first staff (treble clef) contains the string part, starting with a dynamic of *mp* and ending with a *poco rit.* marking. The second staff (treble clef) contains the guitar part, which is mostly silent in the first system. The third staff (bass clef) contains the bass line. The second system (measures 4-7) begins with a guitar solo marked 'Gt.' and a dynamic of *mf*. The tempo returns to 'a tempo'. The string part enters in measure 5 with a dynamic of *p*. The third system (measures 8-10) continues the string and guitar parts.

Duration: 2:00

11

poco rit.

Sw. { *mp*
a tempo

Musical score for measures 11-14. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. Measure 11 starts with a piano dynamic and a tempo marking of *poco rit.*. Measure 12 features a woodwind entry marked *Sw.* with a dynamic of *mp* and a tempo change to *a tempo*. The music continues through measures 13 and 14.

15

cresc. poco a poco

Musical score for measures 15-18. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. Measure 15 begins with a piano dynamic and a tempo marking of *cresc. poco a poco*. The music continues through measures 16, 17, and 18.

19

poco rit.

Gt. { *mf*
a tempo

Increase registration

Musical score for measures 19-21. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. Measure 19 starts with a piano dynamic and a tempo marking of *poco rit.*. Measure 20 features a guitar entry marked *Gt.* with a dynamic of *mf* and a tempo change to *a tempo*. A performance instruction *Increase registration* is placed above the top staff. The music continues through measure 21.

22

Musical score for measures 22-25. The system consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The music continues through measures 22, 23, 24, and 25.

25

Sw. {*mp*}

29

33

37

rit.

p



- 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

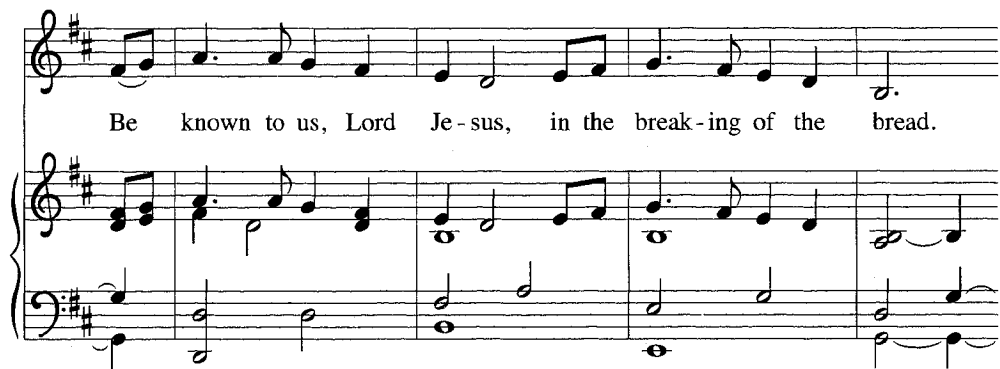
1. All who hunger, gather gladly; holy manna is our bread.
Come from wilderness and wand'ring. Here in truth we will be fed.
You that yearn for days of fullness, all around us is our food.
Taste and see the grace eternal. Taste and see that God is good.
2. All who hunger, never strangers; seeker, be 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 one sharp (F#), and the time signature is 4/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a dotted quarter note G5. The piano accompaniment features a 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, F#5, G5, and a dotted quarter note G5. The piano accompaniment continues with similar harmonic support.



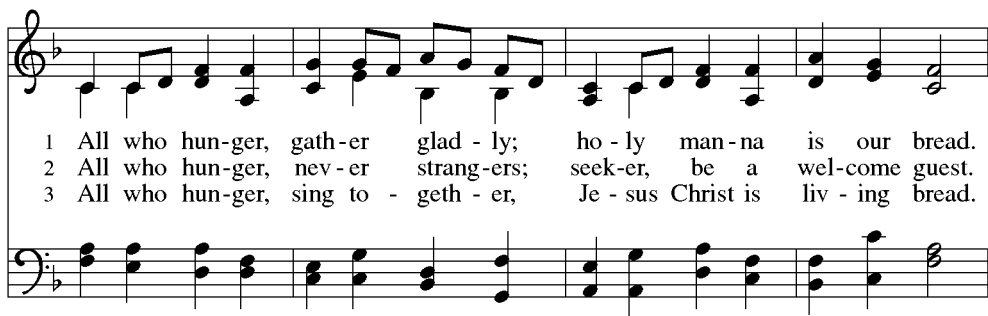
Be known to us, Lord Je-sus, in the break-ing of the bread.



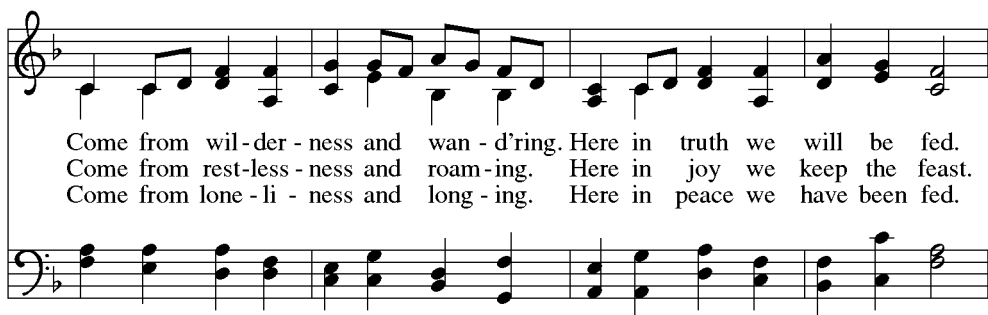
Al-le - lu - ia, al-le - lu - ia, al-le - lu - ia, al-le - lu - ia.

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

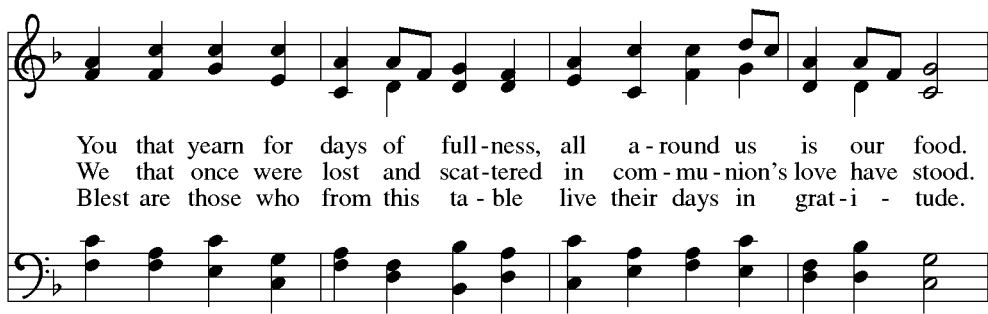
All Who Hunger, Gather Gladly



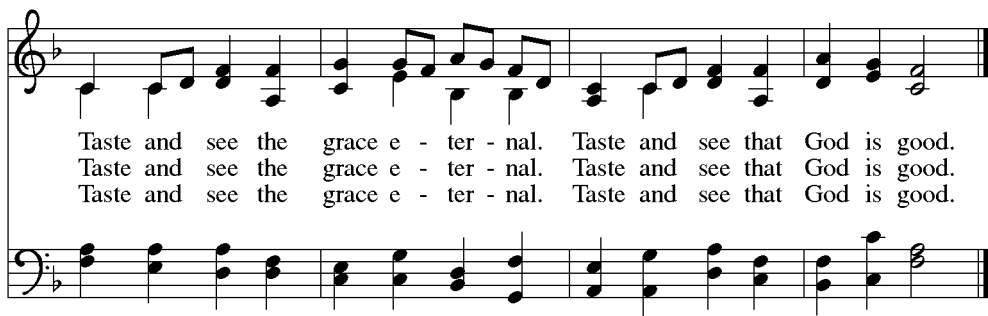
1 All who hun-ger, gath-er glad - ly; ho - ly man-na is our bread.
2 All who hun-ger, nev - er strang-ers; seek-er, be a wel-come guest.
3 All who hun-ger, sing to - geth - er, Je - sus Christ is liv - ing bread.



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 piano and is organized into four systems. Each system 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), and the time signature is 4/4. The tempo is indicated as quarter note = 94. The first system begins with a dynamic marking of *mf*. The melody in the right hand is primarily composed of eighth and sixteenth notes, often beamed together. The left hand provides harmonic support with chords and moving bass lines. The piece concludes with a final cadence in the right hand.

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

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

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

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Accompaniment

First system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one flat (B-flat). The middle staff is a grand staff with a bass clef and a key signature of one flat. The bottom staff is a single bass clef staff with a key signature of one flat. The music is in 4/4 time and spans four measures.

Second system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one flat. The middle staff is a grand staff with a bass clef and a key signature of one flat. The bottom staff is a single bass clef staff with a key signature of one flat. The music is in 4/4 time and spans four measures.

Third system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one flat. The middle staff is a grand staff with a bass clef and a key signature of one flat. The bottom staff is a single bass clef staff with a key signature of one flat. The music is in 4/4 time and spans four measures.

Fourth system of musical notation. It consists of three staves. The top staff is a grand staff with a treble clef and a key signature of one flat. The middle staff is a grand staff with a bass clef and a key signature of one flat. The bottom staff is a single bass clef staff with a key signature of one flat. The music is in 4/4 time and spans four measures, ending with a double bar line.

Introduction

The first system of the introduction consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of B-flat major (one flat) and 4/4 time. The music begins with a series of chords in the right hand and a bass line in the left hand. The right hand features a sequence of chords: B-flat major, F major, B-flat major, and F major. The left hand provides a steady accompaniment with chords and moving lines.

The second system of the introduction continues the two-staff format. The right hand has a more active melodic line with eighth and sixteenth notes, while the left hand continues with a supportive bass line. The system concludes with a final chord in the right hand and a sustained note in the left hand.

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

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

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

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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, then a quarter note Bb4, and a quarter note C5. The bass line starts with a quarter note G2, followed by a quarter note A2, then 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 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, then a quarter note Bb4, and a quarter note C5. The bass line starts with a quarter note G2, followed by a quarter note A2, then a quarter note Bb2, and a quarter note C3. 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: Rise Up, O Saints of God!

ELW #669

1. Rise up, O saints of God! From vain ambitions turn;
Christ rose triumphant that your hearts with nobler zeal might burn.
2. Speak out, O saints of God! Despair engulfs earth's frame;
as heirs of God's baptismal grace, the word of hope proclaim.
3. Rise up, O saints of God! The kingdom's task embrace;
redress sin's cruel consequence; give justice larger place.
4. Give heed, O saints of God! Creation cries in pain;
stretch forth your hand of healing now, with love the weak sustain.
5. Commit your hearts to seek the paths which Christ has trod;
and, quickened by the Spirit's pow'r, rise up, O saints of God!

Accompaniment

The image displays a piano accompaniment for the hymn 'Rise Up, O Saints of God!'. 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 common time (C). The first system spans 8 measures, and the second system spans 8 measures, ending with a double bar line. The music features a mix of chords and moving lines in both hands, with some measures containing triplets or sixteenth-note patterns.

Tune: William H. Walter, 1825–1893

Arrangement: John Carter; 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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Introduction

♩ = 76

III: Solo trumpet or reed chorus

I: Principal chorus
with mixture

f marcato

Tune: William H. Walter, 1825–1893

Arrangement: Wayne L. Wold; copyright © 2001 Augsburg Fortress. All rights reserved.

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

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This musical score is for a piano piece in G major, consisting of four measures. The notation is arranged in three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is G major (one sharp). The first measure contains a melody in the treble clef and a bass line in the bass clef. The second measure continues the melody and bass line. The third measure features a first fingering (I) for the right hand and a third fingering (III) for the left hand, with a slur over the right-hand notes. The fourth measure concludes the phrase with a repeat sign and a fermata over the final notes in all staves.

Rise Up, O Saints of God!



- 1 Rise up, O saints of God! From vain am - bi - tions turn;
- 2 Speak out, O saints of God! De - spair en - gulf's earth's frame;
- 3 Rise up, O saints of God! The king - dom's task em - brace;
- 4 Give heed, O saints of God! Cre - a - tion cries in pain;
- 5 Com - mit your hearts to seek the paths which Christ has trod;



Christ rose tri - um - phant that your hearts with no - bler zeal might burn.
as heirs of God's bap - tis - mal grace, the word of hope pro - claim.
re - dress sin's cru - el con - se - quence; give jus - tice larg - er place.
stretch forth your hand of heal - ing now, with love the weak sus - tain.
and, quick - ened by the Spir - it's pow'r, rise up, O saints of God!



Text: Norman O. Forness, b. 1936
Music: FESTAL SONG, William H. Walter, 1825–1893
Text © Norman O. Forness, admin. Augsburg Fortress.

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Accompaniment

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a dotted quarter note B4, and finally a quarter note A4. The middle staff is a grand staff (treble and bass clefs) with a key signature of three sharps. It begins with a first finger fingering (I) and contains a bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. The bottom staff is a bass clef with a key signature of three sharps, containing a bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of three sharps. It contains a melodic line starting with a quarter note G4, followed by a half note A4-B4, then quarter notes C5, B4, A4, G4, F4, E4, D4, C4. The middle staff is a grand staff with a key signature of three sharps, containing a bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. The bottom staff is a bass clef with a key signature of three sharps, containing a bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of three sharps. It contains a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a whole note chord (G4, A4, B4, C5) with a fermata. The middle staff is a grand staff with a key signature of three sharps. It contains a bass line of quarter notes: G3, F3, E3, D3, C3, B2, A2, G2. The bottom staff is a bass clef with a key signature of three sharps, containing a bass line of quarter notes: G2, F2, E2, D2, C2, B1, A1, G1.

Introduction

The musical score is written for piano in 4/4 time with a key signature of two sharps (F# and C#). The introduction consists of 12 measures. The right hand begins with a quarter note G4, followed by quarter notes A4 and B4, and then a half note C5. The left hand starts with a quarter note G3, followed by quarter notes A3 and B3, and then a half note C4. The melody continues with eighth notes and quarter notes, featuring various chords and intervals. The piece concludes with a final cadence in the 12th measure, marked with a double bar line and repeat dots.

Tune: William H. Walter, 1825–1893

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

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

Postlude: *Epilogue on the tune "Grafton"*

Anthony Giamanco

Epilogue on "Grafton"

Sw. Reed Chorus
 Gt. Principals 8, 4, 2, Mixture
 Ped. Principals 16, 8, 4, Mixture

Anthony Giamanco
 Tune: GRAFTON
 from *Chant ordinaires de l'Office Divin*, Paris, 1881

With majesty ♩ = ca. 74

The musical score is arranged for three parts: Swell (Sw.), Guitar (Gt.), and Pedal (Ped.). It is in 4/4 time and the key signature has two flats (B-flat and E-flat). The score is divided into three systems, each with three staves. The first system (measures 1-3) features a melodic line for Swell and block chords for Guitar and Pedal. The second system (measures 4-6) continues the melodic line for Swell and provides harmonic support for Guitar and Pedal. The third system (measures 7-9) concludes the piece with a final melodic phrase for Swell and sustained chords for Guitar and Pedal.

Duration: 2:40

10

poco rit.

This system contains measures 10, 11, and 12. The top staff is a grand staff with treble and bass clefs. Measure 10 features a melodic line in the treble clef and a block chord in the bass clef. Measure 11 continues the melody and has a block chord. Measure 12 shows the melody ending with a half note and a block chord. The instruction *poco rit.* is placed above the bass clef in measure 12. Below the grand staff is a single bass clef staff with a melodic line.

13

a tempo

Ped. - Mix.

This system contains measures 13, 14, and 15. The top staff is a grand staff. Measure 13 has a melodic line in the treble clef and a block chord in the bass clef. Measure 14 continues the melody and has a block chord. Measure 15 shows the melody ending with a half note and a block chord. The instruction *a tempo* is placed above the treble clef in measure 13. Below the grand staff is a single bass clef staff with a melodic line. The instruction *Ped. - Mix.* is placed below the bass clef in measure 13.

16

Sw.

This system contains measures 16, 17, and 18. The top staff is a grand staff. Measure 16 has a melodic line in the treble clef and a block chord in the bass clef. Measure 17 continues the melody and has a block chord. Measure 18 shows the melody ending with a half note and a block chord. The instruction *Sw.* is placed above the treble clef in measure 17. Below the grand staff is a single bass clef staff with a melodic line.

19

Gt.

This system contains measures 19, 20, and 21. The top staff is a grand staff. Measure 19 has a melodic line in the treble clef and a block chord in the bass clef. Measure 20 continues the melody and has a block chord. Measure 21 shows the melody ending with a half note and a block chord. The instruction *Gt.* is placed above the treble clef in measure 20. Below the grand staff is a single bass clef staff with a melodic line.

22

Musical score for measures 22-24. The system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a treble clef on the left. The middle staff is a grand staff with a bass clef on the left. The bottom staff is a single bass clef staff. The music is in a key with two flats and a 3/4 time signature. Measure 22 features a treble clef melody with eighth notes and a bass clef accompaniment with chords. Measure 23 continues the treble clef melody with eighth notes and a bass clef accompaniment with chords. Measure 24 features a treble clef melody with a half note and a bass clef accompaniment with a half note.

25

Musical score for measures 25-27. The system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a treble clef on the left. The middle staff is a grand staff with a treble clef on the left. The bottom staff is a single bass clef staff. The music is in a key with two flats and a 3/4 time signature. Measure 25 features a treble clef melody with chords and a bass clef accompaniment with chords. Measure 26 features a treble clef melody with chords and a bass clef accompaniment with chords. Measure 27 features a treble clef melody with a half note and a bass clef accompaniment with a half note.

28

$\text{♩} = \text{ca. } 63$

poco rit.

+ Sw. to Gt.

+ Sw. to Ped.

Musical score for measures 28-30. The system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a treble clef on the left. The middle staff is a grand staff with a bass clef on the left. The bottom staff is a single bass clef staff. The music is in a key with two flats and a 3/4 time signature. Measure 28 features a treble clef melody with chords and a bass clef accompaniment with chords. Measure 29 features a treble clef melody with chords and a bass clef accompaniment with chords. Measure 30 features a treble clef melody with a half note and a bass clef accompaniment with a half note.

31

Musical score for measures 31-33. The system consists of three staves. The top staff is a grand staff (treble and bass clefs) with a treble clef on the left. The middle staff is a grand staff with a bass clef on the left. The bottom staff is a single bass clef staff. The music is in a key with two flats and a 3/4 time signature. Measure 31 features a treble clef melody with chords and a bass clef accompaniment with chords. Measure 32 features a treble clef melody with chords and a bass clef accompaniment with chords. Measure 33 features a treble clef melody with a half note and a bass clef accompaniment with a half note.

34

Musical score for measures 34-36. The score is written for piano in a key with one flat (B-flat major or D minor). It consists of three systems. The first system (measures 34-35) features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system (measure 36) continues the melodic line in the treble clef and the accompaniment in the bass clef.

37

Musical score for measures 37-39. The score is written for piano in a key with one flat. It consists of three systems. The first system (measures 37-38) features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system (measure 39) continues the melodic line in the treble clef and the accompaniment in the bass clef.

40

Musical score for measures 40-42. The score is written for piano in a key with one flat. It consists of three systems. The first system (measures 40-41) features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system (measure 42) continues the melodic line in the treble clef and the accompaniment in the bass clef.

43

Musical score for measures 43-45. The score is written for piano in a key with one flat. It consists of three systems. The first system (measures 43-44) features a treble clef staff with a melodic line and a bass clef staff with a rhythmic accompaniment. The second system (measure 45) continues the melodic line in the treble clef and the accompaniment in the bass clef. The score concludes with a double bar line and a fermata over the final chord.