



Christ the King Sunday
November 24, 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: *Praise God/American folk tune*

Gilbert M. Martin

Words of Welcome

Prelude: *March from "Scipio"*

G.F. Handel/arr. George Black

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: Come, Thou Almighty King

ELW #408

1. Come, thou almighty King, help us thy name to sing; help us to praise;
Father all glorious, o'er all victorious,
Come and reign over us, Ancient of Days.
2. Come, thou incarnate Word, merciful, mighty Lord; our prayer attend.
Come and thy people bless, and give thy word success,
And let thy righteousness on us descend.
3. Come, holy Comforter, thy sacred witness bear in this glad hour!
Thou who almighty art, rule now in ev'ry heart,
Never from us depart, Spirit of pow'r.
4. To thee, great One in Three, eternal raises be hence evermore!
Thy sov'reign majesty may we in glory see,
And to eternity love and adore.

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, you anointed your beloved Son to be priest and sovereign forever. Grant that all the people of the earth, now divided by the power of sin, may be united by the glorious and gentle rule of Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.**

WORD

1st Reading: Daniel 7:9-10, 13-14

L: Word of God, word of life.

C: Thanks be to God.

Responsive Reading of Psalm 93

L: The Lord is king, robed in majesty; the Lord is robed in majesty and armed with strength.

C: The Lord has made the world so sure that it cannot be moved.

L: Ever since the world began, your throne has been established; you are from everlasting.

C: The waters have lifted up, O Lord, the waters have lifted up their voice; the waters have lifted up their pounding waves.

L: Mightier than the sound of many waters, mightier than the breakers of the sea, mightier is the Lord who dwells on high.

C: Your testimonies are very sure, and holiness befits your house, O Lord, forever and forevermore.

2nd Reading: Revelation 1:4b-8

L: Word of God, word of life.

C: Thanks be to God.

Gospel Acclamation

ACS p. 33

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

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

Gospel Reading: John 18:33-37

C: Glory to you, O Lord.

L: The Gospel of our Lord.

C: Praise to you, O Christ.

Children's Time

Hymn of the Day: Jesus Shall Reign

ELW #434

1. Jesus shall reign where'er the sun does its successive journeys run;
His kingdom stretch from shore to shore, till moons shall wax and wane no more.
2. To him shall endless prayer be made, and praises throng to crown his head;
His name like sweet perfume shall rise with ev'ry morning sacrifice.
3. People and realms of ev'ry tongue dwell on his love with sweetest song;
And infant voices shall proclaim their early blessings on his name.
4. Blessings abound where'er he reigns: the pris'ners leap to lose their chains,
The weary find eternal rest, and all who suffer want are blest.
5. Let ev'ry creature rise and bring peculiar honors to our king;
Angels descend with songs again, and earth repeat the loud amen.

Reception of New Members

Today we welcome Shawna and Triston Burkstrand, and Mark Fought

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

ACS p. 17

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

I believe in Jesus Christ, God's only Son, our Lord, who was conceived by the Holy Spirit, born of the virgin Mary, suffered under Pontius Pilate, was crucified, died and was buried; he descended to the dead. On the third day he rose again; he ascended into heaven, he is seated at the right hand of the Father, and he will come to judge the living and the dead.

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

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

Sharing the Peace of Christ

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

MEAL

The Offering (At this time, we bring our gifts and offerings to God in gratitude and joy! In response to God's love, we care for others in the name of Jesus. One way we do this is by intentionally consecrating (or setting apart for holy use) a portion of the many blessings we receive from God to support the congregation's ministry. We appreciate all 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: *Morning Supplication*

Connie J. Dexter

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: 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!"

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: Crown Him With Many Crowns

ELW #855

1. Crown him with many crowns, the Lamb upon his throne;
Hark, how the heav'nly anthem drowns all music but its own.
Awake, my soul, and sing of him who died for thee,
And hail him as thy matchless king through all eternity.
2. Crown him the virgin's Son, the God incarnate born,
Whose arm those crimson trophies won which now his brow adorn;
Fruit of the mystic rose, yet of that rose the stem,
The root whence mercy ever flows, the babe of Bethlehem.
3. Crown him the Lord of love – behold his hands and side,
Rich wounds, yet visible above, in beauty glorified.
No angels in the sky can fully bear that sight,
But downward bend their burning eyes at mysteries so bright.
4. Crown him the Lord of life, who triumphed o'er the grave
And rose victorious in the strife for those he came to save.
His glories now we sing, who died and rose on high,
Who died, eternal life to bring, and lives that death may die.
5. Crown him the Lord of years, the potentate of time,
Creator of the rolling spheres, ineffably sublime.
All hail, Redeemer, hail! For thou hast died for me;
Thy praise and glory shall not fail throughout eternity.

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

Postlude: *Webb 1837*

George James Webb/arr. Paul Karvonen

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Announcements for Week of November 24:

- **TODAY** – Great Falls Community Band Concert at 2 pm
- Monday – Abigail Circle Women’s Study 12-2 in the Library
- No WOW or Confirmation classes today.
- THANKSGIVING DAY HOLIDAY – Church office closed
- SUNDAY, Dec. 1 – Special Meeting of the Congregation following worship. The purpose of the meeting will be to authorize proposed upgrades to flooring on the main level of the church building and replace the pews in the sanctuary with pew chairs. To vote at this meeting, you must be a current member of New Hope Lutheran Church on record as having attended and financially supported the ministry during the past year.



SAVE THE DATE:

- **Sunday, December 1** – Community World AIDS Day worship with re-dedication of the AIDS rock at 2 pm at Central Christian Church (DOC); sponsored by the GF Progressive Ministerial Assn. (1025 Central Ave.)
- **ALL COMERS’ Christmas Story** – December 15 during worship. Come dressed as your favorite character, or borrow a costume from us as we tell the story of Jesus’ birth.

Keeping in Prayer... Glen; Jim; Sue; Mark & Sherry; Dee; Lois & Frank; Rebecca; Danny; Triston; MaryAnn; Carl & Harley; Ann; Rachelle; Ace; Arvin; Elizabeth & John; Hy & Becky; Beth; Arnie; Peggy & Larry; Don & Donna; Sandy; Noah; Dorothy; Toni; Steven; Scott; Haley; Esther; Reta; Elaine.

THANK YOU... to Glen Coulter and Ron Carpenter for installing the new hallway lighting!

Accompanist: James Rickley **Cantor:** Jodie Tooley **Reader:** Dona Shehan

Fellowship: Dona Shehan **Communion Asst.:** Dona Shehan

JESUS REIGNS ALONE!

7/8

Sw. Found. 8', 4', 2'
Gt. Full, Sw. to Gt. 8', 4'
Ped. Full, Sw. to Ped.

A 00 5645 343
A# 23 8875 554 Prepare **B** 00 6784 420
Ped. 55

GILBERT M. MARTIN
Based on the early American
hymn tune, "Praise God"

Rapidly; with authority

The first system of musical notation consists of three staves. The top staff is a treble clef with a 2/2 time signature, containing a melodic line with eighth notes and dotted rhythms. The middle staff is a grand staff (treble and bass clefs) with a 2/2 time signature, featuring a bass line with dotted rhythms and chords. The bottom staff is a bass clef with a 2/2 time signature, mostly containing rests. A dynamic marking of *ff* is present in the middle staff. A guitar icon with 'Gt.' is also shown. There are some handwritten annotations above the first few measures.

The second system of musical notation continues the piece. It features three staves. The top staff has a treble clef and 2/2 time signature, with a melodic line that includes a handwritten sequence '1 2 4 3 4' above a group of notes. The middle staff is a grand staff with 2/2 time signature, showing bass lines and chords. The bottom staff is a bass clef with 2/2 time signature. There are various musical markings such as accents and slurs throughout the system.

The third system of musical notation is the final system on the page. It consists of three staves. The top staff is a treble clef with 2/2 time signature, featuring a melodic line with accents and slurs. The middle staff is a grand staff with 2/2 time signature, showing bass lines and chords. The bottom staff is a bass clef with 2/2 time signature. The notation includes various musical symbols like accents and slurs.

mf Sw. saucily

This system shows the first two staves of a piano score. The upper staff is mostly rests. The lower staff begins with a piano dynamic marking of *mf* and a 'Sw.' (Swell) symbol. The music is marked 'saucily' and features a melodic line with a slur and a fermata over a dotted quarter note.

Sw.

This system continues the piano score. The upper staff has a 'Sw.' (Swell) symbol. The lower staff continues the melodic line with a slur and a fermata over a dotted quarter note.

This system continues the piano score. The upper staff has a slur and a fermata over a dotted quarter note. The lower staff continues the melodic line with a slur and a fermata over a dotted quarter note.

mp

This system shows the piano score with a piano dynamic marking of *mp*. The upper staff has a slur and a fermata over a dotted quarter note. The lower staff continues the melodic line with a slur and a fermata over a dotted quarter note.

Gt. Clar. 8'

Sw. Flutes 8', 4'

This system shows the piano score with a piano dynamic marking of *f*. The upper staff has a 'Gt. Clar. 8'' marking. The lower staff has a 'Sw. Flutes 8', 4'' marking. The music features a melodic line with a slur and a fermata over a dotted quarter note.

8^{va} (b)

First system of musical notation with treble and bass staves. The treble staff features a melodic line with an 8^{va} (octave up) marking and a dynamic marking of *p*. A slur covers the first five measures, and a second slur covers the last two measures, which are marked with a *(b)* (breve).

8^{va} loco

Second system of musical notation. The treble staff continues the melodic line with an 8^{va} marking and a *loco* marking. The bass staff provides harmonic support with chords and moving lines.

Third system of musical notation, continuing the piece with melodic and harmonic development in both staves.

Sw.

Fourth system of musical notation. The treble staff features a series of chords with a *Sw.* (Sostenuto) marking. The bass staff continues with harmonic accompaniment.

Slowly, gently
 [B] Gt. Change Solo Stóp
 mp
 (E) Sw. Strings
 p

Fifth system of musical notation. It begins with a tempo change to *mp* (mezzo-piano) and a dynamic marking of *p* (piano). The system includes performance instructions: *Slowly, gently*, *[B] Gt. Change Solo Stóp*, and *(E) Sw. Strings*. The treble staff has a melodic line, and the bass staff has a harmonic accompaniment.

Ped. Fl. 16', 8', Sw. to Ped.
 Ped. 32

First system of musical notation, consisting of three staves (treble, middle, and bass clefs) with various notes and rests.

Second system of musical notation. Includes the instruction "moving ahead" above the first staff. A fermata is placed over the end of the first staff. Below the first staff, the markings "rall." and "a tempo" are present. A switch symbol (Sw.) is located above the first staff towards the end of the system.

Third system of musical notation. Includes a guitar instruction "Gt." with a square symbol in the middle of the system. A switch symbol (Sw.) is located above the first staff towards the end of the system. Below the switch symbol, the text "Found. 8', 4', 2'" and "mf" are written.

Fourth system of musical notation. Starts with the instruction "Tempo primo" above the first staff. A switch symbol (Sw.) is located above the first staff. Below the first staff, the text "Prepare Gt. Full, Sw. to Gt. 8', 4'" and "cresc." are written. Further down, "Full Ped." is written below the first staff, and "ff" is written above the first staff. A guitar instruction "Gt." with a square symbol is located above the first staff. The system ends with a fermata over the first staff.

Ped. 55

First system of musical notation, featuring three staves (treble, grand staff, and bass) with various notes, rests, and dynamic markings.

Second system of musical notation, featuring three staves. Includes a square box labeled "Gt." above the first staff and a circle labeled "Sw." above the second staff.

Third system of musical notation, featuring three staves with musical notation.

Fourth system of musical notation, featuring three staves with musical notation.

First system of musical notation, featuring three staves (treble, middle, and bass clefs) with various notes and rests.

Second system of musical notation, featuring three staves. Includes performance instructions: **Gt. Princ. 8', 4', 2', -Sw. to Gt. 8', 4'** and **Sw. Trumpet**. A circled 'S' symbol is present. Below the middle staff, the instruction **-Sw. to Ped.** is written.

Third system of musical notation, featuring three staves with musical notes and rests.

Fourth system of musical notation, featuring three staves with musical notes and rests.

First system of musical notation, consisting of three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music features a melodic line in the upper register and a rhythmic accompaniment in the lower register.

Second system of musical notation. It includes a handwritten annotation "PRE SOF III" above the top staff. A dynamic marking "ff" is present. A performance instruction reads "Gt. Full, Sw. to Gt. 8', 4'". Below the bottom staff, there is a note "(+Sw. to Ped.)". The system contains complex chordal textures and melodic fragments.

Third system of musical notation, continuing the piece with various chordal and melodic elements across the three staves.

Fourth system of musical notation, concluding the page. It features a "no ritard" instruction. The system ends with a double bar line and repeat signs.

Words of Welcome

Prelude: *March from "Scipio"*

G.F. Handel/arr. George Black

MARCH

from "Scipio"

G. F. HANDEL
Arranged by George Blake

Gt. Diapasons 8' and 4' Prepare 00 6788 754
Ped. Diapason 16', Gt. to Ped. Ped. 64

L Diapasons 8' and 4' 6845 4332

Moderately ♩ = 108

f Gt.
L

without Ped.

ff Gt. Add Reeds
L XX8X XXXX

Ped.

Fine

rit. (last time only)

mf G Gt. Reeds off
L XX4X, XXXX

without Ped.

f

Ped. *p*

D.S. al Fine

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: Come, Thou Almighty King

ELW #408

1. Come, thou almighty King, help us thy name to sing; help us to praise;
Father all glorious, o'er all victorious,
Come and reign over us, Ancient of Days.
2. Come, thou incarnate Word, merciful, mighty Lord; our prayer attend.
Come and thy people bless, and give thy word success,
And let thy righteousness on us descend.
3. Come, holy Comforter, thy sacred witness bear in this glad hour!
Thou who almighty art, rule now in ev'ry heart,
Never from us depart, Spirit of pow'r.
4. To thee, great One in Three, eternal raises be hence evermore!
Thy sov'reign majesty may we in glory see,
And to eternity love and adore.

Come, Thou Almighty King

408

ITALIAN HYMN

Introduction

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). It consists of two systems of music, each with a treble and bass staff. The first system contains four measures, and the second system contains four measures. The music is primarily chordal, with some melodic lines in the treble staff. The key signature is B-flat, and the time signature is 3/4.

Tune: Felice de Giardini, 1716–1796

Arrangement: John Helgen; 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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Introduction

Festive and regal

First system of the introduction. The treble clef staff contains a series of chords with accents, marked *fff* and *ff*. The bass clef staff features a rhythmic pattern of eighth notes. The lower bass clef staff has a simple melodic line. The key signature is one flat (B-flat), and the time signature is 3/4.

Second system of the introduction. The treble clef staff continues with chords and accents. The bass clef staff continues with the eighth-note pattern. The lower bass clef staff continues with the melodic line. The key signature changes to two sharps (D major), and the time signature remains 3/4.

Third system of the introduction. The treble clef staff continues with chords and accents. The bass clef staff continues with the eighth-note pattern. The lower bass clef staff continues with the melodic line. The key signature changes to one sharp (F# major), and the time signature changes to 4/4.

Tune: Felice de Gardini, 1716-1796

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First system of a musical score. It consists of three staves. The top staff is in treble clef, starting in 4/4 time with a series of chords and moving to 3/4 time. The middle and bottom staves are in bass clef. The middle staff has a long note in 4/4 time that changes to 3/4 time. The bottom staff has a long note in 4/4 time that changes to 3/4 time. There are dynamic markings like *mf* and *ff* and a *rit.* marking.

Second system of a musical score. It consists of three staves. The top staff is in treble clef, starting in 4/4 time with a series of chords and moving to 3/4 time. The middle and bottom staves are in bass clef. The middle staff has a long note in 4/4 time that changes to 3/4 time. The bottom staff has a long note in 4/4 time that changes to 3/4 time. There are dynamic markings like *mf* and *ff* and a *rit.* marking.

Third system of a musical score. It consists of three staves. The top staff is in treble clef, starting in 4/4 time with a series of chords and moving to 3/4 time. The middle and bottom staves are in bass clef. The middle staff has a long note in 4/4 time that changes to 3/4 time. The bottom staff has a long note in 4/4 time that changes to 3/4 time. There are dynamic markings like *mf* and *ff* and a *rit.* marking. The text *poco rall.* is written in the middle of the system.

Come, Thou Almighty King

1 Come, thou al - might - y King, help us thy name to sing;
 2 Come, thou in - car - nate Word, mer - ci - ful, might - y Lord;
 3 Come, ho - ly Com - fort - er, thy sa - cred wit - ness bear
 4 To thee, great One in Three, e - ter - nal prais - es be

help us to praise; Fa - ther all - glo - ri - ous, o'er all vic -
 our prayer at - tend. Come and thy peo - ple bless, and give thy
 in this glad hour! Thou who al - might - y art, rule now in
 hence ev - er - more! Thy sov - reign maj - es - ty may we in

to - ri - ous, come and reign o - ver us, An - cient of Days.
 word suc - cess, and let thy righ - teous - ness on us de - scend.
 ev - 'ry heart, nev - er from us de - part, Spir - it of pow'r.
 glo - ry see, and to e - ter - ni - ty love and a - dore.

Accompaniment

First system of musical notation. The upper staff is a grand staff with a treble clef and a bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The first measure contains a dynamic marking of *ff* and a Roman numeral *III/V*. The music consists of chords and single notes in both hands.

Second system of musical notation. The upper staff continues with chords and single notes. The lower staff features a melodic line with eighth and sixteenth notes, including a sharp sign (#) in the second measure.

Third system of musical notation. The upper staff continues with chords and single notes. The lower staff features a melodic line with eighth and sixteenth notes, including a flat sign (b) in the second measure.

Fourth system of musical notation. The upper staff continues with chords and single notes. The lower staff features a melodic line with eighth and sixteenth notes. The system concludes with a double bar line. The word *poco rall.* is written above the notes in the final measure of the system.

Come, Thou Almighty King

408

ITALIAN HYMN

Accompaniment

The image displays a piano accompaniment for the hymn 'Come, Thou Almighty King'. It consists of three 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 common time (C). The first system shows the beginning of the piece with a treble staff featuring chords and eighth-note patterns, and a bass staff with a steady eighth-note accompaniment. The second system continues the piece with similar textures. The third system concludes the piece with a final cadence in the treble staff and a sustained bass line.

Tune: Felice de Giardini, 1716-1796

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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 of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are "Ky - ri - e e - lei - son. Lord, have mer - cy." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The melody is simple and homophonic, with a steady rhythm.

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

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

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

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The lyrics are "Ky - ri - e e - lei - son. Lord, have mer - cy." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The melody is simple and homophonic, with a steady rhythm.

♩ = 96

1. Glo - ry to
2. Glo - ry to
3. Glo - ry to

5
you, God, for yours is the earth; yours is the prom-ise, the bless-ing the
you, God, for yours is the earth; yours the ho - san-nas, the dy - ing, re -
5
you, God, for yours is the earth; yours the a - noint-ing, the ra - di-ant

8
birth. Ours the re-joic - ing for Word giv-en frame;
birth. Ours the re-joic - ing for na - ture re - claimed; ours the thanks-
8
worth. Ours the re-joic - ing for spir - its a - flame;

11

giv - ing to your ho-ly name. Ours bethe tell - ing of deeds great-ly

11

Detailed description: This system contains two staves. The top staff is a vocal line in G major (one flat) with a treble clef. It begins with a whole note G4, followed by quarter notes A4, B4, and C5. The lyrics 'giv - ing to your ho-ly name.' are aligned under these notes. The next measure has a whole note G4, followed by quarter notes A4, B4, and C5. The lyrics 'Ours bethe tell - ing of deeds great-ly' are aligned under these notes. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

14

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

14

Detailed description: This system contains two staves. The top staff is a vocal line in G major (one flat) with a treble clef. It begins with a whole note G4, followed by quarter notes A4, B4, and C5. The lyrics 'done;' are aligned under these notes. The next measure has a whole note G4, followed by quarter notes A4, B4, and C5. The lyrics 'yours be the glo - ry, O God, _____ yours a - lone.' are aligned under these notes. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs). It features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. The system concludes with a double bar line.

L: We pray together the Prayer of the Day... **C: Almighty and ever-living God, you anointed your beloved Son to be priest and sovereign forever. Grant that all the people of the earth, now divided by the power of sin, may be united by the glorious and gentle rule of Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.**

WORD

1st Reading: Daniel 7:9-10, 13-14

9 As I looked,

Judgment before the Ancient One
thrones were placed
and one that was ancient of days took his seat;
his raiment was white as snow,
and the hair of his head like pure wool;
his throne was fiery flames,
its wheels were burning fire.

10 A stream of fire issued
and came forth from before him;
a thousand thousands served him,
and ten thousand times ten thousand stood before him;
the court sat in judgment,
and the books were opened.

13 I saw in the night visions,

and behold, with the clouds of heaven
there came one like a son of man,
and he came to the Ancient of Days
and was presented before him.

14 And to him was given dominion
and glory and kingdom,
that all peoples, nations, and languages
should serve him;
his dominion is an everlasting dominion,
which shall not pass away,
and his kingdom one
that shall not be destroyed.

L: Word of God, word of life.

C: Thanks be to God.

Responsive Reading of Psalm 93

L: The Lord is king, robed in majesty; the Lord is robed in majesty and armed with strength.

C: The Lord has made the world so sure that it cannot be moved.

L: Ever since the world began, your throne has been established; you are from everlasting.

C: The waters have lifted up, O Lord, the waters have lifted up their voice; the waters have lifted up their pounding waves.

L: Mightier than the sound of many waters, mightier than the breakers of the sea, mightier is the Lord who dwells on high.

C: Your testimonies are very sure, and holiness befits your house, O Lord, forever and forevermore.

2nd Reading: Revelation 1:4b-8

4 John to the seven churches that are in Asia:

Grace to you and peace from him who is and who was and who is to come, and from the seven spirits who are before his throne, 5 and from Jesus Christ the faithful witness, the first-born of the dead, and the ruler of kings on earth.

To him who loves us and has freed us from our sins by his blood 6 and made us a kingdom, priests to his God and Father, to him be glory and dominion for ever and ever. Amen. 7 Behold, he is coming with the clouds, and every eye will see him, every one who pierced him; and all tribes of the earth will wail on account of him. Even so. Amen.

8 "I am the Alpha and the Omega," says the Lord God, who is and who was and who is to come, the Almighty.

L: Word of God, word of life.

C: Thanks be to God.

Gospel Acclamation

ACS p. 33

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

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

Response after the prayer: **Amen.**

The assembly is seated.

Word

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

Readings and Psalm

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

Gospel Acclamation

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

S711

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

This musical score is for the Gospel Acclamation. It features a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line consists of three phrases: 'Al-le-lu - ia', 'al - le-lu - ia', and 'al - le-lu - ia'. The piano accompaniment provides harmonic support with chords and moving lines in both the right and left 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 and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line consists of two phrases: 'Lord, to whom shall we go?' and 'You have the words of e - ter - nal life.' The piano accompaniment provides harmonic support with chords and moving lines in both the right and left hands.

Gospel Reading: John 18:33-37

C: Glory to you, O Lord.

33 Pilate entered the praetorium again and called Jesus, and said to him, "Are you the King of the Jews?" 34 Jesus answered, "Do you say this of your own accord, or did others say it to you about me?" 35 Pilate answered, "Am I a Jew? Your own nation and the chief priests have handed you over to me; what have you done?" 36 Jesus answered, "My kingship is not of this world; if my kingship were of this world, my servants would fight, that I might not be handed over to the Jews; but my kingship is not from the world." 37 Pilate said to him, "So you are a king?" Jesus answered, "You say that I am a king. For this I was born, and for this I have come into the world, to bear witness to the truth. Every one who is of the truth hears my voice."

L: The Gospel of our Lord.

C: Praise to you, O Christ.

Children's Time

Sermon

Pastor Tammy Bull

Hymn of the Day: Jesus Shall Reign

ELW #434

1. Jesus shall reign where'er the sun does its successive journeys run;
His kingdom stretch from shore to shore, till moons shall wax and wane no more.
2. To him shall endless prayer be made, and praises throng to crown his head;
His name like sweet perfume shall rise with ev'ry morning sacrifice.
3. People and realms of ev'ry tongue dwell on his love with sweetest song;
And infant voices shall proclaim their early blessings on his name.
4. Blessings abound where'er he reigns: the pris'ners leap to lose their chains,
The weary find eternal rest, and all who suffer want are blest.
5. Let ev'ry creature rise and bring peculiar honors to our king;
Angels descend with songs again, and earth repeat the loud amen.

Introduction

Like a fanfare ($\text{♩} = \text{c. } 132$)

The musical score is written for organ and consists of four systems of staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The first system includes dynamic markings *f* and *mf*, and accents *[c.f.]*. The second system continues the organ accompaniment. The third system features a melodic line in the right hand. The fourth system includes the instruction *as beginning* and concludes with a fermata.

Tune: attr. John Hatton, d. 1793

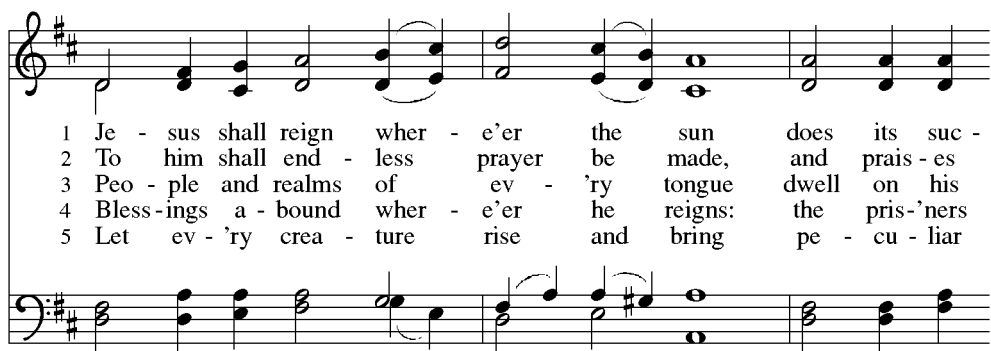
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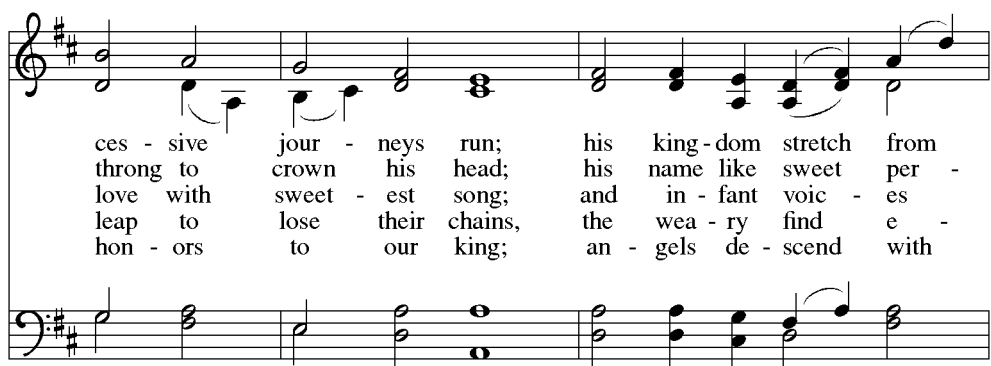
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Jesus Shall Reign



1 Je - sus shall reign wher - e'er the sun does its suc -
2 To him shall end - less prayer be made, and prais - es
3 Peo - ple and realms of ev - 'ry tongue dwell on his
4 Bless - ings a - bound wher - e'er he reigns: the pris - 'ners
5 Let ev - 'ry crea - ture rise and bring pe - cu - liar



ces - sive jour - neys run; his king - dom stretch from
throng to crown his head; his name like sweet per -
love with sweet - est song; and in - fant voic - es
leap to lose their chains, the wea - ry find e -
hon - ors to our king; an - gels de - scend with



shore to shore, till moons shall wax and wane no more.
fume shall rise with ev - 'ry morn - ing sac - ri - fice.
shall pro - claim their ear - ly bless - ings on his name.
ter - nal rest, and all who suf - fer want are blest.
songs a - gain, and earth re - peat the loud a - men.

JESUS SHALL REIGN WHERE'ER THE SUN

(DUKE STREET)

John Hatton
Arranged by Frederick Swann

Intro.

Musical score for the Intro section. It consists of three staves: a treble staff and two bass staves. The key signature is two sharps (F# and C#) and the time signature is 4/4. The music begins with a forte (*f*) dynamic. The treble staff contains a melodic line with several triplet markings. The two bass staves provide a harmonic accompaniment, also featuring triplet patterns in the lower register.

(no rit.)

Stanza 1

Musical score for Stanza 1. It consists of two staves: a treble staff and a bass staff. The key signature is two sharps and the time signature is 4/4. The music starts with a triplet in the treble staff, followed by a repeat sign. The bass staff features a steady accompaniment. A "Ped." (pedal) instruction is located below the first few measures of the bass staff.

Continuation of the musical score for Stanza 1, consisting of two staves (treble and bass) showing further accompaniment and melodic development.

1.

Final section of the musical score, consisting of two staves (treble and bass). It includes a first ending bracket labeled "1." at the top right, indicating the end of the piece.

To Final Stanza

Interlude

rit.

a tempo

This system contains the first three measures of the piece. The first measure is marked 'To Final Stanza' and features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains four groups of eighth-note triplets. The second measure is marked 'Interlude' and features a bass clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains two groups of eighth-note triplets. The third measure is marked '*a tempo*' and features a treble clef with a key signature of one flat (Bb) and a 3/4 time signature, containing a single quarter note. The piece is written for piano with a grand staff.

Final Stanza

This system contains the first three measures of the 'Final Stanza'. The first measure is marked 'Final Stanza' and features a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It contains a half note chord. The second measure features a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature, containing a half note chord. The third measure features a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature, containing a half note chord. The piece is written for piano with a grand staff.

This system contains the first three measures of the 'Final Stanza'. The first measure features a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature, containing a half note chord. The second measure features a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature, containing a half note chord. The third measure features a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature, containing a half note chord. The piece is written for piano with a grand staff.

This system contains the first three measures of the 'Final Stanza'. The first measure features a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature, containing a half note chord. The second measure features a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature, containing a half note chord. The third measure features a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature, containing a half note chord. The piece is written for piano with a grand staff.

rit.

Big Reed

This system contains the first three measures of the 'Final Stanza'. The first measure features a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature, containing a half note chord. The second measure features a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature, containing a half note chord. The third measure features a treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature, containing a half note chord. The piece is written for piano with a grand staff.

83 DUKE STREET L.M.

JESUS SHALL REIGN

John Hatton

Very broad but not slow

The musical score is presented in four systems, each consisting of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is G major (one sharp) and the time signature is 4/4. The tempo/style marking is "Very broad but not slow".

- System 1:** The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a forte (*f*) dynamic. A marking "v.5" is placed above the piano staff.
- System 2:** The vocal line continues with quarter notes D5, E5, and F5, ending with a half note G5. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.
- System 3:** The vocal line has quarter notes G5, F5, E5, and D5. The piano accompaniment continues with a steady bass line and chords in the right hand.
- System 4:** The vocal line has quarter notes C5, B4, A4, and G4. The piano accompaniment concludes with a forte fortissimo (*ff*) dynamic marking.

Accompaniment

Joyful

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is two sharps (F# and C#). The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *c.f.*. The music is in 4/4 time and features a joyful, rhythmic accompaniment.

Second system of musical notation, continuing the accompaniment from the first system. It maintains the same three-staff structure and key signature.

Third system of musical notation, continuing the accompaniment. The rhythmic pattern remains consistent with the previous systems.

Fourth system of musical notation, concluding the accompaniment. It includes a *rit.* (ritardando) marking and an optional coda section labeled *Opt. coda/Amen*. The word *Amen.* is written below the staff. The system ends with a double bar line.

Reception of New Members

Today we welcome Shawna and Triston Burkstrand, and Mark Fought

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

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

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

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

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

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

Sharing the Peace of Christ

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

MEAL

The Offering (At this time, we bring our gifts and offerings to God in gratitude and joy! In response to God's love, we care for others in the name of Jesus. One way we do this is by intentionally consecrating (or setting apart for holy use) a portion of the many blessings we receive from God to support the congregation's ministry. We appreciate all 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: *Morning Supplication*

Connie J. Dexter

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.

MORNING SUPPLICATION

2¾ minutes

Sw. Strings 8' and 4'

Gr. Broad Solo Stop 8'

Ped. Bourdon 16', Sw. to Ped.

(E)

(A#) 00 8835 371

Ped. 42, Chorus

U Strings 8' and 4'

00 4544 222

L Broad Solo Stop 8'

8835 3110

CONNIE J. DEXTER

Unhurried, with expression ♩ = 63

8^{va}

The first system of the score consists of two staves. The upper staff is for the piano, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a piano (*p*) dynamic and includes a circled 'Sw.' symbol. The lower staff is for strings, starting with a bass clef and the same key signature and time signature. It begins with the instruction 'without Ped.' and includes a circled 'Sw.' symbol. The system concludes with the instruction 'Ped.'.

The second system consists of two staves. The upper staff is for guitar, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It includes a circled 'Sw.' symbol and a circled 'Gt.' symbol. The lower staff is for strings, starting with a bass clef and the same key signature and time signature. It includes a circled 'Sw.' symbol. The system concludes with a piano (*p*) dynamic.

The third system consists of two staves. The upper staff is for the piano, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lower staff is for strings, starting with a bass clef and the same key signature and time signature. The system concludes with a piano (*p*) dynamic.

last time only

Fine

First system of musical notation. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and single notes. Performance markings include *dim.* (diminuendo) and *rit.* (ritardando). A fermata is placed over the final chord, which is marked *pp* (pianissimo). A circled 'Sw.' with a 'u' underneath is also present.

Second system of musical notation. The right hand continues the melodic line. A box containing 'Gt. L' is positioned above the staff. The dynamic marking *mf* (mezzo-forte) is indicated. The left hand accompaniment remains consistent with the first system.

Third system of musical notation. This system continues the melodic and harmonic development in both hands. The right hand has a more active melodic line with slurs, while the left hand provides a steady accompaniment.

Fourth system of musical notation. The right hand features a melodic line with a *dim.* marking. The left hand accompaniment includes a *rit.* marking. The system concludes with the instruction *D. S. al Fine* (Da Capo al Fine) and a dynamic marking of *p a tempo* (piano a tempo).



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

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

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

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

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

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

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

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



- 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 organ. It begins with a piano (*mp*) dynamic. The right hand part consists of chords and moving lines, while the left hand part provides a simple bass line. The score is divided into four systems, each with a grand staff (treble and bass clefs) and a separate bass line for the organ. The first system includes a piano (*mp*) dynamic marking. The second system continues the texture. The third system features a more active bass line. The fourth system concludes with a final chord in the right hand and a melodic line in the left hand.

Tune: French folk tune, 17th cent.

Arrangement: Wayne L. Wold; copyright © 2008 Augsburg Fortress. All rights reserved.

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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 treble and bass clef staff. 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, featuring chords and moving lines in both hands. The first system has five measures, the second and third systems have five measures each, and the fourth system has five measures, ending with a double bar line. The notation includes various chord voicings and melodic fragments, typical of a piano accompaniment for a hymn.

Tune: French folk tune, 17th cent.

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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 has a treble clef with a quarter rest followed by quarter notes G4, A4, and B4, and a bass clef with a whole note chord of G2, B1, and D2. The second measure has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef with a whole note chord of G2, B1, and D2. The third measure has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef with a whole note chord of G2, B1, and D2. The fourth measure has a treble clef with a quarter note G4, a quarter note A4, and a quarter note B4, and a bass clef with a whole note chord of G2, B1, and D2.

Tune: French folk tune, 17th cent.

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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: Crown Him With Many Crowns

ELW #855

1. Crown him with many crowns, the Lamb upon his throne;
Hark, how the heav'nly anthem drowns all music but its own.
Awake, my soul, and sing of him who died for thee,
And hail him as thy matchless king through all eternity.
2. Crown him the virgin's Son, the God incarnate born,
Whose arm those crimson trophies won which now his brow adorn;
Fruit of the mystic rose, yet of that rose the stem,
The root whence mercy ever flows, the babe of Bethlehem.
3. Crown him the Lord of love – behold his hands and side,
Rich wounds, yet visible above, in beauty glorified.
No angels in the sky can fully bear that sight,
But downward bend their burning eyes at mysteries so bright.
4. Crown him the Lord of life, who triumphed o'er the grave
And rose victorious in the strife for those he came to save.
His glories now we sing, who died and rose on high,
Who died, eternal life to bring, and lives that death may die.
5. Crown him the Lord of years, the potentate of time,
Creator of the rolling spheres, ineffably sublime.
All hail, Redeemer, hail! For thou hast died for me;
Thy praise and glory shall not fail throughout eternity.

Introduction

The musical score is written for piano in G major and 4/4 time. It consists of two systems of music. The first system is an introduction, marked with a dashed line and an 8va instruction. The second system continues the introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Introduction

Full, no reeds
well accented

The musical score is arranged for organ and consists of three systems. Each system has three staves: a grand staff (treble and bass clefs) and a separate bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The first system includes the instruction 'Full, no reeds well accented'. The second system features accents (v) over several notes in the treble staff. The third system concludes with repeat signs in the grand staff.

Tune: George J. Elvey, 1816-1893

Arrangement: Douglas Franks; copyright © 2009 Augsburg Fortress. All rights reserved.

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Crown Him with Many Crowns

1 Crown him with man - y crowns, the Lamb up - on his throne;
 2 Crown him the vir - gin's Son, the God in - car - nate born,
 3 Crown him the Lord of love— be - hold his hands and side,
 4 Crown him the Lord of life, who tri - umphed o'er the grave
 5 Crown him the Lord of years, the po - ten - tate of time,

hark, how the heav'n-ly an - them drowns all mu - sic but its own.
 whose arm those crim - son tro - phies won which now his brow a - dorn.
 rich wounds, yet vis - i - ble a - bove, in beau - ty glo - ri - fied.
 and rose vic - to - rious in the strife for those he came to save.
 cre - a - tor of the roll - ing spheres, in - ef - fab - ly sub - lime.

A - wake, my soul, and sing of him who died for thee,
 fruit of the mys - tic rose, yet of that rose the stem,
 No an - gels in the sky can ful - ly bear that sight,
 His glo - ries now we sing, who died and rose on high,
 All hail, Re - deem - er, hail! For thou hast died for me;

and hail him as thy match-less king through all e - ter - ni - ty.
 the root whence mer - cy ev - er flows, the babe of Beth - le - hem.
 but down - ward bend their burn - ing eyes at mys - ter - ies so bright.
 who died, e - ter - nal life to bring, and lives that death may die.
 thy praise and glo - ry shall not fail through-out e - ter - ni - ty.

Accompaniment 1 (*Stanzas 1-4*)

The first system of musical notation for the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is G major (one sharp). The treble staff begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note C5. The bass staff begins with a quarter note G2, followed by an eighth note A2, a quarter note B2, and a quarter note C3. The piece continues with various chords and melodic lines in both hands.

The second system of musical notation for the piano accompaniment. It continues from the first system with two staves: a treble clef staff and a bass clef staff. The key signature remains G major. The treble staff features a series of chords and a melodic line. The bass staff provides a harmonic foundation with chords and a bass line. The system concludes with a final chord in both hands.

Tune: George J. Elvey, 1816-1893

Arrangement: Marshall S. Barnhouse III; copyright © 2009 Augsburg Fortress. All rights reserved.

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

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First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music consists of chords and melodic lines in both hands.

Opt. interlude (after stanzas 1-3)

Interlude to final stanza

Second system of musical notation, divided into two sections by a double bar line. The first section is labeled "Opt. interlude (after stanzas 1-3)" and the second "Interlude to final stanza". The key signature changes to two flats (Bb and Eb) after the double bar line.

Third system of musical notation, continuing the piece in the key of two flats. It features a grand staff with treble and bass clefs.

Accompaniment 2 (Final stanza)

Fourth system of musical notation, titled "Accompaniment 2 (Final stanza)". It features a grand staff with treble and bass clefs in the key of two flats.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The key signature has two flats, and the time signature is common time.

Second system of the piano score. The right hand continues with a more active melodic line, including some sixteenth-note passages. The left hand maintains a steady accompaniment.

Third system of the piano score. The right hand has a melodic line with some grace notes. The left hand accompaniment features a mix of chords and moving lines.

Fourth system of the piano score, concluding the piece. The right hand ends with a melodic flourish, and the left hand concludes with a final chord. The system ends with a double bar line and repeat signs.

Accompaniment



well articulated

First system of musical notation for piano accompaniment. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is two sharps (F# and C#). The first staff contains a melody with eighth and sixteenth notes, some beamed together, and a slur over the final two measures. The second staff contains a bass line with chords and single notes. The third staff contains a simple bass line with quarter and eighth notes. The instruction "well articulated" is written in the first measure of the first staff.



Second system of musical notation. It follows the same three-staff format. The melody in the first staff continues with similar rhythmic patterns and includes a slur. The bass line in the second staff features more complex chordal textures. The third staff continues with a steady bass line.



Third system of musical notation. The first staff shows a change in the melody with a slur. The second staff has dense chordal accompaniment. The third staff continues with a simple bass line.



Fourth system of musical notation, concluding the piece. The first staff features a long slur over the first two measures. The second staff has a bass line with chords. The third staff continues with a simple bass line. The system ends with a double bar line and repeat signs in the first and second staves.

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

Postlude: *Webb 1837*

George James Webb/arr. Paul Karvonen

STAND UP, STAND UP FOR JESUS

Sw. Fl. 8', 4', Light Mixt.

A# 00 8613 542

Gt. Fl. 8', 4', 2²/₃', 1', Prin. 2'

B 00 7822 258

Ped. 16', 8', 4', Sw. to Ped.

Ped. 44, Chorus ad lib.

PAUL KARVONEN
Based on the tune "Webb,"
by George Webb

Allegro festivo

The first system of the musical score is in 4/4 time with a key signature of two flats (B-flat and E-flat). It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff begins with a forte (*f*) dynamic and a swell (*Sw.*) marking. The melody in the treble clef consists of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes.

The second system continues the musical score. The treble clef part features a melodic line with eighth and sixteenth notes, and the bass clef part continues with a consistent eighth-note accompaniment. The dynamics remain consistent with the first system.

The third system of the score includes a fortissimo (*ff*) dynamic marking and a guitar (*Gt.*) marking. The treble clef part has a more active melodic line with sixteenth notes, while the bass clef part continues with eighth notes. The separate bass staff has a few notes at the end of the system.

The fourth system concludes the piece. The treble clef part features a melodic line with eighth and sixteenth notes, and the bass clef part continues with eighth notes. The separate bass staff has a few notes at the end of the system.

System 1: Treble clef, bass clef, and a lower bass clef. The treble clef contains a melodic line with eighth notes and a dotted quarter note. The upper bass clef contains a bass line with quarter notes and a long slur. The lower bass clef contains a single note.

System 2: Treble clef, bass clef, and a lower bass clef. The treble clef contains a complex melodic line with many beamed notes. The upper bass clef contains a bass line with quarter notes and a long slur. The lower bass clef contains a bass line with quarter notes and a long slur.

System 3: Treble clef, bass clef, and a lower bass clef. The treble clef contains a melodic line with eighth notes and a flat. The upper bass clef contains a bass line with quarter notes and a long slur, with a circled 'Sw.' marking. The lower bass clef contains a bass line with quarter notes and a long slur.

System 4: Treble clef, bass clef, and a lower bass clef. The treble clef contains a melodic line with eighth notes. The upper bass clef contains a bass line with quarter notes and a long slur, with a boxed 'Gt.' marking. The lower bass clef contains a bass line with quarter notes and a long slur.

System 1: Treble clef with a melodic line of eighth and sixteenth notes. Bass clef with a bass line of quarter notes and a circled 'Sw.' marking. A third bass clef line is present below.

System 2: Treble clef with chords and eighth notes. Bass clef with a circled 'Gt.' marking and a melodic line. A third bass clef line is present below.

System 3: Treble clef with chords and eighth notes. Bass clef with a circled 'Sw.' marking and a melodic line. A third bass clef line is present below.

System 4: Treble clef with chords and eighth notes. Bass clef with a melodic line of eighth notes. A third bass clef line is present below.