



## ALL SAINTS' SUNDAY

November 5, 2023

3125 5<sup>th</sup> Ave. S., Great Falls, MT (406) 315-1203 [www.newhopegf.org](http://www.newhopegf.org)  
Rev. Tammy Bull, Pastor

*Our mission: to share our faith in Christ by serving all with respectful compassion.*

### GATHERING

Gathering: *Sine Nomine 1906*

Ralph Vaughan Williams /arr. Stanley E. Saxton

Announcements

Prelude: *Lento*

George Frederick Handel/ arr. Harold G. Marks

P: Today is All Saints' Sunday, a day in the church year where we especially lift up and celebrate the lives of all who have been baptized into Christ. Rich in mercy and love, God gives us a new birth into a living hope through the sacrament of Holy Baptism. By water and the Word God delivers us from sin and death and raises us to new life in Jesus Christ. We are united with all the baptized in the one body of Christ, anointed with the gift of the Holy Spirit, and joined in God's mission for the life of the world.

Sacrament of Holy Baptism

ELW p. 228

*Baptized today are Jory, LaJulia, Lance, and Jessin Burkstrand*

L: Let us welcome our newest brothers and sister in Christ.

**C: We welcome you into the body of Christ and into the mission we share: join us in giving thanks and praise to God and bearing God's creative and redeeming word to all the world.**

Gathering Hymn: O God, Our Help in Ages Past

ELW #632

1. O God, our help in ages past, our hope for years to come,  
Our shelter from the stormy blast, and our eternal home:
2. Under the shadow of your throne your saints have swelt secure;  
Sufficient is your arm alone, and our defense is sure.
3. Before the hills in order stood or earth received its frame,  
From everlasting you are God, to endless years the same.
4. A thousand ages in your sight are like an evening gone,  
Short as the watch that ends the night before the rising sun.
5. Time, like an ever-rolling stream, bears all our years away;  
They fly, forgotten, as a dream dies at the op'ning day.
6. O God, our help in ages past, our hope for years to come,  
Still be our guide while troubles last and our eternal home.

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.** *(the congregation is seated)*

Remembering Those Who Have Died in the Faith

P: When we were baptized in Christ Jesus, we were baptized into his death. We were buried therefore with him by baptism into death, so that as Christ was raised from the dead by the glory of the Father, we too might

live a new life. For if we have been united with him in a death like his, we shall certainly be united with him in a resurrection like his.

In joyful expectation of the resurrection to eternal life, we remember today all those who have gone before us in faith and who now rest from their labors. As the names of congregation members and others who have died since last All Saints' Day are read aloud, those family members present today are invited to come forward and light one or more candles. After the last name is read, all are invited to come forward and light additional candles in thanksgiving for those who have passed on a living legacy of faith.

We give thanks this day, especially for: Myla Cole, Alice Cowperthwaite, Mick DeBolt, Dean Eystad, Lyle Glee, Ike Kaufman, Carlton Meyers, Duane Munson, Daryl Ries, Dorothy Sowa, Sereta Taylor.  
Lighting of Candles in Thankful Remembrance (All are invited to come forward at this time to light one or more candles in remembrance of those who have passed on a living legacy of faith.)

Let us pray... **O God, our help in ages past and our hope for years to come: we give you thanks for all your faithful people who have followed the light of your word throughout the centuries into our time and place. As we remember these saints, strengthen us to follow Christ through this world until we are carried into the harvest of eternal life, where suffering and death will be no more. Keep us in union with them and all who are baptized, and bring us with them to the joyous feast of heaven; through Jesus Christ, our Savior and Lord. Amen.**

#### WORD

1<sup>st</sup> Reading: Isaiah 25:6-9

R: Word of God, word of Life.

**C: Thanks be to God.**

Psalm 24

L: The earth is the Lord's and all that is in it, the world and those who dwell therein.

**C: For the Lord has founded it upon the seas and established it upon the rivers.**

L: Who may ascend the mountain of the Lord, and who may stand in God's holy place?

**C: Those of innocent hands and purity of heart, who do not swear on God's being, nor do they pledge by what is false.**

L: They shall receive blessing from the Lord and righteousness from the God of their salvation.

**C: Such is the generation of those who seek you, O Lord, of those who seek your face, O God of Jacob.**

L: Lift up your heads, O gates; and be lifted up, O everlasting doors, that the King of glory may come in.

**C: Who is this King of glory? Truly, the Lord of hosts is the King of glory.**

2<sup>nd</sup> Reading: Revelation 21:1-6a

R: Word of God, word of Life.

**C: Thanks be to God.**

Gospel Acclamation

ACS p. 33

Gospel Reading: John 11:32-44

R: The Gospel of our Lord.

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

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

Children's Time

Sermon

Pastor Tammy Bull

Hymn of the Day: For All Your Saints, O Lord

ELW #427

1. For all your saints, O Lord, who strove in you to live,  
Who followed you, obeyed, adored, our grateful hymn receive.
2. For all your saints, O Lord, who strove in you to die,  
Who counted you their great reward, accept our thankful cry.
3. They all in life and death, with you, their Lord, in view,  
Learned from your Holy Spirit's breath to suffer and to do.
4. For this, your name we bless and humbly pray anew  
That we like them in holiness may live and die in you.
5. To God, the Father, Son, and Spirit, ever blest,  
The One in Three, the Three in One, be endless praise addressed.

Prayers of the People: (Petitions end: "Hear us, O God... **your mercy is great.**")

Sharing the Peace of Christ

L: The peace of our Lord Jesus Christ be with you all. **C: And also with you.**

**The Offering:** (At this time we bring our gifts and offerings to God as an act of thankfulness and worship. Following the command of Jesus, we care for people in our congregation, our community, and the world in his name. One of the ways we do this is by partnering with local funeral homes to provide funeral, memorial, and grief support services. We appreciate your faithfulness in making regular contributions of your time, energy, prayers, and money to this work! If you are worshiping with us as a guest on-line or in-person, we invite you to join us in caring for God's people and God's world! )

Offertory: *Lento*

César Frank

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

P: The Lord be with you.

**C: And also with you.**

P: Lift up your hearts.

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

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

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

Words of Institution and Lord's Prayer

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

Invitation to the Lord's Table

L: Goodness is stronger than evil.

Life is stronger than death.

Taste the goodness and life of God.

Be Known to Us *(the congregation sings)*

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: Let All Mortal Flesh Keep Silence

ELW #490

1. Let all mortal flesh keep silence, and with fear and trembling stand;  
Ponder nothing earthly-minded, for with blessing in his hand  
Christ our God to earth descending comes full homage to demand.
2. King of kings, yet born of Mary, as of old on earth he stood,  
Lord of lords in human vesture, in the body and the blood,  
He will give to all the faithful his own self for heav'nly food.
3. Rank on rank the host of heaven spreads its vanguard on the way;  
As the Light of light, descending from the realms of endless day,  
Comes, the pow'rs of hell to vanquish, as the darkness clears away.
4. At his feet the six-winged seraph, cherubim with sleepless eye,  
Veil their faces to the presence, as with ceaseless voice they cry:  
"Alleluia! Alleluia! Alleluia, Lord Most High!"

P: 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: O God, you have called your servants to ventures of which we cannot see the ending, by paths as yet untrodden, through perils unknown. Give us faith to go out with good courage, not knowing where we go, but only that your hand is leading us and your love supporting us; through Jesus Christ our Lord. Amen.**

#### SENDING

L: The Love of God who created you, the mercy of +Jesus Christ who died for you, and the power of the Holy Spirit who strengthens you, keep you at one with all the faithful, living and departed, and remain with you now and forever. **C: Amen.**

Hymn: Oh, When the Saints Go Marching In

ACS #950

1. Oh, when the saints go marching in, oh, when the saints go marching in,  
O Lord, I want to be in that number when the saints go marching in.
2. Oh, when the Lord in glory comes, oh, when the Lord in glory comes,  
O Lord, I want to be in that number when the Lord in glory comes.
3. Oh, when the new world is revealed, oh, when the new world is revealed,  
O Lord, I want to be in that number when the new world is revealed.
4. Oh, when they gather round the throne, oh, when they gather round the throne,  
O Lord, I want to be in that number when they gather round the throne.
5. And on that Hallelujah day, and on that hallelujah day,  
O Lord, I want to be in that number on that hallelujah day.

L: Led on by the saints before us, let us go in peace to serve the Lord.

**C: Thanks be to God!**

Postlude: Oh, When the Saints Go Marching In

arr. Paul Johnson

Accompanist: James Rickley, organ

Cantor: Gaynell Tempel

Reader: Donna Winters

Fellowship: Glen & Leanna Coulter

Communion Asst: Ron Coons

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

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### **Announcements for the week of November 3:**



- 11/4 MON: First Monday Night Quilters meet in the Social Hall from 6-8 pm.
- 11/6 WED: WOW pre-K through gr.6 - meal, Bible story, activity 6-7 pm;
  - Confirmation from 2:30 – 3:30 pm in the Library
  - *Pilgrim's Progress* Book Study – 7 pm in the Library/Zoom
- 11/7 THU: GF Community Band rehearses in the Fireside Room 7-9 pm
- 11/8 FRI: Game Night at New Hope! 6-8:30 pm in the Social Hall
- Thanks to all who decorated cars and dressed up for Trunk-or-Treat!

**The Capital Campaign committee will hold two informational** meetings to discuss plans to replace the pews and much of the main level flooring. Meetings will be held next Sunday, Nov. 10<sup>th</sup> at 11:00 am and Tuesday, Nov. 12<sup>th</sup> at 7 pm in the Sanctuary.

**The Special Offering for November** supports Lutheran Campus Ministry at MSU and U of M.

**Consecration Sunday is November 17<sup>th</sup>.** Estimate of Giving materials are in the mail.

There is still time to make your double your gifts to Helping Hands! The Town Pump Challenge runs through Nov. 30 – they will match gifts up to \$7,500 this year. Checks can be made directly to Helping Hands, or to New Hope with Helping Hands listed in the memo line before Nov. 30.

November is our Giving Tree month to assist needy families at Giant Springs and Sunnyside elementary schools for Christmas. Gift cards to Target and Walmart in even-dollar amounts (ie. \$10, \$20) are appreciated. Please return gift cards to the church by November 24<sup>th</sup>. Thanks!

# PRELUDE, FUGUE AND FINALE ON "SINE NOMINE"

STANLEY E. SAXTON  
Based on the tune by  
R. Vaughan-Williams.

Sw. 8, 4, 2, Claron 4  
Gt. Full (no Reeds)  
Ped. To balance

## 1. Prelude

With strength ♩ = 104

The musical score for '1. Prelude' is written for piano and guitar. It consists of four systems of music. The first system includes a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'With strength ♩ = 104'. The score features a guitar part (Gt.) and a swell (Sw.) in the right hand, and a bass line in the left hand. The second system continues the melodic and harmonic development. The third system includes a guitar part (Gt.) and a swell (Sw.) in the right hand. The fourth system concludes the prelude with a 'rit.' (ritardando) marking and a final chord. A pink highlight is present on a specific note in the right hand of the fourth system.

# 2. Fugue

Boldly ♩ = 112

16' reed

The musical score is written for piano and guitar. It consists of five systems of staves. The piano part is written in treble and bass clefs, while the guitar part is written in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Boldly' with a quarter note equal to 112 beats per minute. The score includes several dynamic markings: *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). There are also articulation marks: 'Gt.' for guitar and 'Sw.' for swell. Handwritten pink annotations highlight specific notes and passages. The score concludes with a *ff* dynamic marking in the final measure.

Handwritten annotation: *rit.*

Handwritten annotation: *- 16' res*

### 3. Finale

Maestoso ♩ = 88

Dynamic marking: *ff* { Gt.

Tempo marking: *5/6* *slow*

Dynamic marking: *fff* Gt. Add Reeds

Dynamic marking: *rall.*



Announcements

Prelude: *Lento*

George Frederick Handel/ arr. Harold G. Marks

# LENTO

1 1/2 minutes 75

Sw. Oboe  
Strings 8, 4  
Ped. Soft 16, 8

G. F. HANDEL  
Arr. by Harold K. Marks

Lento ♩ = 50

The musical score is arranged in four systems, each with three staves. The top staff is for Oboe (Sw.), the middle for Strings (Gt.), and the bottom for Pedal. The tempo is Lento, with a metronome marking of ♩ = 50. The key signature has one flat (B-flat) and the time signature is 3/4. The score includes various dynamics such as *mp*, *cresc.*, and *mf*, and performance markings like *rit.* and *Sw.*. The piece concludes with a double bar line.

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Sacrament of Holy Baptism

ELW p. 228

*Baptized today are Jory, LaJulia, Lance, and Jessin Burkstrand*

L: Let us welcome our newest brothers and sister in Christ.

**C: We welcome you into the body of Christ and into the mission we share: join us in giving thanks and praise to God and bearing God's creative and redeeming word to all the world.**

Gathering Hymn: O God, Our Help in Ages Past

ELW #632

1. O God, our help in ages past, our hope for years to come,  
Our shelter from the stormy blast, and our eternal home:
2. Under the shadow of your throne your saints have swelt secure;  
Sufficient is your arm alone, and our defense is sure.
3. Before the hills in order stood or earth received its frame,  
From everlasting you are God, to endless years the same.
4. A thousand ages in your sight are like an evening gone,  
Short as the watch that ends the night before the rising sun.
5. Time, like an ever-rolling stream, bears all our years away;  
They fly, forgotten, as a dream dies at the op'ning day.
6. O God, our help in ages past, our hope for years to come,  
Still be our guide while troubles last and our eternal home.

## Introduction

II } Plenum

Ped: 16', 8', 4'; II/Ped.

(II)

I

II }

(II)

I

II }

Tune: William Croft, 1678–1727

Arrangement: Emily Maxson Porter; copyright © 2007 Augsburg Fortress. All rights reserved.

*Introductions and Alternate Accompaniments for Organ, vol. 6*, ISBN 978-0-8006-3919-8

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musical score for piano, featuring three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one sharp (F#) and the time signature is 3/2. The score includes dynamic markings like *p.* and *rall.*, and a second ending bracket labeled II. The piece concludes with a double bar line and a fermata over a final note.

# O God, Our Help in Ages Past

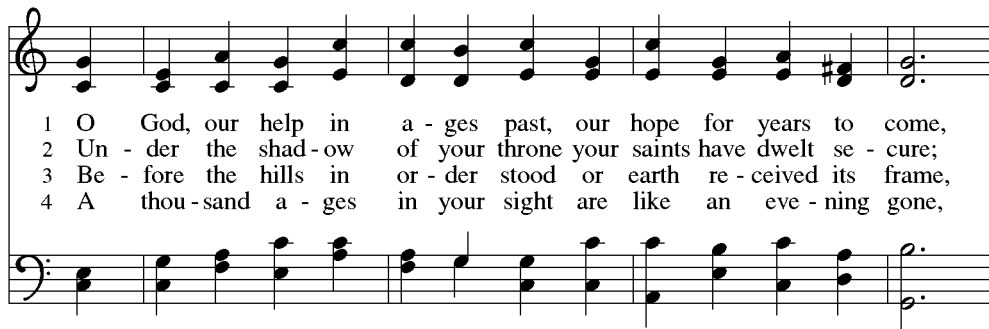
632

ST. ANNE

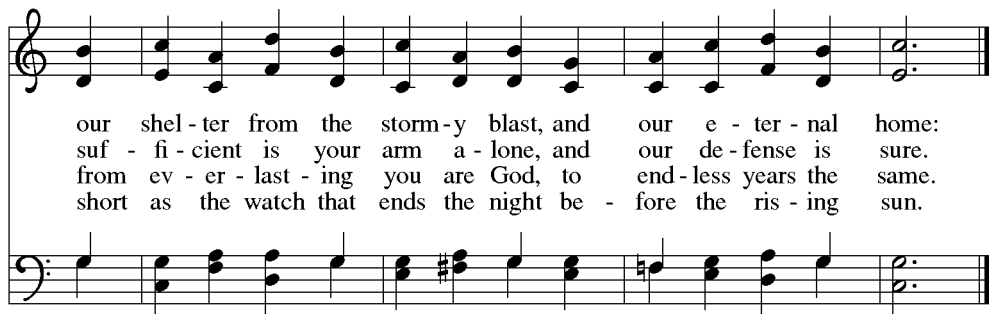
## Introduction

The musical score is written for piano in 4/4 time. It consists of two systems of staves. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system also has a treble clef on the top staff and a bass clef on the bottom staff. The music features a mix of eighth and sixteenth notes in the treble clef, often beamed together, and a steady bass line in the bass clef. The key signature has one sharp (F#), and the piece concludes with a double bar line and repeat dots.

# O God, Our Help in Ages Past



1 O God, our help in a - ges past, our hope for years to come,  
2 Un - der the shad - ow of your throne your saints have dwelt se - cure;  
3 Be - fore the hills in or - der stood or earth re - ceived its frame,  
4 A thou - sand a - ges in your sight are like an eve - ning gone,



our shel - ter from the storm - y blast, and our e - ter - nal home:  
suf - fi - cient is your arm a - lone, and our de - fense is sure.  
from ev - er - last - ing you are God, to end - less years the same.  
short as the watch that ends the night be - fore the ris - ing sun.

5 Time, like an ever-rolling stream,  
bears all our years away;  
we fly forgotten, as a dream  
dies at the op'ning day.

6 O God, our help in ages past,  
our hope for years to come,  
still be our guard while troubles last  
and our eternal home!

# O God, Our Help in Ages Past

632

ST. ANNE

## Accompaniment

The image shows a piano accompaniment for the hymn 'O God, Our Help in Ages Past'. It consists of two systems of music, each with a treble and bass clef staff. The first system shows the beginning of the piece, with a treble staff featuring a melody of eighth and sixteenth notes and a bass staff with a simple harmonic accompaniment. The second system continues the piece, showing more complex chordal textures in the treble staff and a more active bass line. The piece concludes with a final cadence in the bass staff.

Tune: William Croft, 1678–1727

Arrangement: Anne Krentz Organ; copyright © 2007 Augsburg Fortress. All rights reserved.

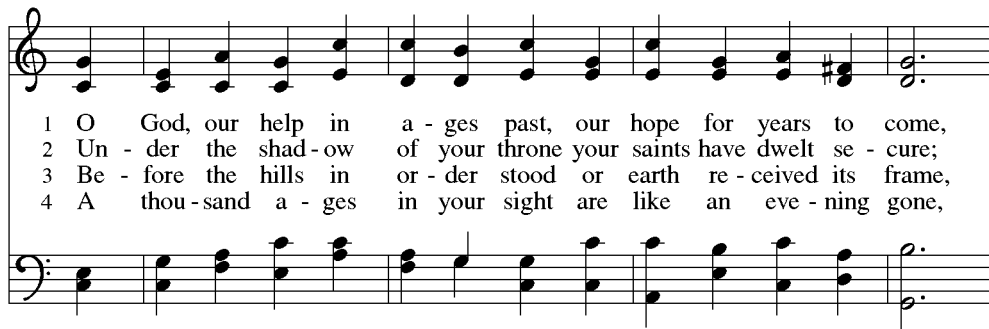
*Introductions and Alternate Accompaniments for Piano, vol. 6, ISBN 978-0-8006-2364-7*

Published by Augsburg Fortress. Printed in Canada.

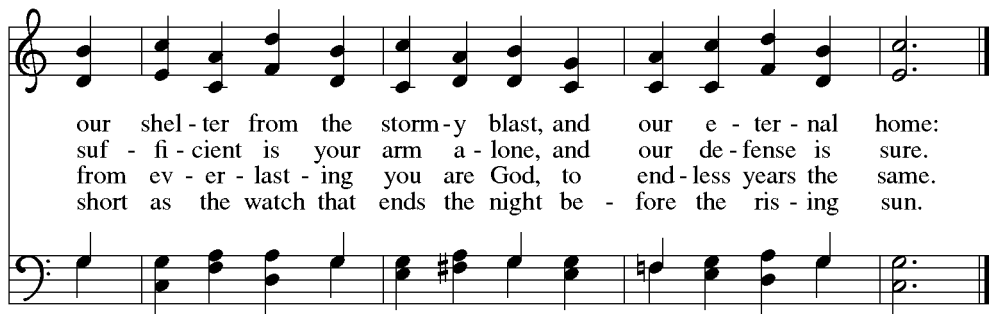
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# O God, Our Help in Ages Past



1 O God, our help in a - ges past, our hope for years to come,  
2 Un - der the shad - ow of your throne your saints have dwelt se - cure;  
3 Be - fore the hills in or - der stood or earth re - ceived its frame,  
4 A thou - sand a - ges in your sight are like an eve - ning gone,



our shel - ter from the storm - y blast, and our e - ter - nal home:  
suf - fi - cient is your arm a - lone, and our de - fense is sure.  
from ev - er - last - ing you are God, to end - less years the same.  
short as the watch that ends the night be - fore the ris - ing sun.

5 Time, like an ever-rolling stream,  
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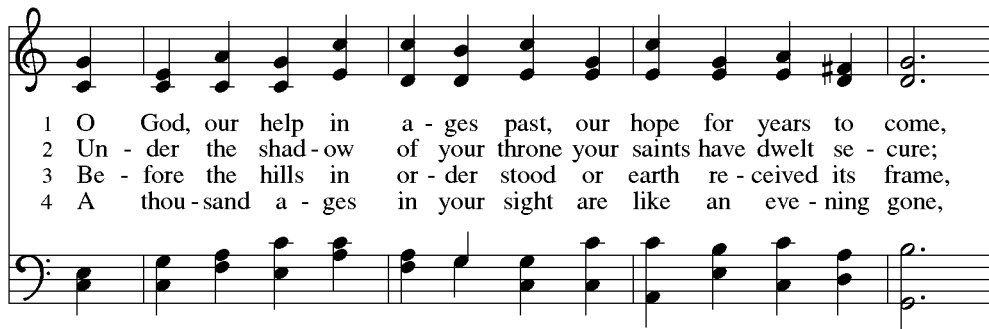
6 O God, our help in ages past,  
our hope for years to come,  
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**Accompaniment 1** (*stanza 4*)

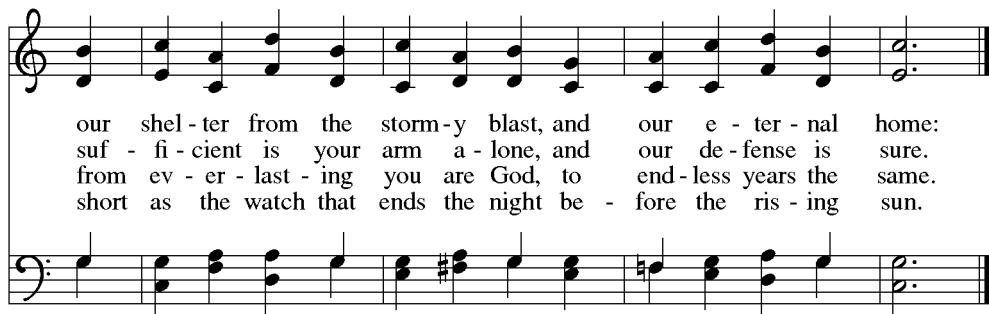
The first system of the musical score consists of three staves. The top staff is a grand staff with a treble clef, containing a melody of eighth and quarter notes with some chords. The middle staff is a grand staff with a bass clef, containing a bass line with quarter and eighth notes, including a slur over a pair of notes. The bottom staff is a single bass clef staff with a simple bass line of quarter notes.

The second system of the musical score consists of three staves. The top staff is a grand staff with a treble clef, featuring a melody with a slur and a *rall.* marking. The middle staff is a grand staff with a bass clef, containing a bass line with a slur and a *rall.* marking. The bottom staff is a single bass clef staff with a simple bass line. The system concludes with a double bar line and a 4/4 time signature.

# O God, Our Help in Ages Past



1 O God, our help in a - ges past, our hope for years to come,  
2 Un - der the shad - ow of your throne your saints have dwelt se - cure;  
3 Be - fore the hills in or - der stood or earth re - ceived its frame,  
4 A thou - sand a - ges in your sight are like an eve - ning gone,



our shel - ter from the storm - y blast, and our e - ter - nal home:  
suf - fi - cient is your arm a - lone, and our de - fense is sure.  
from ev - er - last - ing you are God, to end - less years the same.  
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and our eternal home!

**Accompaniment 2** (*stanza 5*)

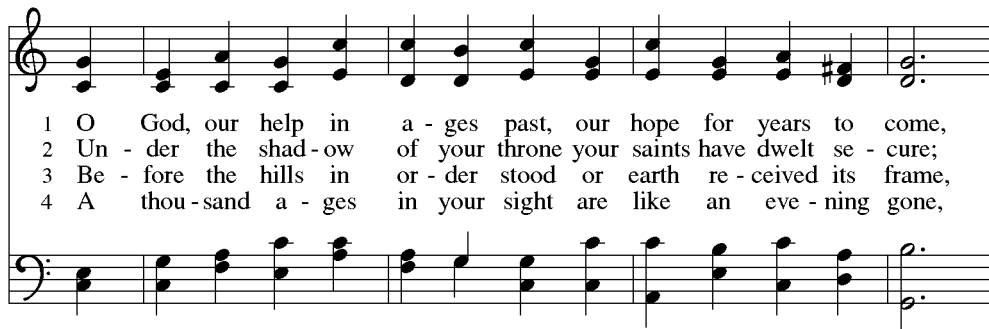
The musical score is written for piano accompaniment in 4/4 time. It consists of three staves. The top staff is a grand staff with a treble clef, containing a series of chords. The middle staff is a grand staff with a bass clef, containing a melodic line with eighth notes and some accidentals. The bottom staff is a grand staff with a bass clef, containing a simple bass line with rests. The tempo marking 'a tempo' is placed above the middle staff.

*a tempo*

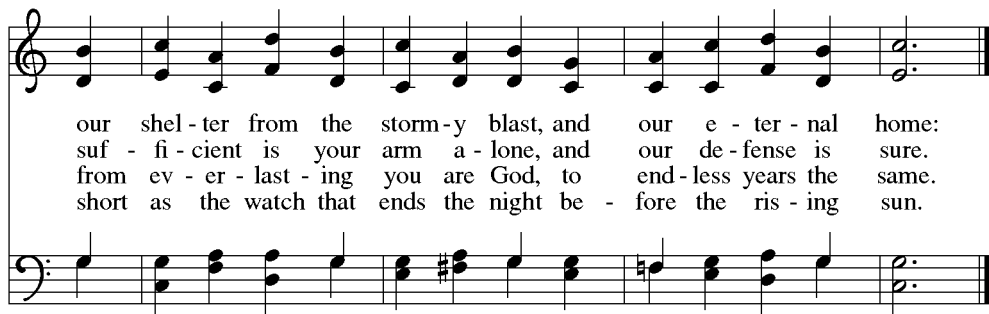
The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a piano accompaniment of chords and dyads. The lower staff is in bass clef and features a melodic line with eighth-note patterns. The music concludes with a fermata over a final note.

The second system of the musical score consists of three staves. The upper staff is in treble clef and contains a piano accompaniment of chords and dyads. The lower two staves are in bass clef and feature a melodic line with eighth-note patterns. A *rall.* marking is present above the second measure of the lower staves. The system concludes with a double bar line and a 4/4 time signature.

# O God, Our Help in Ages Past



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2 Un - der the shad - ow of your throne your saints have dwelt se - cure;  
3 Be - fore the hills in or - der stood or earth re - ceived its frame,  
4 A thou - sand a - ges in your sight are like an eve - ning gone,



our shel - ter from the storm - y blast, and our e - ter - nal home:  
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6 O God, our help in ages past,  
our hope for years to come,  
still be our guard while troubles last  
and our eternal home!

Accompaniment 3 (stanza 6)

*a tempo, più maestoso*

*rall.*

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.** *(the congregation is seated)*

### Remembering Those Who Have Died in the Faith

P: When we were baptized in Christ Jesus, we were baptized into his death. We were buried therefore with him by baptism into death, so that as Christ was raised from the dead by the glory of the Father, we too might live a new life. For if we have been united with him in a death like his, we shall certainly be united with him in a resurrection like his.

In joyful expectation of the resurrection to eternal life, we remember today all those who have gone before us in faith and who now rest from their labors. As the names of congregation members and others who have died since last All Saints' Day are read aloud, those family members present today are invited to come forward and light one or more candles. After the last name is read, all are invited to come forward and light additional candles in thanksgiving for those who have passed on a living legacy of faith.

We give thanks this day, especially for: Myla Cole, Alice Cowperthwaite, Mick DeBolt, Dean Eystad, Lyle Glee, Ike Kaufman, Carlton Meyers, Duane Munson, Daryl Ries, Dorothy Sowa, Sereta Taylor.

Lighting of Candles in Thankful Remembrance (All are invited to come forward at this time to light one or more candles in remembrance of those who have passed on a living legacy of faith.)

Let us pray... **O God, our help in ages past and our hope for years to come: we give you thanks for all your faithful people who have followed the light of your word throughout the centuries into our time and place. As we remember these saints, strengthen us to follow Christ through this world until we are carried into the harvest of eternal life, where suffering and death will be no more. Keep us in union with them and all who are baptized, and bring us with them to the joyous feast of heaven; through Jesus Christ, our Savior and Lord. Amen.**

### WORD

1<sup>st</sup> Reading: Isaiah 25:6-9

6 On this mountain the Lord of hosts will make for all peoples a feast of fat things, a feast of wine on the lees, of fat things full of marrow, of wine on the lees well refined. 7 And he will destroy on this mountain the covering that is cast over all peoples, the veil that is spread over all nations. 8 He will swallow up death for ever, and the Lord God will wipe away tears from all faces, and the reproach of his people he will take away from all the earth; for the Lord has spoken.

9 It will be said on that day, "Lo, this is our God; we have waited for him, that he might save us. This is the Lord; we have waited for him; let us be glad and rejoice in his salvation."



R: Word of God, word of Life.

**C: Thanks be to God.**

Psalm 24

L: The earth is the Lord's and all that is in it, the world and those who dwell therein.

**C: For the Lord has founded it upon the seas and established it upon the rivers.**

L: Who may ascend the mountain of the Lord, and who may stand in God's holy place?

**C: Those of innocent hands and purity of heart, who do not swear on God's being, nor do they pledge by what is false.**

L: They shall receive blessing from the Lord and righteousness from the God of their salvation.

**C: Such is the generation of those who seek you, O Lord, of those who seek your face, O God of Jacob.**

L: Lift up your heads, O gates; and be lifted up, O everlasting doors, that the King of glory may come in.

**C: Who is this King of glory? Truly, the Lord of hosts is the King of glory.**

2<sup>nd</sup> Reading: Revelation 21:1-6a

The New Heaven and the New Earth

21 Then I saw a new heaven and a new earth; for the first heaven and the first earth had passed away, and the sea was no more. 2 And I saw the holy city, new Jerusalem, coming down out of heaven from God, prepared as a bride adorned for her husband; 3 and I heard a loud voice from the throne saying, "Behold, the dwelling of God is with men. He will dwell with them, and they shall be his people,[a] and God himself will be with them;[b] 4 he will wipe away every tear from their eyes, and death shall be no more, neither shall there be mourning nor crying nor pain any more, for the former things have passed away."

5 And he who sat upon the throne said, "Behold, I make all things new." Also he said, "Write this, for these words are trustworthy and true." 6 And he said to me, "It is done! I am the Alpha and the Omega, the beginning and the end. To the thirsty I will give from the fountain of the water of life without payment.

R: Word of God, word of Life.

**C: Thanks be to God.**

Gospel Acclamation

ACS p. 33

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 that support the vocal lines.

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 that support the vocal lines.

Gospel Reading: John 11:32-44

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

32 Then Mary, when she came where Jesus was and saw him, fell at his feet, saying to him, "Lord, if you had been here, my brother would not have died." 33 When Jesus saw her weeping, and the Jews who came with her also weeping, he was deeply moved in spirit and troubled; 34 and he said, "Where have you laid him?" They said to him, "Lord, come and see." 35 Jesus wept. 36 So the Jews said, "See how he loved him!" 37 But some of them said, "Could not he who opened the eyes of the blind man have kept this man from dying?"

Jesus Raises Lazarus to Life

38 Then Jesus, deeply moved again, came to the tomb; it was a cave, and a stone lay upon it. 39 Jesus said, "Take away the stone." Martha, the sister of the dead man, said to him, "Lord, by this time there will be an odor, for he has been dead four days." 40 Jesus said to her, "Did I not tell you that if you would believe you would see the glory of God?" 41 So they took away the stone. And Jesus lifted up his eyes and said, "Father, I thank thee that thou hast heard me. 42 I knew that thou hearest me always, but I have said this on account of the people standing by, that they may believe that thou didst send me." 43 When he had said this, he cried with a loud voice, "Laz'arus, come out." 44 The dead man came out, his hands and feet bound with bandages, and his face wrapped with a cloth. Jesus said to them, "Unbind him, and let him go."

R: The Gospel of our Lord.

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

Children's Time

Sermon

Pastor Tammy Bull

Hymn of the Day: For All Your Saints, O Lord

ELW #427

1. For all your saints, O Lord, who strove in you to live,  
Who followed you, obeyed, adored, our grateful hymn receive.
2. For all your saints, O Lord, who strove in you to die,  
Who counted you their great reward, accept our thankful cry.
3. They all in life and death, with you, their Lord, in view,  
Learned from your Holy Spirit's breath to suffer and to do.
4. For this, your name we bless and humbly pray anew  
That we like them in holiness may live and die in you.
5. To God, the Father, Son, and Spirit, ever blest,  
The One in Three, the Three in One, be endless praise addressed.

## Introduction

Brilliant

Full organ  
detached throughout

3 3 3 3

4/4 2/4 4/4 4/4

3 3 3 3 3 3 3 3

4/4 2/4 4/4 4/4

3 3 3 3

4/4 2/4 4/4 4/4

Tune: William H. Walter, 1825–1893

Arrangement: Marilyn Biery; copyright © 2008 Augsburg Fortress. All rights reserved.

*Introductions and Alternate Accompaniments for Organ, vol. 3, ISBN 978-0-8006-3916-7*

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The first system of the musical score consists of three staves. The top staff is a grand staff (treble and bass clefs) with a key signature of two flats. It contains four measures of music. The first measure has four groups of eighth-note triplets. The second measure has a whole rest in the treble clef and a half note in the bass clef. The third measure has a whole rest in the treble clef and a half note in the bass clef. The fourth measure has a group of eighth-note triplets in the treble clef and a whole rest in the bass clef. The middle staff is a single bass clef staff with a whole rest in the first measure and eighth-note triplets in the second and third measures. The bottom staff is a single bass clef staff with a whole rest in the first measure and eighth-note triplets in the second and third measures.

The second system of the musical score consists of three staves. The top staff is a grand staff with sustained chords in both the treble and bass clefs across all four measures. The middle staff is a single bass clef staff with sustained chords in the first three measures and a whole note chord in the fourth measure. The bottom staff is a single bass clef staff with eighth-note triplets in the first three measures and a whole note chord in the fourth measure.

# For All Your Saints, O Lord

427

FESTAL SONG

## Introduction

The musical score is written for piano in 4/4 time, featuring a key signature of one flat (B-flat major). The introduction consists of four measures. The first measure has a treble clef with a quarter note G4 and a bass clef with a quarter rest. The second measure has a treble clef with quarter notes G4, A4, B4, and C5, and a bass clef with a quarter rest. The third measure has a treble clef with a half note chord of G4 and B4, and a bass clef with a half note chord of G2 and B2. The fourth measure has a treble clef with a half note chord of G4, B4, and C5, and a bass clef with a half note chord of G2, B2, and C3. The piece concludes with a double bar line, a fermata over the final chord, and a repeat sign.

1 For all your saints, O Lord, who strove in you to live,  
 2 For all your saints, O Lord, who strove in you to die,  
 3 They all in life and death, with you, their Lord, in view,  
 4 For this, your name we bless and hum - bly pray a - new  
 5 To God, the Fa - ther, Son, and Spir - it, ev - er blest,

who fol - lowed you, o - beyed, a - dored, our grate - ful hymn re - ceive.  
 who count - ed you their great re - ward, ac - cept our thank - ful cry.  
 learned from your Ho - ly Spir - it's breath to suf - fer and to do.  
 that we like them in ho - li - ness may live and die in you.  
 the One in Three, the Three in One, be end - less praise ad - dressed.

Accompaniment

The first system of the accompaniment consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and quarter notes, including a triplet of eighth notes in the fourth measure. 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 features a simple bass line with quarter and eighth notes.

The second system of the accompaniment also consists of three staves. The top staff continues the melodic line from the first system, ending with a triplet of eighth notes in the fourth measure. The middle staff provides harmonic support with chords and moving lines. The bottom staff continues the bass line, ending with a whole note in the final measure.



1 For all your saints, O Lord, who strove in you to live,  
 2 For all your saints, O Lord, who strove in you to die,  
 3 They all in life and death, with you, their Lord, in view,  
 4 For this, your name we bless and hum - bly pray a - new  
 5 To God, the Fa - ther, Son, and Spir - it, ev - er blest,

who fol - lowed you, o - beyed, a - dored, our grate - ful hymn re - ceive.  
 who count - ed you their great re - ward, ac - cept our thank - ful cry.  
 learned from your Ho - ly Spir - it's breath to suf - fer and to do.  
 that we like them in ho - li - ness may live and die in you.  
 the One in Three, the Three in One, be end - less praise ad - dressed.

Accompaniment 1

The first system of musical notation consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature has two flats (B-flat and E-flat). The treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a quarter note G2, followed by quarter notes A2, B2, and C3. The music continues with various chords and melodic lines in both staves.

The second system of musical notation also consists of two staves, a treble clef on top and a bass clef on the bottom. The key signature remains two flats. The treble staff features a series of chords and melodic fragments, including a half note G4. The bass staff continues with a similar harmonic structure. The system concludes with a double bar line and repeat signs in both staves.

1 For all your saints, O Lord, who strove in you to live,  
 2 For all your saints, O Lord, who strove in you to die,  
 3 They all in life and death, with you, their Lord, in view,  
 4 For this, your name we bless and hum - bly pray a - new  
 5 To God, the Fa - ther, Son, and Spir - it, ev - er blest,

who fol - lowed you, o - beyed, a - dored, our grate - ful hymn re - ceive.  
 who count - ed you their great re - ward, ac - cept our thank - ful cry.  
 learned from your Ho - ly Spir - it's breath to suf - fer and to do.  
 that we like them in ho - li - ness may live and die in you.  
 the One in Three, the Three in One, be end - less praise ad - dressed.

## Accompaniment 2

The image displays two systems of musical notation for piano accompaniment. The first system consists of two staves, treble and bass clef, with a key signature of one flat (F major) and a 3/4 time signature. The melody in the treble clef begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass clef provides a harmonic accompaniment with chords and single notes. The second system continues the piece, ending with a double bar line and repeat signs in both staves.

Tune: William H. Walter, 1825–1893

Arrangement: John Carter; copyright © 2008 Augsburg Fortress. All rights reserved.

*Introductions and Alternate Accompaniments for Piano, vol. 3, ISBN 978-0-8006-2361-6*

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Prayers of the People: (Petitions end: “Hear us, O God... **your mercy is great.**”)

Sharing the Peace of Christ

L: The peace of our Lord Jesus Christ be with you all. **C: And also with you.**

**The Offering:** (At this time we bring our gifts and offerings to God as an act of thankfulness and worship. Following the command of Jesus, we care for people in our congregation, our community, and the world in his name. One of the ways we do this is by partnering with local funeral homes to provide funeral, memorial, and grief support services. We appreciate your faithfulness in making regular contributions of your time, energy, prayers, and money to this work! If you are worshiping with us as a guest on-line or in-person, we invite you to join us in caring for God’s people and God’s world! )

Offertory: *Lento*

César Frank

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.

# LENTO

1 ½ minutes 27

Sw. Solo Reed

Gt. Strings 8, 4

Red. Light 16, 8

CÉSAR FRANCK

$\text{♩} = 58$

Sw.

*p legato*

Gt.

The musical score is written for piano, strings, and solo reed. It consists of four systems of music. The first system includes a tempo marking of  $\text{♩} = 58$  and a dynamic marking of *p legato*. The second system includes a dynamic marking of *p*. The third system includes a dynamic marking of *rit. e dim.*. The score is written in 4/4 time and features complex rhythmic patterns and dynamics.



- 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

P: The Lord be with you.

**C: And also with you.**

P: Lift up your hearts.

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

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

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

Words of Institution and Lord's Prayer

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

Invitation to the Lord's Table

L: Goodness is stronger than evil.

Life is stronger than death.

Taste the goodness and life of God.

Be Known to Us

*(the congregation sings)*

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: Let All Mortal Flesh Keep Silence

ELW #490

1. Let all mortal flesh keep silence, and with fear and trembling stand;  
Ponder nothing earthly-minded, for with blessing in his hand  
Christ our God to earth descending comes full homage to demand.
2. King of kings, yet born of Mary, as of old on earth he stood,  
Lord of lords in human vesture, in the body and the blood,  
He will give to all the faithful his own self for heav'nly food.
3. Rank on rank the host of heaven spreads its vanguard on the way;  
As the Light of light, descending from the realms of endless day,  
Comes, the pow'rs of hell to vanquish, as the darkness clears away.
4. At his feet the six-winged seraph, cherubim with sleepless eye,  
Veil their faces to the presence, as with ceaseless voice they cry:  
"Alleluia! Alleluia! Alleluia, Lord Most High!"

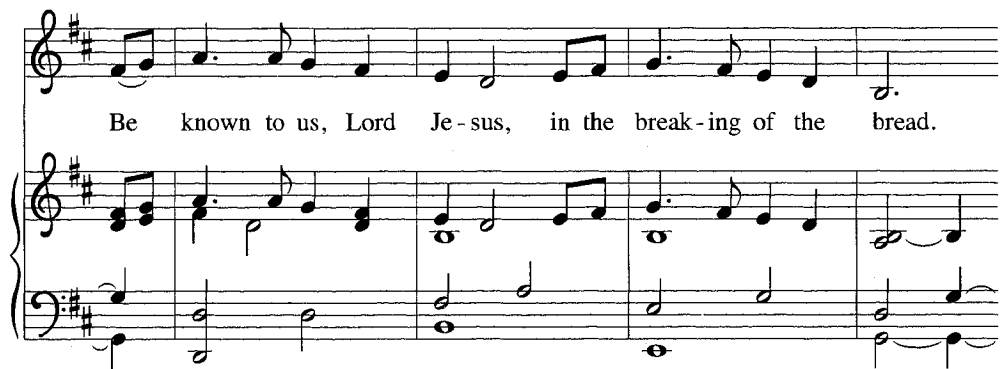


Be known to us, Lord Je-sus, in the break-ing of the bread.

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, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

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 features a melodic phrase: quarter notes G4, A4, B4, C5, followed by a half note G4. The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.



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.*



- 1 Let all mor-tal flesh keep si-lence, and with fear and trem-bling stand;  
 2 King of kings, yet born of Mar-y, as of old on earth he stood,  
 3 Rank on rank the host of heav-en spreads its van-guard on the way;  
 4 At his feet the six-winged ser-aph, cher-u-bim with sleep-less eye,



pon-der noth-ing earth-ly mind-ed, for with bless-ing in his hand  
 Lord of lords in hu-man ves-ture, in the bod-y and the blood,  
 as the Light of light, de-scend-ing from the realms of end-less day,  
 veil their fac-es to the pres-ence, as with cease-less voice they cry:



Christ our God to earth de-scend-ing comes full hom-age to de-mand.  
 he will give to all the faith-ful his own self for heav'n-ly food.  
 comes, the pow'rs of hell to van-quish, as the dark-ness clears a-way.  
 "Al-le-lu-ia! Al-le-lu-ia! Al-le-lu-ia, Lord Most High!"



## Introduction

The musical score is written for piano and consists of four systems. Each system has a grand staff (treble and bass clefs) and a separate bass line. The key signature is G minor (one flat) and the time signature is 4/4. The piece is marked *mp* (mezzo-piano). The first system includes a *mp* dynamic marking. The score concludes with a final chord and a long note in the bass line.

Tune: French folk tune, 17th cent.

Arrangement: Wayne L. Wold; 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

The image displays a piano accompaniment for the hymn 'Let All Mortal Flesh Keep Silence'. It consists of four systems of music, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is common time (C). The music is written in a simple, homophonic style, typical of a piano accompaniment for a hymn. The first system shows the beginning of the piece, with a treble staff starting on a G4 and a bass staff on a G2. The second system continues the melody and accompaniment. The third system shows a change in the bass line, moving to a lower register. The fourth system concludes the piece with a final chord in the treble staff and a sustained bass line.

Tune: French folk tune, 17th cent.

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

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490

# Let All Mortal Flesh Keep Silence

PICARDY

## Introduction

The musical score is written for piano in 4/4 time, featuring a treble and bass clef. The key signature has one flat (B-flat). The introduction consists of four measures. The first measure begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The melody starts with a quarter rest, followed by quarter notes G4, A4, and B4. The bass line starts with a half note chord of G3 and B3. The second measure continues the melody with quarter notes C5, B4, and A4. The bass line has a half note chord of G3 and B3. The third measure continues the melody with quarter notes G4, F4, and E4. The bass line has a half note chord of G3 and B3. The fourth measure concludes the introduction with a quarter note D4. The bass line has a half note chord of G3 and B3. The piece ends with a double bar line.

Tune: French folk tune, 17th cent.

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P: 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: O God, you have called your servants to ventures of which we cannot see the ending, by paths as yet untrodden, through perils unknown. Give us faith to go out with good courage, not knowing where we go, but only that your hand is leading us and your love supporting us; through Jesus Christ our Lord. Amen.**

### SENDING

L: The Love of God who created you, the mercy of +Jesus Christ who died for you, and the power of the Holy Spirit who strengthens you, keep you at one with all the faithful, living and departed, and remain with you now and forever. **C: Amen.**

Hymn: Oh, When the Saints Go Marching In

ACS #950

1. Oh, when the saints go marching in, oh, when the saints go marching in,  
O Lord, I want to be in that number when the saints go marching in.
2. Oh, when the Lord in glory comes, oh, when the Lord in glory comes,  
O Lord, I want to be in that number when the Lord in glory comes.
3. Oh, when the new world is revealed, oh, when the new world is revealed,  
O Lord, I want to be in that number when the new world is revealed.
4. Oh, when they gather round the throne, oh, when they gather round the throne,  
O Lord, I want to be in that number when they gather round the throne.
5. And on that Hallelujah day, and on that hallelujah day,  
O Lord, I want to be in that number on that hallelujah day.



*Alternate accompaniment*

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). The right-hand part (treble clef) begins with a whole rest, followed by a series of chords and eighth-note patterns. The left-hand part (bass clef) starts with a whole rest, then plays a steady eighth-note accompaniment.

The second system continues the accompaniment. The right-hand part features more complex chordal textures and melodic lines, while the left-hand part maintains its eighth-note accompaniment.

*To stanzas*

The third system is marked 'To stanzas'. The right-hand part has a more active melodic line with eighth-note runs. The left-hand part continues with a steady accompaniment.

*Last time*

The fourth system is marked 'Last time'. The right-hand part features a final melodic flourish with a long note and a final chord. The left-hand part concludes with a few final notes.

## Oh, When the Saints Go Marching In

1 Oh, when the saints go march - ing in, oh, when the  
 2 Oh, when the Lord in glo - ry comes, oh, when the  
 3 Oh, when the new world is re - vealed, oh, when the  
 4 Oh, when they gath - er round the throne, oh, when they  
 5 And on that hal - le - lu - jah day, and on that

saints go march - ing in, O Lord, I want to be in that  
 Lord in glo - ry comes, O Lord, I want to be in that  
 new world is re - vealed, O Lord, I want to be in that  
 gath - er round the throne, O Lord, I want to be in that  
 hal - le - lu - jah day, O Lord, I want to be in that

num - ber when the saints go march - ing in.  
 num - ber when the Lord in glo - ry comes.  
 num - ber when the new world is re - vealed.  
 num - ber when they gath - er round the throne.  
 num - ber on that hal - le - lu - jah day.

L: Led on by the saints before us, let us go in peace to serve the Lord.

**C: Thanks be to God!**

Postlude: Oh, When the Saints Go Marching In

arr. Paul Johnson



18

Musical score for measures 18-21. The piece is in a minor key. Measure 18 features a treble clef with a single eighth note and a bass clef with a complex chord. Measure 19 has a treble clef with a quarter note and a bass clef with a chord. Measure 20 has a treble clef with a quarter note and a bass clef with a chord. Measure 21 has a treble clef with a triplet of eighth notes and a bass clef with a chord.

22

Musical score for measures 22-25. Measure 22 has a treble clef with a chord and a bass clef with a chord, marked *f*. Measure 23 has a treble clef with a chord and a bass clef with a chord, marked *mp*. Measure 24 has a treble clef with a quarter note and a bass clef with a chord, marked *f*. Measure 25 has a treble clef with a quarter note and a bass clef with a chord, marked *f*. Fingerings are indicated: 1, 2, 4, 1 in measure 24 and 1, 4 in measure 25.

26

Musical score for measures 26-29. Measure 26 has a treble clef with a quarter note and a bass clef with a chord, marked *mf*. Measure 27 has a treble clef with a quarter note and a bass clef with a chord. Measure 28 has a treble clef with a quarter note and a bass clef with a chord. Measure 29 has a treble clef with a quarter note and a bass clef with a chord. Fingerings are indicated: 5 in measure 26, 1 in measure 27, 2, 1, 3 in measure 28, and 2, 1 in measure 29.

30

Musical score for measures 30-33. Measure 30 has a treble clef with a triplet of eighth notes and a bass clef with a chord. Measure 31 has a treble clef with a quarter note and a bass clef with a chord, marked with a triplet of eighth notes. Measure 32 has a treble clef with a quarter note and a bass clef with a chord. Measure 33 has a treble clef with a quarter note and a bass clef with a chord. Fingerings are indicated: 3 in measure 30, 5 in measure 31, 4 in measure 32, and 3, 2, 1, 3, 5, 4, 2, 1, 2 in measure 33.

34

Musical score for measures 34-37. Measure 34 has a treble clef with a quarter note and a bass clef with a chord. Measure 35 has a treble clef with a quarter note and a bass clef with a chord. Measure 36 has a treble clef with a quarter note and a bass clef with a chord. Measure 37 has a treble clef with a quarter note and a bass clef with a chord. Fingerings are indicated: 1, 3, 1, 2 in measure 34, 2, 1, 2 in measure 36, and 3 in measure 37.

38

Musical score for measures 38-41. The system consists of a treble clef staff and a bass clef staff. Measure 38 has fingerings 2, 1, 4 in the treble and a chord in the bass. Measure 39 has fingerings 1, 3 in the treble and a chord in the bass. Measure 40 has a complex treble line with slurs and a bass line with a slur and fingerings 4, 2, 1. Measure 41 has a complex treble line with slurs and a bass line with a slur and fingerings 4, 2, 1.

42

Musical score for measures 42-45. The system consists of a treble clef staff and a bass clef staff. Measure 42 has a treble line with a slur and fingering 1, and a bass line with a chord. Measure 43 has a treble line with a slur and fingerings 4, 2, 1, 3, 2, 1, and a bass line with a chord. Measure 44 has a treble line with a slur and fingering 1, and a bass line with a slur and fingerings 3, 2, 1. Measure 45 has a treble line with a slur and a bass line with a slur and fingerings 3, 2, 1.

46

Musical score for measures 46-49. The system consists of a treble clef staff and a bass clef staff. Measure 46 has a treble line with a slur and fingerings 5, 3, and a bass line with a chord. Measure 47 has a treble line with a slur and fingerings 2, 3, and a bass line with a chord. Measure 48 has a treble line with a slur and fingerings 3, 4, 3, and a bass line with a chord. Measure 49 has a treble line with a slur and fingerings 4, 1, 2, and a bass line with a chord.

50

Musical score for measures 50-53. The system consists of a treble clef staff and a bass clef staff. Measure 50 has a treble line with a slur and fingerings 1, 2, and a bass line with a chord. Measure 51 has a treble line with a slur and fingerings 3, 3, 2, and a bass line with a chord. Measure 52 has a treble line with a slur and fingerings 1, 3, 4, 5, and a bass line with a chord. Measure 53 has a treble line with a slur and fingerings 4, 5, and a bass line with a chord.

54

Musical score for measures 54-57. The system consists of a treble clef staff and a bass clef staff. Measure 54 has a treble line with a slur and fingerings 3, 2, 1, 3, and a bass line with a chord. Measure 55 has a treble line with a slur and fingerings 5, 3, 2, 1, 2, 3, and a bass line with a chord. Measure 56 has a treble line with a slur and fingering 1, and a bass line with a chord. Measure 57 has a treble line with a slur and fingering 1, and a bass line with a chord. The dynamic marking *mp* is present in measure 57.

58

Musical score for measures 58-61. The piece is in G minor (one flat). Measure 58 features a piano introduction with a fifth finger (5) on the treble clef and a fifth finger (5) on the bass clef. The melody in the treble clef consists of eighth and quarter notes, while the bass clef provides a rhythmic accompaniment with eighth and quarter notes.

62

Musical score for measures 62-66. Measure 62 begins with a piano introduction. Measure 63 features a triplet of eighth notes in the treble clef. Measure 64 includes a dynamic marking of *mf* (mezzo-forte). The piece concludes with a double bar line and repeat dots.

67

Musical score for measures 67-70. Measure 67 features a piano introduction. Measure 68 includes first (1) and third (3) fingerings. Measure 69 includes a triplet of eighth notes (3) and a dynamic marking of *f* (forte). The piece concludes with a double bar line and repeat dots.

71

Musical score for measures 71-74. Measure 71 features a piano introduction. Measure 72 includes a dynamic marking of *p* (piano). Measure 73 includes a dynamic marking of *f* (forte). The piece concludes with a double bar line and repeat dots.

75

Musical score for measures 75-78. Measure 75 features a piano introduction. Measure 76 includes triplet markings (3) in the treble clef. Measure 77 includes a dynamic marking of *mp* (mezzo-piano). Measure 78 includes a triplet marking (3) and a dynamic marking of *mp*. The piece concludes with a double bar line and repeat dots.