



Season after Pentecost

October 24, 2021

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S. Great Falls, MT

*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 Music: Pieces de Clavecin

Jean-Phillippe Rameau

Words of Welcome

Prelude: La Triomphanten

Jean-Phillippe Rameau

P: Blessed be the Holy Trinity, (+) one God: who looks upon us in compassion, forgives our sin, and heals our lives. **Amen.**

P: Let us confess our sin in the presence of God and of one another.

C: Have mercy, O God. Against you, you alone, we have sinned. In your compassion, cleanse us from our sin and take away our guilt. Create in us a new heart and give us a steadfast spirit. Do not cast us away, but fill us with your Holy Spirit and restore your joy within us. Amen.

P: As tender as parent to child, so deep is God's compassion for you. As high as heaven is above earth, so vast is God's love for you. As far as east is from west, so far God removes your sin from you, renewing your life through Jesus Christ. Blessed be God who crowns us with mercy and love.

C: Blessed be God forever.

Gathering Hymn: Oh, Sing to the Lord (vs. 1-3)

WOV #795

1. Oh, sing to the Lord, oh, sing God a new song.
Oh, sing to the Lord, oh, sing God a new song.
Oh, sing to the Lord, oh, sing God a new song.
Oh, sing to our God, oh, sing to our God.
2. For God is the Lord, and God has done wonders.
For God is the Lord, and God has done wonders.
For God is the Lord, and God has done wonders.
Oh, sing to our God, oh, sing to our God.
3. So dance for our God and blow all the trumpets.
So dance for our God and blow all the trumpets.
So dance for our God and blow all the trumpets.
Oh, sing to our God, oh, sing to our God.

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

Kyrie eleison. Lord, have mercy.
Christe eleison. Christ, have mercy.
Kyrie eleison. Lord, have mercy.

Holy, Holy, Holy
Holy, holy, holy Lord, God of pow'r and God of might,
Heaven and earth are full of your glory. Hosanna in the highest.
Blessed is the one who comes in the name of the Lord.
Hosanna, hosanna in the highest. Hosanna, hosanna in the highest.

ACS p. 36

L: Let us all pray: **God of strength, in David you chose a king with a big heart. Create clean and willing hearts in us, and choose us to do your work. Amen.**

WORD

Gospel Reading: John 7:24 **C: Glory to you, O Lord.**
L: The Gospel of our Lord. **C: Praise to you, O Christ.**

2nd Reading: 1 Samuel 16:1-13
L: Word of God, word of life. **C: Thanks be to God.**

3rd Reading: Psalm 51:10-14
L: Word of God, word of life. **C: Thanks be to God.**

Children's Time

Sermon

Rev. Tammy Bull

Hymn of the Day: God, When Human Bonds are Broken ELW #603

1. God, when human bonds are broken and we lack the love or skill
 to restore the hope of healing, give us grace and make us still.
2. Through that stillness, with your Spirit come into our world of stress,
 for the sake of Christ forgiving all the failures we confess.
3. You in us are bruised and broken: hear us as we seek release
 from the pain of earlier living; set us free and grant us peace.
4. Send us, God of new beginnings, humbly hopeful into life.
 Use us as a means of blessing: make us stronger, give us faith.
5. Give us faith to be more faithful, give us hope to be more true,
 give us love to go on learning: God, encourage and renew!

L: Living together in trust and hope, we confess our faith using the words of the Apostles' Creed.
(ELW p.104)

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 with: Hear us, O God... **your mercy is great.**)

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

MEAL

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 way we do this is by partnering with other people of faith through the work of ELCA Disaster Relief and Lutheran World Relief to offer shelter, food, and hope to people who have suffered from extreme weather, civil war, persecution and poverty. We appreciate the faithfulness of our members 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! As the music plays, please take a moment to reflect on God's goodness, and consider what your gift of thanksgiving and worship might be. Thank you!)

Offertory: Tambourin

Jean-Phillippe Rameau

Offering Response: Let the Vineyards Be Fruitful, Lord ELW #184
Let the vineyards be fruitful, Lord, and fill to the brim our cup of blessing.
Gather a harvest from the seeds that were sown, that we may be fed with the bread of life.
Gather the hopes and dreams of all; unite them with the prayers we offer.
Grace our table with your presence, and give us a foretaste of the feast to come.

Offertory Prayer: **God of goodness and growth, all creation is yours, and your faithfulness is sure. Word and water, wine and bread: these are signs of your abundant grace. Receive the gifts we bring, and nourish us to proclaim your abiding love in our communities and in the world, through Jesus Christ, our strength and our song. 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 & Lord's Prayer

P: "On the night in which our Lord Jesus was betrayed..."

C: Our Father who art in heaven, hallowed be thy name, thy kingdom come, thy will be done, on earth as it is in heaven. Give us this day our daily bread; and forgive us our trespasses, as we forgive those who

trespass against us; and lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, forever and ever. Amen.

Invitation: P: These are the gifts of God, for the people of God. If you are unable to receive Communion today, you are invited to make the sign of the cross on your forehead as a reminder that you are a beloved child of God.

Hymn during Communion: Draw Us In the Spirit's Tether ELW #470

1. Draw us in the Spirit's tether, for when humbly in your name
Two or three are met together, you are in the midst of them.
Alleluia! Alleluia! Touch we now your garment's hem.
2. As disciples used to gather in the name of Christ to sup,
Then with thanks to God the giver break the bread and bless the cup,
Alleluia! Alleluia! So now bind our friendship up.
3. All our meals and all our living make as sacraments of you,
That by caring, helping, giving, we may be disciples true.
Alleluia! Alleluia! We will serve with faith anew.

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

P: Let us all pray... **C: Dearest Jesus, at this table you've offered us not only bread and cup, but your very self, that we may be filled with your great love. Strengthened and nourished by these signs of grace, we commit ourselves anew to your reign of justice, and your way of peace. Amen.**

SENDING

L: The peace of God, which surpasses all understanding, keep your hearts and your minds in (+) Christ Jesus. **Amen.**

Sending Song: How Clear Is Our Vocation ELW #580

1. How clear is our vocation, Lord, when once we heed your call
to live according to your word and daily learn, refreshed, restored,
that you are Lord of all and will not let us fall.
2. But if, forgetful, we should find your yoke is hard to bear;
if worldly pressures fray the mind and love itself cannot unwind
its tangled skein of care: our inward life repair.
3. We marvel how your saints become in hindrances more sure;
whose joyful virtues put to shame the casual way we wear your name,
and by our faults obscure your pow'r to cleanse and cure.
4. In what you give us, Lord, to do, together or alone,
In old routines or ventures new, may we not cease to look to you,
the cross you hung upon, all you endeavored done.

L: Go in peace. The Spirit sends us forth to serve. **C: Thanks be to God!**

Organist: James Rickley

Song Leader: Jodie Tooley

Attributions:

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Prayer Focus: Through God's eyes (In your prayers this week, you are encouraged to pray for the difficult people in your life; try to see them as God does.)

Announcements for the week of October 24-30

- Monday Morning Exercise Class with Wendy Masterson – 9:30 am in the Fireside Room. Cost is \$5.50/session.
- Cooperative Ministry Task Force meets on Monday at 7 pm at First English.
- IMMERSE Bible study is on Wednesdays at 7 pm via Zoom.
- GF Community Jazz Band rehearses Wednesdays at 7 pm – Fireside Room
- Hand-bells rehearse at 5:30 pm and Choir at 6:30 pm in the Sanctuary on Thursdays.
- GF Community Band rehearsal - 7 pm in the Fireside Room on Thursdays.
- Reformation Day worship next Sunday – wear red!!
- **Trunk-or-Treat** from 5-6 pm in the parking lot on Sunday, October 31.
- **ALL SAINTS** – We will observe All Saints' Sunday on Nov. 7th with candle-lighting and prayers. If you have a loved one who has died since last November, please call, email, or text Pastor Tammy so that the names can be included in the prayers of the day.

Keeping in prayer... Tom Dolan, Mike, Dorothy Roseth, Judi Jonas, Alexandra, Brandy, Darla & Dennis Kuntz, Mary Pat, Wes Ries, Barb T., Julie, Joe & Tammie, Skye, Courtney, Grant Brumwell, Lloyd Norby, Steve, Jerry, Stacy K., Doris Gullickson, Ralph, Ann Thielman, Linda Kathman, Dorothy Sowa, Dakota Suta, Toni Sperle, Dave & Carrie Lee, Honor Conley, Tricia, Deb, Mitchel, Steven, Megan, Marissa, Walt & Sandy, Scott, Haley, Elaine Rice.

Worship Texts for Next Sunday: 1 Kings 5:1-5 & 8:1-13; John 2:19-21

GOING DEEPER:

Our Lutheran worship follows a pattern of Gathering – Word – Meal – Sending.

This page offers some opportunities for reflection as you prepare for worship, participate today, and go out into the world in the coming week.

Gathering:

- What is on your heart as you come to worship today?
- What burdens, brokenness, or sin do you want to turn over to God in the time of Confession and Forgiveness?

Word:

- What connected with you in the scripture readings and/or sermon today?
What challenged you or made you wonder?
- What prayers are on your heart today? Consider these areas: Help, Thanks, Wow!

Meal:

- What nourishment do you need from Jesus for the days ahead?

Sending:

- What will you carry with you from worship this week?

Harpsichord Pieces

(1724 and 1731)

Menuet en Rondeau(*)



(*) Le Menuet en Rondo dans l'édition de 1724 était précédé de l'exercice suivant intitulé 1^{re} LEÇON.
In the 1724 edition, the "Menuet en Rondo" was preceded by the following exercise, entitled "1st Lesson":

main droite		right hand
main gauche		left hand

Allemande

This musical score is for the Allemande in D major, BWV 831, from the Notebook for Anna Bach. The piece is in 3/4 time and consists of 32 measures. The notation is in treble and bass clefs, with a key signature of one sharp (F#). The score is divided into six systems, each with a grand staff (treble and bass clefs). The first system begins with a repeat sign. The second system features a trill (tr) in the first measure. The third system includes a trill (tr) in the last measure. The fourth system is divided into two parts, labeled 1^a and 2^a, with a repeat sign. The fifth system includes a trill (tr) in the last measure. The sixth system includes a trill (tr) in the last measure. The piece concludes with a final cadence.

The first system of musical notation for the piece. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody in the treble clef features a series of eighth and sixteenth notes, with a trill (tr) on a G# in the third measure. The bass line provides a steady accompaniment with eighth and sixteenth notes.

The second system of musical notation. The treble clef continues the melodic line with a trill (tr) on a G# in the third measure. The bass line features a more active pattern with eighth and sixteenth notes, including a trill (tr) on a G# in the third measure.

The third system of musical notation. The treble clef has a trill (tr) on a G# in the third measure. The bass line continues with eighth and sixteenth notes, featuring a trill (tr) on a G# in the third measure.

The fourth system of musical notation. The treble clef has a trill (tr) on a G# in the third measure. The bass line continues with eighth and sixteenth notes, featuring a trill (tr) on a G# in the third measure.

The fifth system of musical notation. The treble clef has a trill (tr) on a G# in the third measure. The bass line continues with eighth and sixteenth notes, featuring a trill (tr) on a G# in the third measure.

The sixth system of musical notation. The treble clef has a trill (tr) on a G# in the third measure. The bass line continues with eighth and sixteenth notes, featuring a trill (tr) on a G# in the third measure.

Courante

This musical score is for a piece titled "Courante" in G major, 3/4 time. It consists of six systems of piano accompaniment, each with a treble and bass staff. The key signature has one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and ornaments (trills and mordents). The first and second endings are marked with "1^a" and "2^a" above the staff. The piece concludes with a final cadence in the last system.

Gigue en Rondeau

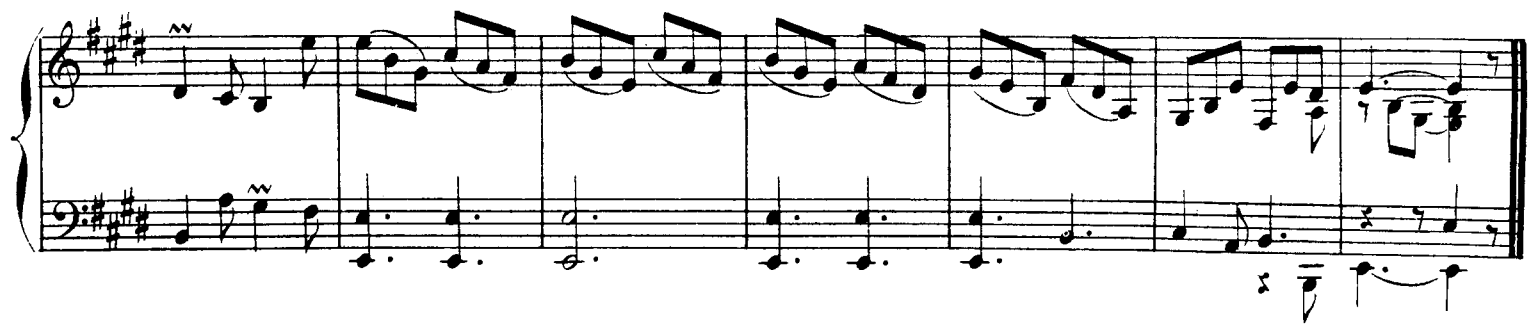
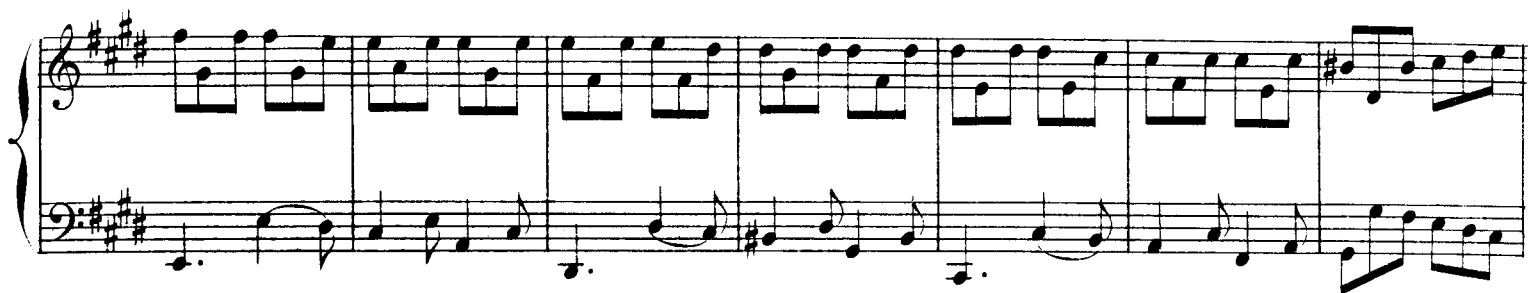
1^a 2^a FIN

D.C.

2^{me} Gigue en Rondeau

This musical score is for a piece titled "2^{me} Gigue en Rondeau". It is written in D major, indicated by three sharps (F#, C#, G#) in the key signature, and in 6/8 time, indicated by the time signature. The score consists of five systems of piano accompaniment, each with a treble and bass staff joined by a brace. The first system begins with a treble staff containing a series of eighth-note runs and a final measure with a triplet of eighth notes. The bass staff provides a simple harmonic accompaniment with dotted half notes. The second system continues the treble staff's melodic line with more eighth-note patterns, while the bass staff remains accompanimental. The third system introduces more complex textures, with the treble staff featuring sixteenth-note runs and the bass staff having more active eighth-note accompaniment. The fourth system shows a continuation of these patterns, with the treble staff using many beamed eighth notes. The fifth and final system concludes the piece with a final melodic flourish in the treble and a steady accompaniment in the bass.

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The key signature is D major, indicated by two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and accidentals. The first system shows a melodic line in the treble and a supporting bass line. The second system continues the melody with some chromatic movement. The third system features a more complex texture with sixteenth-note patterns in the bass. The fourth system has a prominent trill in the treble. The fifth system shows a return to a simpler texture. The sixth system concludes the page with a final melodic flourish in the treble and a sustained bass note.



Le Rappel des Oiseaux

This musical score is for a piece titled "Le Rappel des Oiseaux". It is written for piano in 2/4 time and the key of D major. The score consists of five systems, each with a grand staff (treble and bass clefs). The first system begins with a treble clef and a key signature of one sharp (F#). The melody in the right hand is characterized by eighth-note patterns, often beamed in pairs, while the left hand provides a steady accompaniment of eighth notes. The second system continues this melodic and harmonic development. The third system introduces a more complex texture with sixteenth-note runs in the right hand. The fourth system features a change in the left hand's accompaniment, with some notes moving to the bass clef. The fifth system concludes the piece with a final cadence in the right hand and sustained chords in the left hand.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and ornaments. The piece concludes with a double bar line and repeat signs.

The first system shows the beginning of the piece with a treble clef and a bass clef. The second system continues the melody with a treble clef and a bass clef. The third system features a treble clef and a bass clef. The fourth system continues the melody with a treble clef and a bass clef. The fifth system includes a treble clef and a bass clef. The sixth system concludes the piece with a treble clef and a bass clef, featuring a trill (tr) and first (1^a) and second (2^a) endings.

1^{er} Rigaudon

The first Rigaudon is composed of two systems of piano accompaniment. The first system consists of two staves (treble and bass clef) with a 2/4 time signature and a key signature of one sharp (F#). The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment. The second system continues the piece, including a trill (tr.) in the treble staff and a repeat sign. The piece concludes with a final chord in the treble staff.

2^{me} Rigaudon

The second Rigaudon is composed of two systems of piano accompaniment. The first system consists of two staves (treble and bass clef) with a 2/4 time signature and a key signature of three sharps (F#, C#, G#). The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment. The second system continues the piece, including a trill (tr.) in the treble staff and a repeat sign. The piece concludes with a final chord in the treble staff.

Double du 2^me Rigaudon

Double du 2^me Rigaudon

This musical score is for a piece in D major (three sharps) and 2/4 time. It consists of four systems of grand staff notation (treble and bass clefs). The melody is primarily in the treble clef, featuring eighth and sixteenth notes, often beamed together. The bass clef provides a harmonic accompaniment with chords and single notes. The piece includes several trills (tr) and a repeat sign in the second system. The final measure of the fourth system ends with a double bar line.

Musette en Rondeau

Tendrement

Musette en Rondeau

Tendrement

This musical score is for a piece in D major (three sharps) and 3/4 time. It consists of two systems of grand staff notation. The first system begins with a 'Tendrement' marking and a fermata over the first measure. The melody in the treble clef features a mix of eighth and quarter notes, with many measures containing a fermata. The bass clef accompaniment consists of chords. The second system begins with a repeat sign and a 'FIN' marking in the bass clef. It includes trills (tr) and a fermata. The piece concludes with a double bar line.

This musical score is written for a piano in G major (three sharps) and 3/4 time. It consists of six systems of two staves each. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and notes with accidentals. Trills are indicated by 'tr' and wavy lines above notes. Triplet markings '3' are placed above groups of notes. The piece concludes with a double bar line and a 'D.C.' (Da Capo) instruction with a repeat sign.

Tambourin

Vif

The musical score for 'Tambourin' is written for a single instrument, likely a lute or guitar, in G major (one sharp) and 2/4 time. The tempo is marked 'Vif' (lively). The piece consists of six systems of two staves each. The right hand (treble clef) plays a lively melody characterized by frequent trills and eighth-note patterns. The left hand (bass clef) provides a simple harmonic accompaniment, primarily using chords and single notes. The key signature is G major, indicated by a single sharp (F#). The time signature is 2/4. The score is written in a standard musical notation style with a single system line for each staff.

The first system of the musical score consists of four staves. The top two staves are a grand staff (treble and bass clef) in the key of D major (one sharp). The bottom two staves are a grand staff in the key of B minor (two sharps). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several trills (marked with a 'w' symbol) in the upper staves. The bass staves contain sustained chords and some melodic lines.

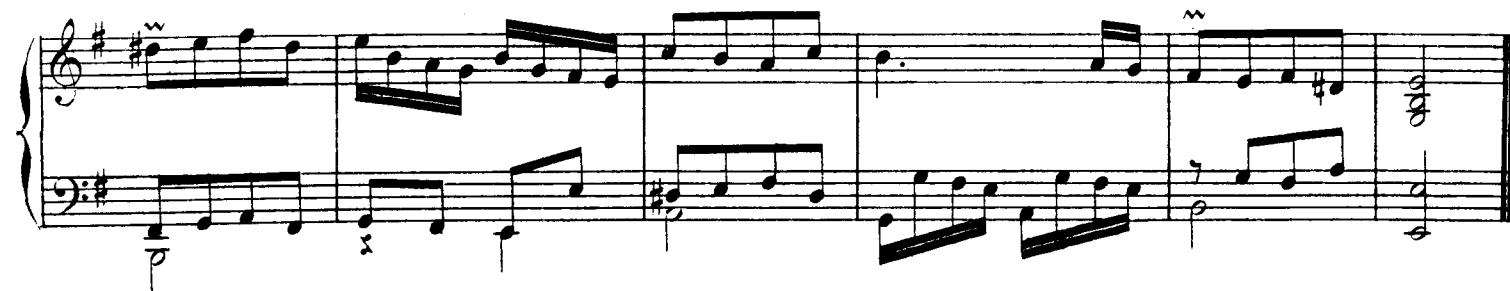
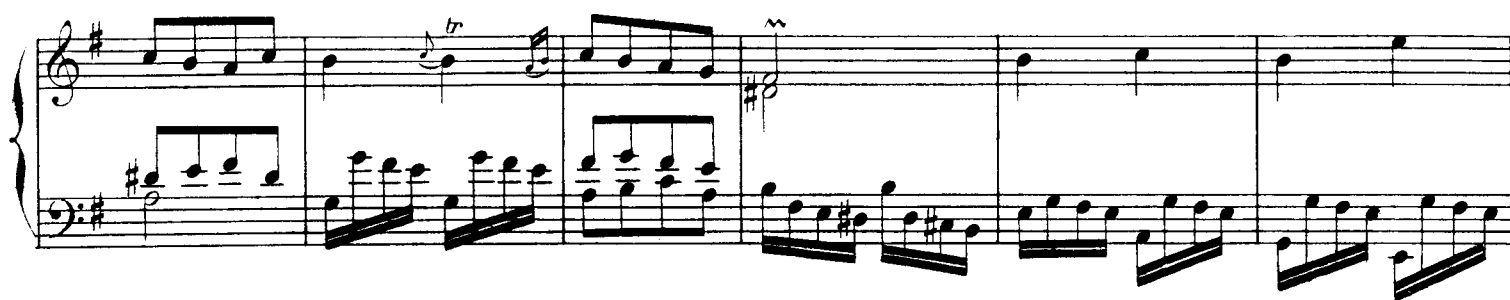
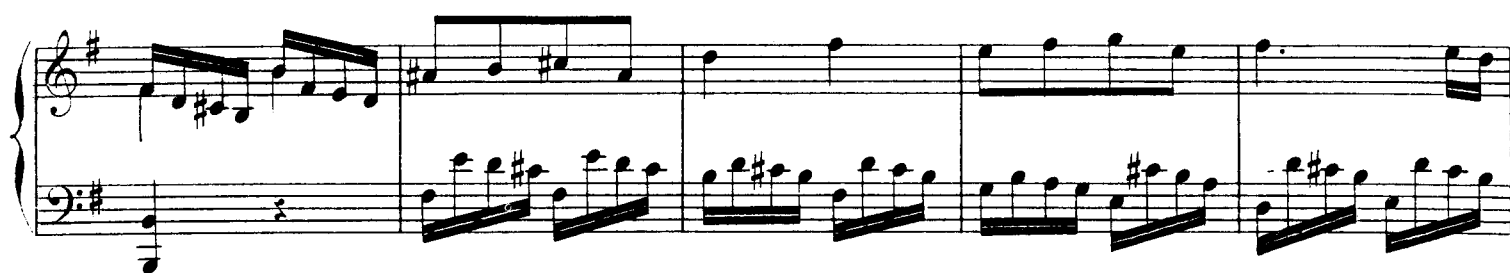
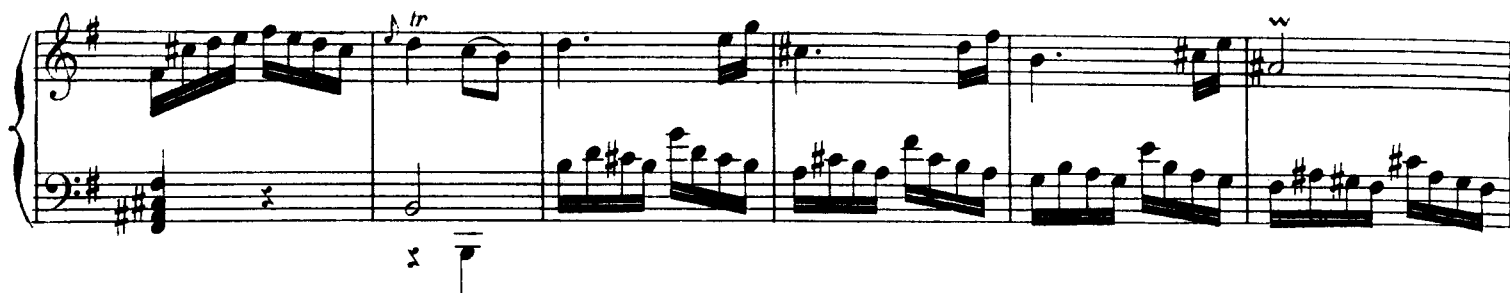
La Villageoise

RONDEAU

The second system of the musical score consists of two staves. The top staff is in the key of D major (one sharp) and the bottom staff is in the key of B minor (two sharps). The music continues with similar notation to the first system, including eighth and sixteenth notes, rests, and trills. The bottom staff features a prominent melodic line with many trills. The system concludes with a double bar line.

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs) in G major (one sharp). The notation is for a piano accompaniment, featuring a variety of musical elements:

- System 1:** Treble staff has a melody with a trill (tr) and an ornament (wavy line). Bass staff has a steady eighth-note accompaniment.
- System 2:** Treble staff includes a trill (tr) and an ornament (wavy line). Bass staff continues the eighth-note accompaniment.
- System 3:** Treble staff features a trill (tr) and an ornament (wavy line). Bass staff has a more complex accompaniment with some chords.
- System 4:** Treble staff includes a trill (tr) and an ornament (wavy line). Bass staff has a more complex accompaniment with some chords.
- System 5:** Treble staff has a melody with a trill (tr) and an ornament (wavy line). Bass staff has a more complex accompaniment with some chords.
- System 6:** Treble staff has a melody with a trill (tr) and an ornament (wavy line). Bass staff has a more complex accompaniment with some chords.



Les Tendres Plaintes

RONDEAU

This musical score is for a Rondeau in B-flat major, 3/4 time, consisting of 36 measures. The notation is arranged in six systems, each with a grand staff (treble and bass clefs). The melody is primarily in the treble clef, featuring various ornaments (trills, mordents, and grace notes) and slurs. The bass line provides a steady accompaniment with eighth and sixteenth notes, often using slurs and ties. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piece concludes with a final cadence in the treble clef.

This page contains six systems of musical notation for piano accompaniment. Each system consists of a treble staff and a bass staff. The notation includes various musical ornaments such as trills (tr), grace notes (v), and slurs. Fingerings are indicated by numbers 1 through 5. The music is written in a minor key, as indicated by the key signature. The systems are arranged vertically, with each system containing two staves. The notation is complex, featuring many sixteenth and thirty-second notes, as well as rests and dynamic markings.

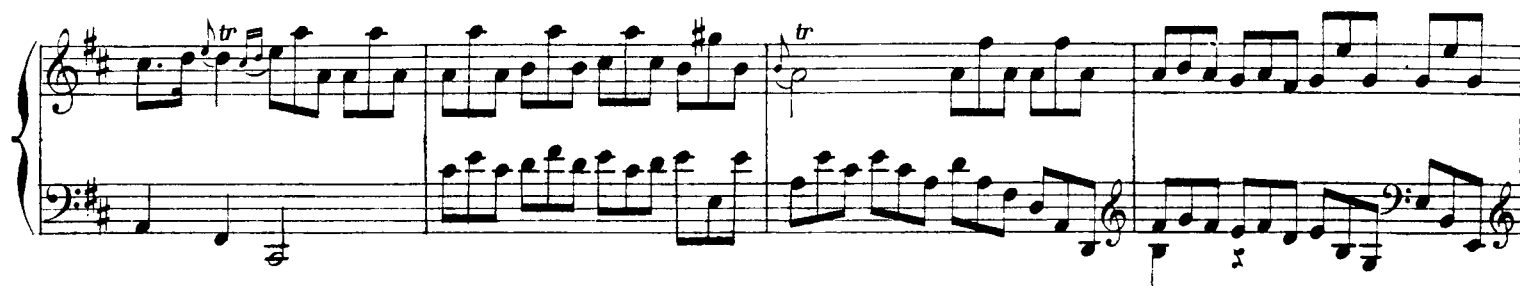
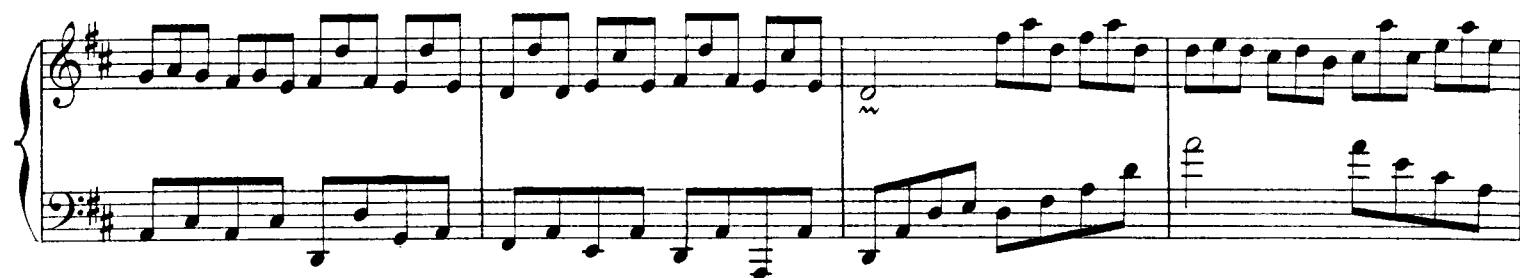
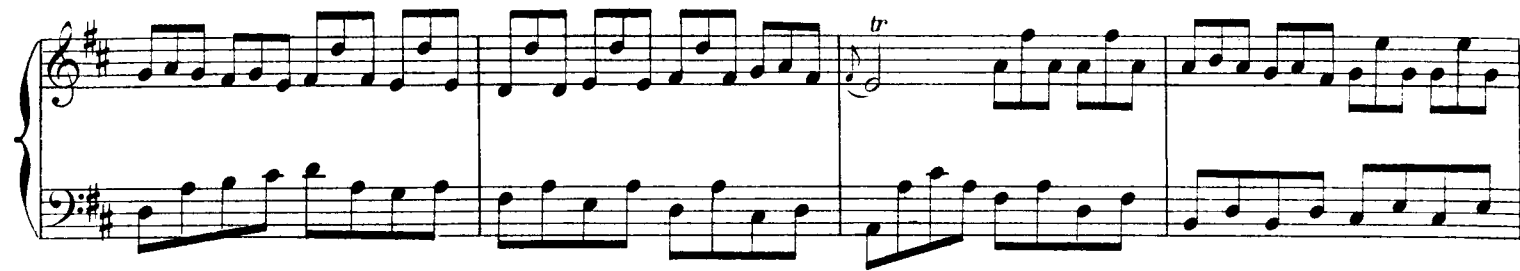
Les Niais de Sologne

This musical score is for a piece titled "Les Niais de Sologne". It is written for a keyboard instrument, featuring a grand staff with a treble and bass clef. The key signature consists of two sharps (F# and C#), and the time signature is 2/4. The score is organized into six systems, each with two staves. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and trills (marked with 'tr'). The piece begins with a treble clef and a key signature of two sharps. The first system shows a melody in the treble and a bass line in the bass. The second system continues the melody and bass line. The third system features a trill in the treble. The fourth system continues the melody and bass line. The fifth system features a trill in the treble. The sixth system continues the melody and bass line. The piece concludes with a final cadence in the treble and a sustained bass line.

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The notation includes various musical elements such as eighth and sixteenth notes, rests, trills (marked 'tr'), and ornaments (marked with a tilde '~'). The piece concludes with a double bar line at the end of the sixth system.

1^{er} Double des Niais

The musical score is written for a single melodic instrument, likely a flute or violin, in a 2/4 time signature. The key signature consists of two sharps (F# and C#). The score is organized into five systems, each with a grand staff (treble and bass clefs). The first system shows a continuous eighth-note melody in the treble and a supporting bass line. The second system introduces a trill (tr) on the first measure of the treble staff. The third system features a fermata (wavy line) on the first measure of the treble staff. The fourth system includes a trill (tr) on the first measure of the treble staff. The fifth system features a fermata (wavy line) on the first measure of the treble staff. The bass line throughout the piece provides a steady accompaniment with eighth and sixteenth notes.

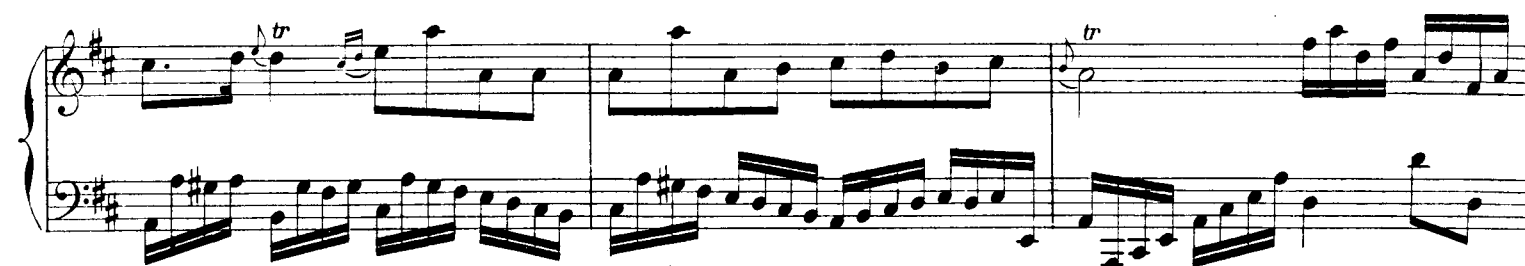




2^d Double des Niais







The first system of piano accompaniment consists of two staves. The right hand features a melodic line with eighth-note patterns and trills, while the left hand provides a rhythmic foundation with eighth-note chords and single notes. The second system continues this texture, with the right hand playing a more active role with sixteenth-note passages and the left hand maintaining a steady accompaniment. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

Les Soupirs

Tendrement

The first system of the vocal melody is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, with a trill in the first measure. The phrasing is tender and expressive, with a final note that has a fermata.

The second system of the vocal melody continues the melodic line. It features a trill in the first measure and a series of eighth and sixteenth notes. The melody is written in a single staff with a treble clef and a key signature of one sharp (F#). The phrasing is tender and expressive, with a final note that has a fermata.

The third system of the vocal melody concludes the piece. It features a trill in the first measure and a series of eighth and sixteenth notes. The melody is written in a single staff with a treble clef and a key signature of one sharp (F#). The phrasing is tender and expressive, with a final note that has a fermata.

First system of musical notation, measures 1-6. The key signature is one sharp (F#). The melody in the treble clef consists of eighth and sixteenth notes. The bass line features whole notes and half notes, with a trill in measure 6.

Second system of musical notation, measures 7-12. Measures 7-8 contain a trill (tr) in the treble. Measures 9-10 feature a trill in the bass. The system concludes with a whole note in the bass.

Third system of musical notation, measures 13-18. The treble continues with a melodic line of eighth and sixteenth notes. The bass line includes a trill in measure 18.

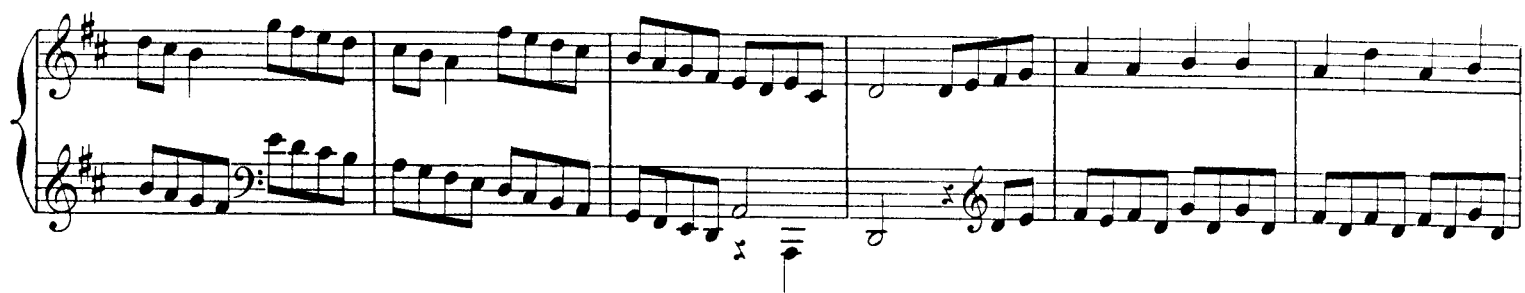
Fourth system of musical notation, measures 19-24. The treble continues with a melodic line. The bass line features a trill in measure 24.

Fifth system of musical notation, measures 25-30. Measures 25-26 are marked as the first ending (1^a). Measures 27-30 are marked as the second ending (2^a). The system includes trills in both staves.

Sixth system of musical notation, measures 31-36. The system concludes with a trill in the treble and a whole note in the bass.

La Joyeuse

RONDEAU

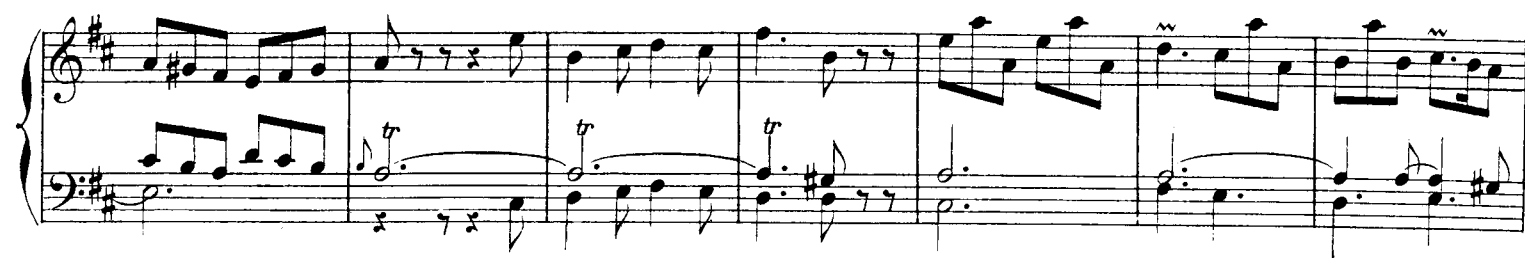


Three systems of musical notation for a piece in D major, 2/4 time. The first system shows a piano introduction with flowing eighth-note patterns in both hands. The second system continues the melody with a trill in the right hand. The third system concludes the piece with a final cadence.

La Follette

RONDEAU

Three systems of musical notation for 'La Follette Rondeau' in D major, 6/8 time. The first system features a melody with many grace notes. The second system includes trills in the right hand. The third system continues the melody with grace notes and concludes with a final cadence.



L'Entretien des Muses

This musical score is for a piece titled "L'Entretien des Muses" in 3/4 time. It is written for a piano and a solo voice. The key signature has one flat (B-flat). The score is organized into six systems, each with a piano part on the left and a vocal part on the right. The piano part features a variety of textures, including arpeggiated chords, sixteenth-note runs, and sustained chords. The vocal part includes a melody with several trills (marked "tr") and a final section marked "1^a". The piece concludes with a double bar line and repeat dots.

The image displays a page of musical notation, likely for a piano piece, consisting of six systems of staves. Each system typically contains a grand staff (treble and bass clefs) and a single bass staff. The notation includes various musical symbols such as notes, rests, trills (tr), ornaments (tr), and dynamic markings like *2^a* and *1^a*. The piece is written in a key signature of one flat (B-flat) and a 3/4 time signature. The notation is complex, featuring many sixteenth and thirty-second notes, as well as trills and ornaments. The first system is marked with a *2^a* dynamic. The second system has a *tr* marking. The third system has a *tr* marking. The fourth system has a *tr* marking. The fifth system has a *tr* marking. The sixth system has a *1^a* marking and a *2^a* marking. The notation is written in a style that suggests it is from a historical manuscript or a modern edition of a historical work.

Les Tourbillons

RONDEAU

The musical score for 'Les Tourbillons' (RONDEAU) is presented in six systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as slurs, trills (tr), triplets (3), and dynamic markings (d. for dolce, g. for grando). The piece concludes with a double bar line and the word 'FIN'.

System 1: Treble clef has a whole note F#4, a half note G#4, and a half note A4. Bass clef has a whole note F#2, a half note G#2, and a half note A2.

System 2: Treble clef has a whole note F#4, a half note G#4, and a half note A4. Bass clef has a whole note F#2, a half note G#2, and a half note A2.

System 3: Treble clef has a whole note F#4, a half note G#4, and a half note A4. Bass clef has a whole note F#2, a half note G#2, and a half note A2.

System 4: Treble clef has a whole note F#4, a half note G#4, and a half note A4. Bass clef has a whole note F#2, a half note G#2, and a half note A2.

System 5: Treble clef has a whole note F#4, a half note G#4, and a half note A4. Bass clef has a whole note F#2, a half note G#2, and a half note A2.

System 6: Treble clef has a whole note F#4, a half note G#4, and a half note A4. Bass clef has a whole note F#2, a half note G#2, and a half note A2.

This page of musical notation is for a piano piece in D major, indicated by two sharps (F# and C#) in the key signature. The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs joined by a brace). The first system shows a melodic line in the treble with slurs and a steady eighth-note accompaniment in the bass. The second system introduces triplets in the treble and a more active bass line. The third system features a trill in the treble and a descending melodic line in the bass. The fourth system has a continuous eighth-note accompaniment in the treble and a bass line with occasional slurs. The fifth system continues the eighth-note accompaniment in the treble and a bass line with slurs. The sixth system concludes with a trill in the treble and a final chord in the bass, marked with a double bar line and the instruction "D.C." (Da Capo).

Les Cyclopes

RONDEAU

The musical score for "Les Cyclopes" Rondeau is presented in five systems, each consisting of a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 2/4. The piece features a variety of musical notations, including eighth and sixteenth notes, rests, and trills (marked "tr"). The first system includes a trill in the right hand and a grace note in the left hand. The second system features a trill in the right hand and a grace note in the left hand. The third system includes a trill in the right hand and a grace note in the left hand. The fourth system is a continuous eighth-note pattern in both hands. The fifth system is a continuous eighth-note pattern in both hands, ending with a final chord in the right hand.

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff begins with a whole rest followed by a sharp sign. The bass staff contains a series of eighth notes, mostly beamed in pairs, moving in a steady eighth-note pattern.

The second system continues the musical piece. The treble staff features a whole rest, followed by eighth notes, and ends with a trill (tr) on a dotted quarter note. The bass staff continues with eighth notes and includes a trill on a dotted quarter note at the end.

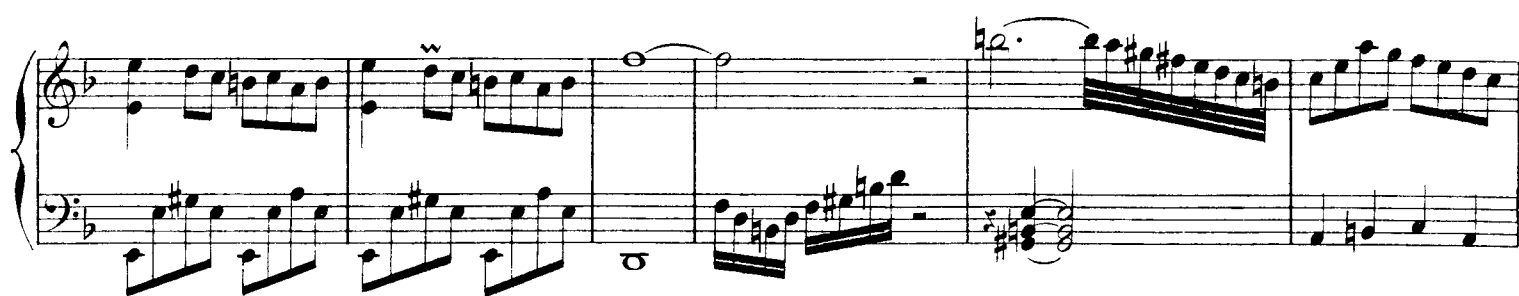
The third system shows the continuation of the musical texture. The treble staff has a whole rest, eighth notes, and a trill on a dotted quarter note. The bass staff maintains the eighth-note pattern.

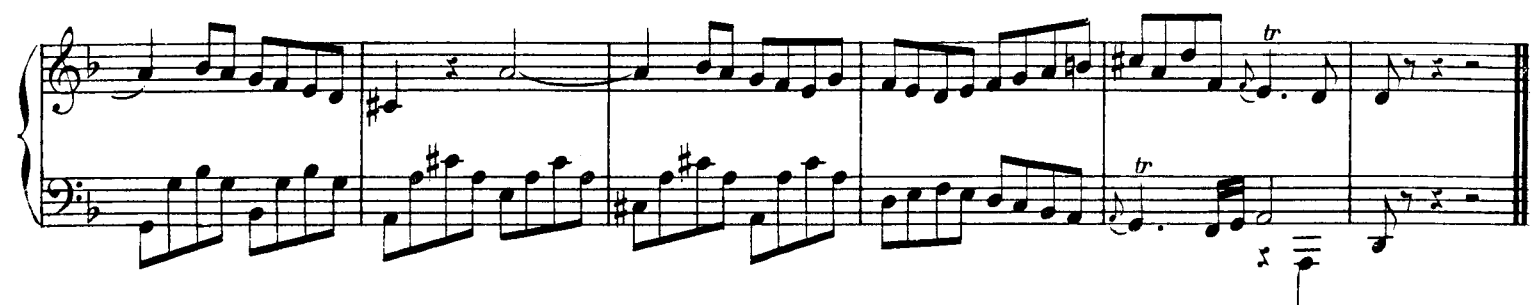
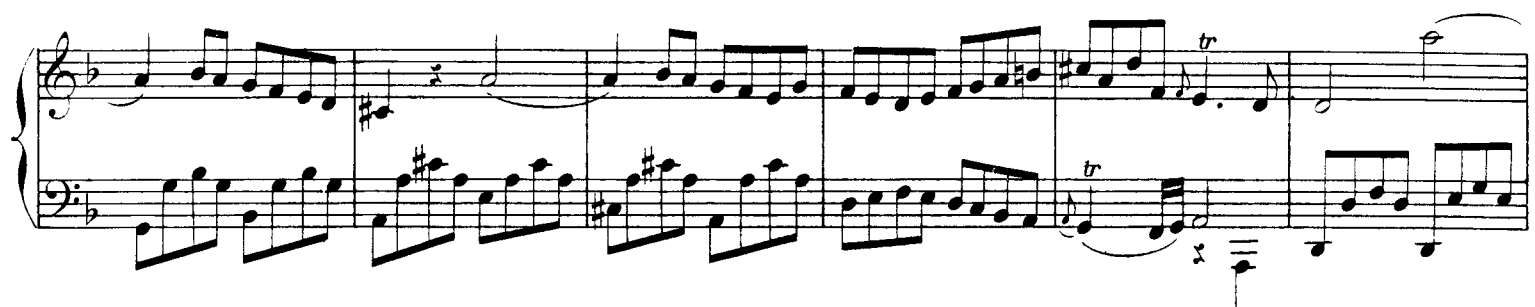
The fourth system of notation continues the piece. The treble staff includes a whole rest, eighth notes, and a trill on a dotted quarter note. The bass staff continues with eighth notes and has a trill on a dotted quarter note at the end.

The fifth system of musical notation continues the piece. The treble staff features a whole rest, eighth notes, and a trill on a dotted quarter note. The bass staff continues with eighth notes and has a trill on a dotted quarter note at the end.

The sixth system of musical notation continues the piece. The treble staff features a whole rest, eighth notes, and a trill on a dotted quarter note. The bass staff continues with eighth notes and has a trill on a dotted quarter note at the end.

This page contains six systems of musical notation, each consisting of a grand staff with a treble and bass clef. The music is written in a single key signature (one flat) and a common time signature. The notation includes various musical symbols such as notes, rests, accidentals, and ornaments. The first system shows a complex melodic line in the treble and a more rhythmic bass line. The second system features a series of eighth-note patterns in the treble and a bass line with some rests. The third system includes a section with a double bar line and a repeat sign, followed by a melodic line in the treble and a bass line with some rests. The fourth system shows a melodic line in the treble with a trill (tr) and a bass line with some rests. The fifth system features a melodic line in the treble with a trill (tr) and a bass line with some rests. The sixth system shows a melodic line in the treble and a bass line with some rests.





Le Lardon

MENUET

First system: Treble and bass staves. Treble staff has a trill (tr) on the second measure. Bass staff has a trill (tr) on the fourth measure. Second system: Treble staff has a trill (tr) on the second measure. Bass staff has a trill (tr) on the fourth measure. Third system: Treble staff has a trill (tr) on the second measure. Bass staff has a trill (tr) on the fourth measure.

La Boiteuse

First system: Treble and bass staves. Treble staff has a trill (tr) on the second measure. Bass staff has a trill (tr) on the fourth measure. Second system: Treble staff has a trill (tr) on the second measure. Bass staff has a trill (tr) on the fourth measure. Third system: Treble staff has a trill (tr) on the second measure. Bass staff has a trill (tr) on the fourth measure.

Fin du recueil

Words of Welcome

Prelude: La Triomphanten

Jean-Phillippe Rameau

The first system of musical notation consists of two staves, treble and bass, in the key of D major (two sharps). The time signature is 2/4. The melody in the treble staff features eighth and sixteenth notes with various ornaments (trills and grace notes). The bass staff provides a harmonic accompaniment with similar rhythmic patterns.

La Triomphante

The second system continues the piece. It begins with a double bar line and a repeat sign. The treble staff has a melodic line with trills, while the bass staff has a more active accompaniment with eighth notes.

The third system shows the continuation of the musical themes. The treble staff features a series of eighth notes with trills, and the bass staff has a steady accompaniment.

The fourth system concludes with a double bar line and the word "Fine" written below the bass staff. The treble staff has a melodic line that ends with a trill.

The fifth system continues the piece. The treble staff has a melodic line with trills, and the bass staff has a steady accompaniment.

The sixth system concludes the piece. It features a double bar line and the instruction "D. C. al Fine" at the bottom right. The treble staff has a melodic line that ends with a trill.

D. C. al Fine



D. C. al Fine

Gavotte



P: Blessed be the Holy Trinity, (+) one God: who looks upon us in compassion, forgives our sin, and heals our lives. **Amen.**

P: Let us confess our sin in the presence of God and of one another.

C: Have mercy, O God. Against you, you alone, we have sinned. In your compassion, cleanse us from our sin and take away our guilt. Create in us a new heart and give us a steadfast spirit. Do not cast us away, but fill us with your Holy Spirit and restore your joy within us. Amen.

P: As tender as parent to child, so deep is God's compassion for you. As high as heaven is above earth, so vast is God's love for you. As far as east is from west, so far God removes your sin from you, renewing your life through Jesus Christ. Blessed be God who crowns us with mercy and love.

C: Blessed be God forever.

Gathering Hymn: Oh, Sing to the Lord (vs. 1-3)

WOV
#795

1. Oh, sing to the Lord, oh, sing God a new song.
Oh, sing to the Lord, oh, sing God a new song.
Oh, sing to the Lord, oh, sing God a new song.
Oh, sing to our God, oh, sing to our God.
2. For God is the Lord, and God has done wonders.
For God is the Lord, and God has done wonders.
For God is the Lord, and God has done wonders.
Oh, sing to our God, oh, sing to our God.
3. So dance for our God and blow all the trumpets.
So dance for our God and blow all the trumpets.
So dance for our God and blow all the trumpets.
Oh, sing to our God, oh, sing to our God.

Oh, Sing to the Lord

Cantad al Señor

822

Em Am

1 Can - tad al Se - ñor un cán - ti - co nue - vo.
 1 Oh, sing to the Lord, oh, sing God a new song.
 2 For God is the Lord, and God has done won - ders.
 3 So dance for our God, and blow all the trum - pets.
 4 Oh, shout to our God, who gave us the Spir - it.
 5 For Je - sus is Lord! A - men! Al - le - lu - ia!

B⁷ Em

Can - tad al Se - ñor un cán - ti - co nue - vo.
 Oh, sing to the Lord, oh, sing God a new song.
 For God is the Lord, and God has done won - ders.
 So dance for our God, and blow all the trum - pets.
 Oh, shout to our God, who gave us the Spir - it.
 For Je - sus is Lord! A - men! Al - le - lu - ia!

E Am

Can - tad al Se - ñor un cán - ti - co nue - vo.
 Oh, sing to the Lord, oh, sing God a new song.
 For God is the Lord, and God has done won - ders.
 So dance for our God, and blow all the trum - pets.
 Oh, shout to our God, who gave us the Spir - it.
 For Je - sus is Lord! A - men! Al - le - lu - ia!

Em B Em

¡Can - tad al Se - ñor, can - tad al Se - ñor!
 Oh, sing to our God, oh, sing to our God.
 Oh, sing to our God, oh, sing to our God.
 Oh, sing to our God, oh, sing to our God.
 Oh, sing to our God, oh, sing to our God.

- | | | | |
|---|---|---|--|
| 2 | <i>Pues nuestro Señor ha hecho prodigios.
 Pues nuestro Señor ha hecho prodigios.
 Pues nuestro Señor ha hecho prodigios.
 ¡Cantad al Señor, cantad al Señor!</i> | 4 | <i>Es él que nos da el Espíritu Santo.
 Es él que nos da el Espíritu Santo.
 Es él que nos da el Espíritu Santo.
 ¡Cantad al Señor, cantad al Señor!</i> |
| 3 | <i>Cantad al Señor, alabadle con arpa.
 Cantad al Señor, alabadle con arpa.
 Cantad al Señor, alabadle con arpa.
 ¡Cantad al Señor, cantad al Señor!</i> | 5 | <i>¡Jesus es Señor! ¡Amén, aleluya!
 ¡Jesus es Señor! ¡Amén, aleluya!
 ¡Jesus es Señor! ¡Amén, aleluya!
 ¡Cantad al Señor, cantad al Señor!</i> |

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

Kyrie eleison. Lord, have mercy.

Christe eleison. Christ, have mercy.

Kyrie eleison. Lord, have mercy.

Holy, Holy, Holy

ACS p. 36

Holy, holy, holy Lord, God of pow'r and God of might,

Heaven and earth are full of your glory. Hosanna in the highest.

Blessed is the one who comes in the name of the Lord.

Hosanna, hosanna in the highest. Hosanna, hosanna in the highest.

Musical score for the first system. The vocal line is in G major (one flat) and 4/4 time. The lyrics are: Ky - ri - e e - lei - son. Lord, have mer - cy. The piano accompaniment consists of a treble and bass staff with chords and moving lines.

Musical score for the second system. The vocal line continues with the lyrics: Chris - te e - lei - son. Christ, have mer - cy. The piano accompaniment continues with chords and moving lines.

Musical score for the third system. The vocal line concludes with the lyrics: Ky - ri - e e - lei - son. Lord, have mer - cy. The piano accompaniment concludes with a final chord. The system ends with a double bar line.

The thanksgiving continues with the preface for the day or season; the assembly responds:

5713

Ho - ly, ho - ly, ho - ly Lord, God of pow'r and

This system contains the first two measures of the hymn. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are 'Ho - ly, ho - ly, ho - ly Lord, God of pow'r and'.

God of might, heav-en and earth are full of your

This system contains the next two measures. The vocal melody continues with a melisma on the word 'your'. The piano accompaniment provides harmonic support. The lyrics are 'God of might, heav-en and earth are full of your'.

glo - ry. Ho - san - na in the high - est.

This system contains the final two measures of the hymn. The vocal melody concludes with a final note on 'est'. The piano accompaniment ends with a sustained chord. The lyrics are 'glo - ry. Ho - san - na in the high - est.'

Bless - ed is the one who comes in the name of the

This system contains the first four measures of the piece. The vocal line begins with a half note G4, followed by quarter notes A4 and Bb4, then a half note C5, and ends with a half note Bb4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

Lord. Ho - san - na, ho - san - na in the high - est.

This system contains measures five through eight. The vocal line continues with a half note G4, quarter notes A4 and Bb4, a half note C5, and ends with a half note Bb4. The piano accompaniment maintains the eighth-note pattern in the right hand and the harmonic accompaniment in the left hand.

Ho - san - na, ho - san - na in the high - est.

This system contains measures nine through twelve, ending with a double bar line. The vocal line begins with a half note G4, quarter notes A4 and Bb4, a half note C5, and ends with a half note Bb4. The piano accompaniment continues with the eighth-note pattern in the right hand and the harmonic accompaniment in the left hand.

L: Let us all pray: **God of strength, in David you chose a king with a big heart. Create clean and willing hearts in us, and choose us to do your work. Amen.**

WORD

Gospel Reading: John 7:24 **C: Glory to you, O Lord.**

John 7:24

New Revised Standard Version

24 Do not judge by appearances, but judge with right judgment."

L: The Gospel of our Lord. **C: Praise to you, O Christ.**

2nd Reading: 1 Samuel 16:1-13

1 Samuel 16:1-13

New Revised Standard Version

David Anointed as King

16 The Lord said to Samuel, "How long will you grieve over Saul? I have rejected him from being king over Israel. Fill your horn with oil and set out; I will send you to Jesse the Bethlehemite, for I have provided for myself a king among his sons." 2 Samuel said, "How can I go? If Saul hears of it, he will kill me." And the Lord said, "Take a heifer with you, and say, 'I have come to sacrifice to the Lord.' 3 Invite Jesse to the sacrifice, and I will show you what you shall do; and you shall anoint for me the one whom I name to you." 4 Samuel did what the Lord commanded, and came to Bethlehem. The elders of the city came to meet him trembling, and said, "Do you come peaceably?" 5 He said, "Peaceably; I have come to sacrifice to the Lord; sanctify yourselves and come with me to the sacrifice." And he sanctified Jesse and his sons and invited them to the sacrifice.

6 When they came, he looked on Eliab and thought, "Surely the Lord's anointed is now before the Lord." [a] 7 But the Lord said to Samuel, "Do not look on his appearance or on the height of his stature, because I have rejected him; for the Lord does not see as mortals see; they look on the outward appearance, but the Lord looks on the heart." 8 Then Jesse called Abinadab, and made him pass before Samuel. He said, "Neither has the Lord chosen this one." 9 Then Jesse made Shammah pass by. And he said, "Neither has the Lord chosen this one." 10 Jesse made seven of his sons pass before Samuel, and Samuel said to Jesse, "The Lord has not chosen any of these." 11 Samuel said to Jesse, "Are all your sons here?" And he said, "There remains yet the youngest, but he is keeping the sheep." And Samuel said to Jesse, "Send and bring him; for we will not sit down until he comes here." 12 He sent and brought him in. Now he was ruddy, and had beautiful eyes, and was handsome. The Lord said, "Rise and anoint him; for this is the one." 13 Then Samuel took the horn of oil, and anointed him in the presence of his brothers; and the spirit of the Lord came mightily upon David from that day forward. Samuel then set out and went to Ramah.

L: Word of God, word of life. **C: Thanks be to God.**

3rd Reading: Psalm 51:10-14

Psalm 51:10-14

New Revised Standard Version

10 Create in me a clean heart, O God,
and put a new and right[a] spirit within me.

11 Do not cast me away from your presence,
and do not take your holy spirit from me.

12 Restore to me the joy of your salvation,
and sustain in me a willing[b] spirit.

13 Then I will teach transgressors your ways,
and sinners will return to you.

14 Deliver me from bloodshed, O God,
O God of my salvation,
and my tongue will sing aloud of your deliverance.

L: Word of God, word of life. **C: Thanks be to God.**

Children's Time

Sermon

Rev. Tammy Bull

Hymn of the Day: God, When Human Bonds are Broken

ELW #603

1. God, when human bonds are broken and we lack the love or skill
to restore the hope of healing, give us grace and make us still.
2. Through that stillness, with your Spirit come into our world of stress,
for the sake of Christ forgiving all the failures we confess.
3. You in us are bruised and broken: hear us as we seek release
from the pain of earlier living; set us free and grant us peace.
4. Send us, God of new beginnings, humbly hopeful into life.
Use us as a means of blessing: make us stronger, give us faith.
5. Give us faith to be more faithful, give us hope to be more true,
give us love to go on learning: God, encourage and renew!

603 God, When Human Bonds Are Broken [H]



1 God, when hu-man bonds are bro-ken and we lack the love or skill
 2 Through that still-ness, with your Spir-it come in-to our world of stress,
 3 You in us are bruised and bro-ken: hear us as we seek re-lease
 4 Send us, God of new be-gin-nings, hum-bly hope-ful in-to life.
 5 Give us faith to be more faith-ful, give us hope to be more true,



to re-store the hope of heal-ing, give us grace and make us still.
 for the sake of Christ for-giv-ing all the fail-ures we con-fess.
 from the pain of ear-lier liv-ing; set us free and grant us peace.
 Use us as a means of bless-ing: make us stron-ger, give us faith.
 give us love to go on learn-ing: God, en-cour-age and re-new!



L: Living together in trust and hope, we confess our faith using the words of the Apostles' Creed. (ELW p.104)

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 with: Hear us, O God... **your mercy is great.**)

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

MEAL

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 way we do this is by partnering with other people of faith through the work of ELCA Disaster Relief and Lutheran World Relief to offer shelter, food, and hope to people who have suffered from extreme weather, civil war, persecution and poverty. We appreciate the faithfulness of our members 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! As the music plays, please take a moment to reflect on God's goodness, and consider what your gift of thanksgiving and worship might be. Thank you!)

Offertory: Tambourin
Rameau

Jean-Phillippe

Offering Response: Let the Vineyards Be Fruitful, Lord

ELW #184

Let the vineyards be fruitful, Lord, and fill to the brim our cup of blessing.

Gather a harvest from the seeds that were sown, that we may be fed with the bread of life.

Gather the hopes and dreams of all; unite them with the prayers we offer.

Grace our table with your presence, and give us a foretaste of the feast to come.

Suite en mi
Tambourin

Jean-Philippe Rameau
(1683-1764)

Vif

5

1re Reprise

11

16 *(Rondeau)*

21 *2de Reprise*

26

31

31

36 *(Rondeau)*

36

42 *3me Reprise*

42

47

47

53

53

58

58

Fin.

we may be fed with the bread of life. Gath-er the hopes and dreams of

all; u - nite them with the prayers we of - fer. Grace our ta - ble

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line is written in a single treble clef. The piano accompaniment is written in grand staff (treble and bass clefs). The music is in 4/4 time. The vocal line begins with a half note G4, followed by a quarter note F#4, and then a series of eighth notes: E4, D4, C4, B3, A3, G3, F3, E3. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

with your pres - ence, and give us a fore - taste of the feast to come.

The second system continues the musical score. The vocal line and piano accompaniment follow the same notation style as the first system. The vocal line continues with the lyrics "with your pres - ence, and give us a fore - taste of the feast to come." The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody. The system concludes with a double bar line.

Offertory Prayer: **God of goodness and growth, all creation is yours, and your faithfulness is sure. Word and water, wine and bread: these are signs of your abundant grace. Receive the gifts we bring, and nourish us to proclaim your abiding love in our communities and in the world, through Jesus Christ, our strength and our song. 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 & Lord's Prayer

P: "On the night in which our Lord Jesus was betrayed..."

C: Our Father who art in heaven, hallowed be thy name, thy kingdom come, thy will be done, on earth as it is in heaven. Give us this day our daily bread; and forgive us our trespasses, as we forgive those who trespass against us; and lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, forever and ever. Amen.

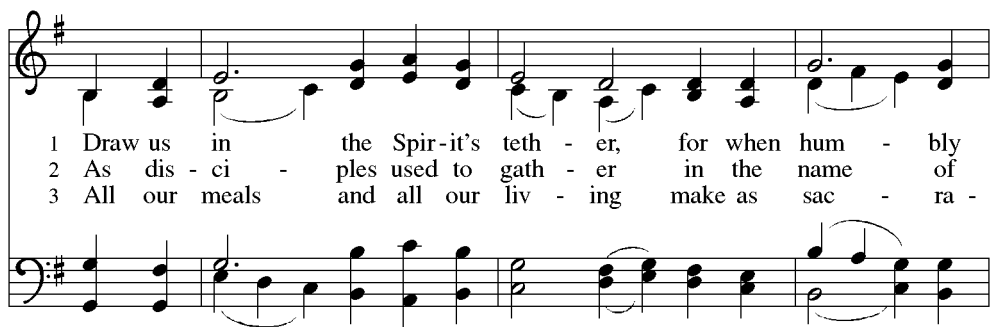
Invitation: P: These are the gifts of God, for the people of God. If you are unable to receive Communion today, you are invited to make the sign of the cross on your forehead as a reminder that you are a beloved child of God.

Hymn during Communion: Draw Us In the Spirit's Tether

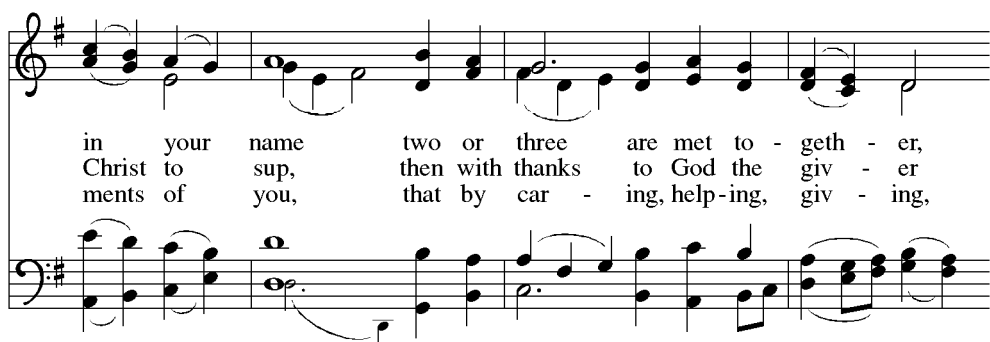
ELW #470

1. Draw us in the Spirit's tether, for when humbly in your name
Two or three are met together, you are in the midst of them.
Alleluia! Alleluia! Touch we now your garment's hem.
2. As disciples used to gather in the name of Christ to sup,
Then with thanks to God the giver break the bread and bless the cup,
Alleluia! Alleluia! So now bind our friendship up.
3. All our meals and all our living make as sacraments of you,
That by caring, helping, giving, we may be disciples true.
Alleluia! Alleluia! We will serve with faith anew.

Draw Us in the Spirit's Tether



1 Draw us in the Spir-it's teth - er, for when hum - bly
 2 As dis - ci - ples used to gath - er in the name of
 3 All our meals and all our liv - ing make as sac - ra -



in your name two or three are met to - geth - er,
 Christ to sup, then with thanks to God the giv - er
 ments of you, that by car - ing, help-ing, giv - ing,



you are in the midst of them. Al - le - lu - ia!
 break the bread and bless the cup, Al - le - lu - ia!
 we may be dis - ci - ples true. Al - le - lu - ia!



Al - le - lu - ia! Touch we now your gar - ment's hem.
 Al - le - lu - ia! so now bind our friend - ship up.
 Al - le - lu - ia! We will serve with faith a - new.

Text: Percy Dearmer, 1867–1936, alt.

Music: UNION SEMINARY, Harold Friedell, 1905–1958

Text from *Songs of Praise* Enlarged Edition, © Oxford University Press 1931.

Music © 1957, 1985 H. W. Gray, admin. CPP/Belwin.

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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.**

P: Let us all pray... **C: Dearest Jesus, at this table you've offered us not only bread and cup, but your very self, that we may be filled with your great love. Strengthened and nourished by these signs of grace, we commit ourselves anew to your reign of justice, and your way of peace. Amen.**

SENDING

L: The peace of God, which surpasses all understanding, keep your hearts and your minds in (+) Christ Jesus. **Amen.**

Sending Song: How Clear Is Our Vocation

ELW #580

1. How clear is our vocation, Lord, when once we heed your call
to live according to your word and daily learn, refreshed, restored,
that you are Lord of all and will not let us fall.
2. But if, forgetful, we should find your yoke is hard to bear;
if worldly pressures fray the mind and love itself cannot unwind
its tangled skein of care: our inward life repair.
3. We marvel how your saints become in hindrances more sure;
whose joyful virtues put to shame the casual way we wear your name,
and by our faults obscure your pow'r to cleanse and cure.
4. In what you give us, Lord, to do, together or alone,
In old routines or ventures new, may we not cease to look to you,
the cross you hung upon, all you endeavored done.

How Clear Is Our Vocation, Lord

- 1 How clear is our vo - ca - tion, Lord, when once we heed your call
 2 But if, for - get - ful, we should find your yoke is hard to bear;
 3 We mar - vel how your saints be - come in hin - dranc - es more sure;
 4 In what you give us, Lord, to do, to - geth - er or a - lone,

to live ac - cord - ing to your word and dai - ly learn, re - fresh - ed, re - stored,
 if world - ly pres - sures fray the mind and love it - self can - not un - wind
 whose joy - ful vir - tues put to shame the ca - sual way we wear your name,
 in old rou - tines or ven - tures new, may we not cease to look to you,

that you are Lord of all, and will not let us fall.
 its tan - gled skein of care: our in - ward life re - pair.
 and by our faults ob - scure your pow'r to cleanse and cure.
 the cross you hung up - on, all you en - deav - ored done.

L: Go in peace. The Spirit sends us forth to serve. **C: Thanks be to God!**

Postlude: March

Jean-Phillippe Rameau

PROCESSIONAL

Duration 3:00

Sw. Flutes 8', 4', 2'

Gt. Full without Reeds

Ped. Bourdon 16', 8'

00 6805 004

21 7766 544

Ped. 54

JEAN PHILLIPE RAMEAU

Arr. by Allanson Brown

Maestoso risoluto

First system of musical notation. Treble and bass staves. Dynamics: *f*. Instrumentation: Gt. (Guitar). Pedal: 54. The music is in 4/4 time, key of D major. The first staff has a melodic line with eighth and sixteenth notes. The second staff has a bass line with eighth notes. The third staff has a bass line with eighth notes. The system ends with a fermata on the second staff.

Second system of musical notation. Treble and bass staves. Dynamics: *f*. Instrumentation: Gt. (Guitar). Pedal: 54. The music continues with similar melodic and bass lines. The system ends with a fermata on the second staff.

Third system of musical notation. Treble and bass staves. Dynamics: *mp*. Instrumentation: Sw. (Swamp). Pedal: 54. The music continues with similar melodic and bass lines. The system ends with a fermata on the second staff.

Fourth system of musical notation. Treble and bass staves. Dynamics: *f*. Instrumentation: Gt. (Guitar). Pedal: 54. The music continues with similar melodic and bass lines. The system ends with a fermata on the second staff.

First system of a musical score. It features a grand staff with two treble staves and one bass staff. The key signature has two sharps (F# and C#). The first treble staff begins with a mezzo-piano (*mp*) dynamic and a 'Sw.' (Swell) instruction. The music consists of flowing sixteenth-note passages in the upper staves and a more static bass line.

Second system of the musical score. It continues the grand staff notation. A crescendo (*cresc.*) marking is placed in the middle of the system. The melodic lines in the upper staves show increasing intensity and complexity.

Third system of the musical score. It includes a forte (*f*) dynamic marking and a 'Gt.' (Growl) instruction. A crescendo (*cresc.*) is also present. The notation includes various articulations such as accents (^) and slurs, and some notes are marked with 'u' (up-bow or up-bow).

Fourth system of the musical score. It features a fortissimo (*ff*) dynamic marking and a ritardando (*rit.*) instruction. The system concludes with a key signature change to one sharp (F#). The music is characterized by dense, rapid sixteenth-note passages in the upper staves.

a tempo
Sw.  
3 3 3 3 *simile*
[E] Gt. String 8'



tr


This musical score is for a piano and guitar. The piano part is written in treble and bass staves, and the guitar part is in a single staff. The key signature has one flat (B-flat). The tempo is marked 'a tempo' and the style is 'Sw.' (Swing). The score consists of four systems. The first system features triplets in the piano's right hand and a guitar part starting on E. The second system continues the piano melody with a sharp sign and a trill in the bass line. The third system includes a trill in the piano's right hand. The fourth system concludes the piece with a final piano melody line and a sustained guitar note.

First system of musical notation. Treble and bass staves. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The bass staff contains a simpler line with some chords and rests. There are dynamic markings like *ff* and *molto rit.* in the system.

Second system of musical notation. Treble and bass staves. The treble staff continues the complex melodic line. The bass staff has a more active line with many beamed notes. There are dynamic markings like *ff* and *molto rit.* in the system.

As at first

Third system of musical notation. Treble and bass staves. The treble staff has a complex melodic line. The bass staff has a simpler line with some chords and rests. There are dynamic markings like *ff* and *molto rit.* in the system.

Gt. to Ped.

Fourth system of musical notation. Treble and bass staves. The treble staff has a complex melodic line. The bass staff has a simpler line with some chords and rests. There are dynamic markings like *ff* and *molto rit.* in the system.