



**ALL SAINTS' SUNDAY**  
**November 7, 2021**

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

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

**GATHERING**

Gathering Music:

Welcome & Announcements

Prelude:

P: Blessed be the Holy Trinity, (+) one God: the fountain of living water, the rock who gave us birth, our light and our salvation. **C: Amen.**

P: Joined to Christ in the waters of baptism, we are clothed with God's mercy and forgiveness. Let us give thanks for the gift of baptism.

P: We give you thanks, O God, for in the beginning you created us in your image and placed us in a well-watered garden.

**C: In the desert, you promised pools of water for the parched, and you gave us water from the rock.**

P: When we did not know the way, you sent the Good Shepherd to lead us to still waters.

**C: At the cross, you washed us from Jesus' wounded side, and on this day, you shower us again with the water of life.**

P: We praise you for your salvation through water, for the water in this font, and for all water everywhere, especially the Missouri, Sun, and Roe rivers.

**C: Bathe us in your forgiveness, grace, and love. Satisfy all who thirst, and give us the life only you can give.**

P: To you be given honor and praise through Jesus Christ, our living water, in the unity of the Holy Spirit, now and forever. **C: Amen.**

Gathering Hymn: For All the Saints (v. 1,2,3,7 only)

ELW #422

1. For all the saints who from their labors rest,  
who thee by faith before the world confessed,  
Thy name, O Jesus, be forever blest. Al-le-lu-ia! Al-le-lu-ia!
2. Thou wast their rock, their fortress, and their might;  
thou, Lord, their captain in the well-fought fight;  
Thou...in the darkness drear, their one true light. Al-le-lu-ia! Al-le-lu-ia!
3. Oh, blest communion, fellowship divine,  
we feebly struggle, they in glory shine;  
Yet all are one in thee, for all are thine. Al-le-lu-ia! Al-le-lu-ia!
7. From earth's wide bounds, from ocean's farthest coast,  
through gates of pearl streams in the countless host,  
Singing to Father, Son, and Holy Ghost: Al-le-lu-ia! Al-le-lu-ia!

L: The grace of our Lord Jesus Christ, the love of God, and the communion of the Holy Spirit be with you all. **C: And also with you.** *(the congregation is seated)*

### Remembering Those Who Have Died in the Faith

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

In joyful expectation of the resurrection to eternal life, we remember this day all those who have gone before us in faith and who now rest from their labors. As the names are read of congregation members and others who have died since last All Saints' Day, their family members present today are invited to come forward and light one or more candles. After the last name is read, all are invited to come forward and light additional candles in thanksgiving for those who have passed on a living legacy of faith. We give thanks this day, especially for: Earnest Evenhus, Lenore Grismer, Kathy Jensen, Al Jonas, Helen McLane, Nellie Oanes, Loren Rice, Robert Somerfeld, Ruth Stedtfeld, Ardel & Chuck Stiles, Shirley Taylor, Rev. Larry Vinson, Frank Witt.

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

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

### WORD

R: The 1<sup>st</sup> Reading is from the Old Testament book of 1 Kings 19:1-18

R: Word of God, word of Life.

**C: Thanks be to God.**

R: The Gospel Reading is according to John 12:27-28 **C: Glory to you, O Lord.**

R: The Gospel of our Lord.

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

### Children's Time

Sermon

Pastor Tammy Bull

Hymn of the Day: Give Thanks for Saints

ELW #428

1. Give thanks for those whose faith is firm when all around seems bleak:  
On God's good promise they rely, so while they live and when they die  
How forcefully they speak – the strong, who once were weak!
2. Give thanks for those whose hope is clear, beyond mere mortal sight:  
Who seek the city God has planned, the true, eternal promised land,  
And steer on toward that light, a beacon ever bright.
3. Give thanks for those whose love is pure, a sparkling precious stone:  
They show by what they say and do an inward beauty, warm and true,

For God's concerns they own – God's love through them is known.

4. Give thanks for saints of ages past and saints alive today:

Though often by this world despised, their hearts by God are richly prized.

Give thanks that we may say we share their pilgrim way.

L: Living together in trust and hope, we confess our faith using the words of the Nicene Creed...

ELW p. 104

**We believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is seen and unseen.**

**We believe in one Lord Jesus Christ, the only Son of God, eternally begotten of the Father, God from God,**

**Light from Light, true God from true God, begotten, not made, of one Being with the Father; through**

**him all things were made. For us, and for our salvation, he came down from heaven, was incarnate of**

**the Holy Spirit and the virgin Mary and became truly human. For our sake he was crucified under**

**Pontius Pilate; he suffered death and was buried. On the third day he rose again in accordance with the**

**scriptures; he ascended into heaven and is seated at the right hand of the Father. He will come again in**

**glory to judge the living and the dead, and his kingdom will have no end.**

**We believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the**

**Father and the Son, who with the Father and the Son is worshiped and glorified, who has spoken through**

**the prophets. We believe in one holy catholic and apostolic church. We acknowledge one baptism for**

**the forgiveness of sins. We look for the resurrection of the dead, and the life of the world to come.**

**Amen.**

Prayers of the People: As God's people called to love one another, let us pray for the needs of the Church, the human family, and all the world. (petitions end: "Hear us, O God... **your mercy is great.**")

Sharing the Peace of Christ

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

**The Offering:** (At this time we bring our gifts and offerings to God as an act of thankfulness and worship.

Following the command of Jesus, we care for people in our congregation, our community, and the world in his name. One of the ways we do this is by partnering with local funeral homes to provide funeral, memorial, and grief support services. We appreciate 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:

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: **C: 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.

Be Known to Us                      *(the congregation sings)*                      ACS p. 40  
Be known to us, Lord Jesus, in the breaking of the bread. Alleluia, alleluia, alleluia.  
Be known to us, Lord Jesus, in the breaking of the bread. Alleluia, alleluia, alleluia.  
Alleluia.

Hymn during Communion: In This Feast of Love                      ACS #962

1. In this feast of love, in this feast of love,  
Lord, you share your blood and your body, Jesus, Lamb of God.
2. In this bread and wine, in this bread and wine,  
You have promised, Lord, to be with us, Lamb... of God divine.
3. Grant us peace, O Lord, grant us peace, O Lord;  
Fill us with the joy of your Spirit, ever-living Word.

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 our Lord. **Amen.**

Hymn: Rise Up, O Saints of God!                      ELW #669

1. Rise up, O saints of God! From vain ambitions turn;  
Christ rose triumphant that your hearts with nobler zeal might burn.
2. Speak out, O saints of God! Despair engulfs earth's frame;  
As heirs of God's baptismal grace, the word of hope proclaim.
3. Rise up, O saints of God! The kingdom's task embrace;



Redress sin's cruel consequence; give justice larger place.

4. Give heed, O saints of God! Creation cries in pain;  
Stretch forth your hand of healing now, with love the weak sustain.
5. Commit your hearts to seek the paths which Christ has trod;  
And, quickened by the Spirit's pow'r, rise up, O saints of God!

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

**C: Thanks be to God!**

Postlude:

**Accompanist:** James Rickley

**Song Leader:** Victoria Bull

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**Prayer Focus: God's strength** (In your prayers this week, you are encouraged to ask God's strength for the difficult journeys of life.)

**Announcements for the week of November 7-13:**

- Thanks to all who decorated cars and dressed up for Trunk-or-Treat!
- Nominating Committee meets TODAY following worship.
- Monday Morning Exercise Class with Wendy Masterson – 9:30 am in the Fireside Room. Cost is \$5.50/session.
- Cooperative Ministry subcommittee meets Mon. 11/8 at 7 pm – Fireside Rm
- IMMERSE Bible study is on Wednesdays at 7 pm via Zoom.
- GF Community Jazz Band rehearses Wednesdays at 7 pm – Fireside Room
- Executive Committee meets on Thurs. Nov. 11
- 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.
- CONSECRATION SUNDAY – is next Sunday, Nov. 14. Following worship we will have time to ask questions and offer input as we get closer to a formal cooperative ministry agreement with First English Lutheran Church.
- Confirmation Students will meet next Sunday, Nov. 14 from 1-3 pm at Our Savior's Lutheran Church.

**Keeping in prayer...** Jeannie, 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:*** Amos 1:1-2; 5:14-15, 21-24 and John 7:37-38

# ANDANTE CANTABILE

3¾ minutes

Sw. Strings 8' and 4'

Gt. Flutes 8' and 4'

Ped. Gedeckt 16' and 8'

☒ 00 4443 322 Prepare ☐ 00 3332 211

☒ 00 5403 000

Ped. 31, Chorus ad lib.

CHARLES M. WIDOR

 Arranged by Lani Smith  
 from Symphony No. 4

**Tenderly** ♩ = 60

☒ Sw.

☐ Gt.

p



First system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The first measure of the top staff is marked *poco rit.* and the second measure is marked *a tempo*. The music features a melodic line in the top staff and a more active line in the middle staff.



Second system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The first measure of the top staff is marked *Gt.* (Guitar). The music continues with a melodic line in the top staff and a more active line in the middle staff.



Third system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The first measure of the top staff is marked *p* (piano) and the second measure is marked *Sw.* (Swell). The music continues with a melodic line in the top staff and a more active line in the middle staff.



Fourth system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has three flats. The first measure of the top staff is marked *Gt.* (Guitar). The music continues with a melodic line in the top staff and a more active line in the middle staff. The system ends with the marking *poco rit.*

*a tempo*

*p* (B) Sw. 4' off

The musical score consists of four systems, each with three staves. The top staff is the right hand, the middle staff is the left hand, and the bottom staff is a separate bass line. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The tempo is marked 'a tempo'. The dynamics are marked 'p' (piano). A circled 'B' indicates a section starting at measure 41, labeled 'Sw. 4' off'.

First system of musical notation. The top staff (treble clef) contains a melodic line with a slur over the first two measures. The middle staff (piano accompaniment) features a rhythmic pattern of eighth notes with a repeat sign. The bottom staff (bass clef) contains a simple bass line.

Second system of musical notation. The top staff continues the melodic line. The middle staff has a *poco rit.* marking above it. The bottom staff continues the bass line.

Third system of musical notation. The top staff begins with a *p* (piano) dynamic marking and an *a tempo* marking. The middle staff continues the rhythmic pattern. The bottom staff continues the bass line.

Fourth system of musical notation. The top staff includes a *Sw.* (Swell) marking and a *slower* tempo instruction. The middle staff has a *rit.* (ritardando) marking and a *Gt.* (Guitar) marking. The bottom staff continues the bass line. The system concludes with a *pp* (pianissimo) dynamic marking.

Welcome & Announcements

Prelude:

# ANDANTE CANTABILE

3 ¼ minutes

Sw. Soft Strings  
Gt. Solo Flute  
Ped. Soft 16 and 8

D

F#

Ped. 42, Chorus ad lib.

CHARLES M. WIDOR, OP. 44, No. 5  
Arranged by Jacques-Louis de Champd'homme

♩ = 56  
□ Gt.  
p ○ Sw.

○ Sw.  
□ Gt. poco cresc.



First system of the musical score. It features a grand staff with treble and bass clefs. The right hand plays a melodic line with various ornaments and trills, while the left hand provides harmonic support with chords and single notes. A piano (*p*) dynamic marking is present. A switch symbol (a circle with a dot) is labeled "Sw." and a guitar symbol (a square with a dot) is labeled "Gt.". The system concludes with a trill and a triplet of eighth notes, marked with a *rit.* (ritardando) instruction.

1. to next movement 2.

*slower*

*Fine*

Second system of the musical score. It begins with a repeat sign. The right hand features a melodic line with a *mf* (mezzo-forte) dynamic marking. A switch symbol is labeled "Sw." and "Add Diaps.". The system transitions to a *pp* (pianissimo) dynamic marking. The right hand continues with a melodic line, and the left hand provides harmonic support. The system concludes with a *pp* dynamic marking and a switch symbol labeled "Sw.".

Third system of the musical score. It begins with a *poco più animato* (a little more animated) instruction. The right hand plays a melodic line with a triplet of eighth notes. The left hand provides harmonic support with chords and single notes. The system concludes with a triplet of eighth notes.

Fourth system of the musical score. It begins with a *cresc.* (crescendo) instruction. The right hand plays a melodic line with a triplet of eighth notes. The left hand provides harmonic support with chords and single notes. The system concludes with a triplet of eighth notes.

*f* *ff*

*D.C. al Fine*

*dim. e rit.*

Prepare  $\textcircled{D}$   
Sw. Diap. off

## LYRIC INTERLUDE

(from "Carnaval," Op. 9)

ROBERT SCHUMANN  
Arranged by Xavier Dinwiddie

With expression  $\textcircled{D}$  = 54

$\textcircled{D}$  Sw. Solo Flute 8

$\textcircled{E}$  Gt. Strings 8, 4

*p* *rit.* *pp*

Ped. Light 16, 8  
Ped. 32

P: Blessed be the Holy Trinity, (+) one God: the fountain of living water, the rock who gave us birth, our light and our salvation. **C: Amen.**

P: Joined to Christ in the waters of baptism, we are clothed with God's mercy and forgiveness. Let us give thanks for the gift of baptism.

P: We give you thanks, O God, for in the beginning you created us in your image and placed us in a well-watered garden.

**C: In the desert, you promised pools of water for the parched, and you gave us water from the rock.**

P: When we did not know the way, you sent the Good Shepherd to lead us to still waters.

**C: At the cross, you washed us from Jesus' wounded side, and on this day, you shower us again with the water of life.**

P: We praise you for your salvation through water, for the water in this font, and for all water everywhere, especially the Missouri, Sun, and Roe rivers.

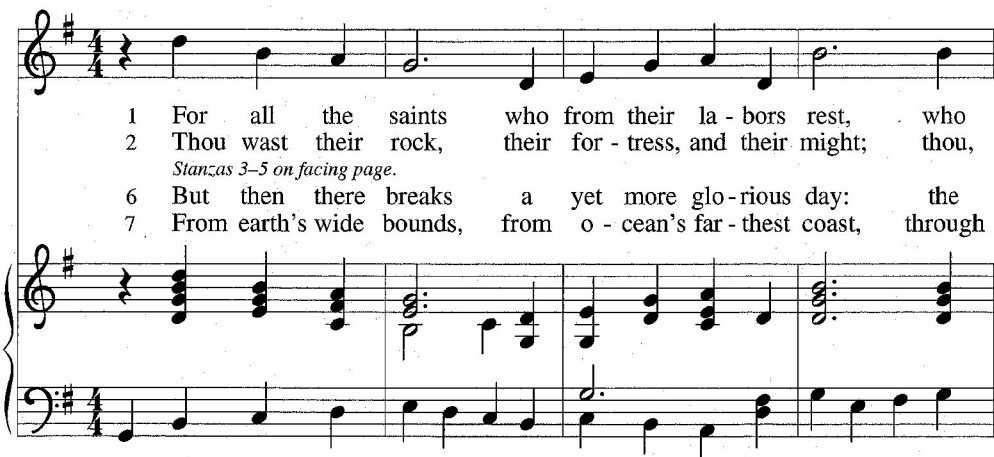
**C: Bathe us in your forgiveness, grace, and love. Satisfy all who thirst, and give us the life only you can give.**

P: To you be given honor and praise through Jesus Christ, our living water, in the unity of the Holy Spirit, now and forever. **C: Amen.**

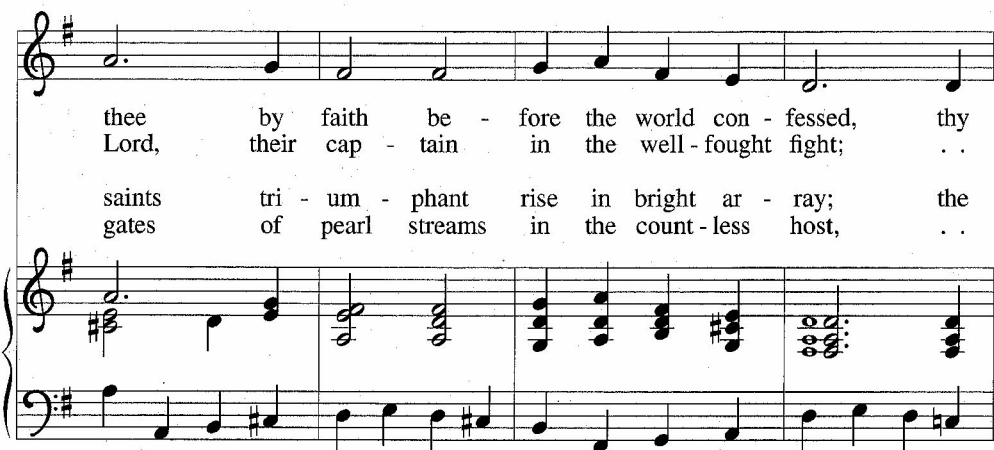
Gathering Hymn: For All the Saints (v. 1,2,3,7 only)

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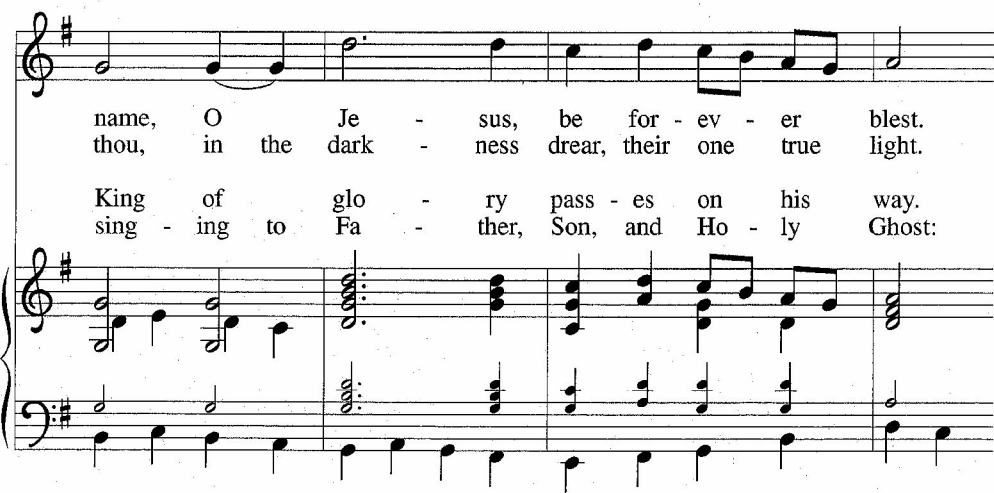
1. For all the saints who from their labors rest,  
who thee by faith before the world confessed,  
Thy name, O Jesus, be forever blest. Al-le-lu-ia! Al-le-lu-ia!
2. Thou wast their rock, their fortress, and their might;  
thou, Lord, their captain in the well-fought fight;  
Thou...in the darkness drear, their one true light. Al-le-lu-ia! Al-le-lu-ia!
3. Oh, blest communion, fellowship divine,  
we feebly struggle, they in glory shine;  
Yet all are one in thee, for all are thine. Al-le-lu-ia! Al-le-lu-ia!
7. From earth's wide bounds, from ocean's farthest coast,  
through gates of pearl streams in the countless host,  
Singing to Father, Son, and Holy Ghost: Al-le-lu-ia! Al-le-lu-ia!



1 For all the saints who from their labors rest, who  
 2 Thou wast their rock, their fortress, and their might; thou,  
*Stanzas 3-5 on facing page.*  
 6 But then there breaks a yet more glorious day: the  
 7 From earth's wide bounds, from ocean's farthest coast, through



thee by faith be - fore the world con - fessed, thy  
 Lord, their cap - tain in the well - fought fight; . .  
 saints tri - um - phant rise in bright ar - ray; the  
 gates of pearl streams in the count - less host, . .



name, O Je - sus, be for - ev - er blest.  
 thou, in the dark - ness dread, their one true light.  
 King of glo - ry pass - es on his way.  
 sing - ing to Fa - ther, Son, and Ho - ly Ghost:

Al - le - lu - ia! Al - le - lu - ia!

3 Oh, blest com-mu-nion, fel-low-ship di-vine, we fee-bly strug-gle,  
 4 And when the strife is fierce, the war-fare long, steals on the ear the  
 5 The gold-en eve-ning bright-ens in the west; soon, soon to faith-ful

they in glo-ry shine; yet all are one in thee, for all are  
 dis-tant tri-umph song, and hearts are brave a-gain and arms are  
 ser-vants com-eth rest; . . . sweet is the calm of par-a-dise the

thine.  
 strong. Al - le - lu - ia! Al - le - lu - ia!  
 blest.

L: The grace of our Lord Jesus Christ, the love of God, and the communion of the Holy Spirit be with you all. **C: And also with you.** *(the congregation is seated)*

### Remembering Those Who Have Died in the Faith

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

In joyful expectation of the resurrection to eternal life, we remember this day all those who have gone before us in faith and who now rest from their labors. As the names are read of congregation members and others who have died since last All Saints' Day, their family members present today are invited to come forward and light one or more candles. After the last name is read, all are invited to come forward and light additional candles in thanksgiving for those who have passed on a living legacy of faith. We give thanks this day, especially for: Earnest Evenhus, Lenore Grismer, Kathy Jensen, Al Jonas, Helen McLane, Nellie Oanes, Loren Rice, Robert Somerfeld, Ruth Stedtfeld, Ardel & Chuck Stiles, Shirley Taylor, Rev. Larry Vinson, Frank Witt.

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

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

### WORD

R: The 1<sup>st</sup> Reading is from the Old Testament book of 1 Kings 19:1-18

1 Kings 19:1-18

New Revised Standard Version

Elijah Flees from Jezebel

19 Ahab told Jezebel all that Elijah had done, and how he had killed all the prophets with the sword. 2 Then Jezebel sent a messenger to Elijah, saying, "So may the gods do to me, and more also, if I do not make your life like the life of one of them by this time tomorrow." 3 Then he was afraid; he got up and fled for his life, and came to Beer-sheba, which belongs to Judah; he left his servant there.

4 But he himself went a day's journey into the wilderness, and came and sat down under a solitary broom tree. He asked that he might die: "It is enough; now, O Lord, take away my life, for I am no better than my ancestors." 5 Then he lay down under the broom tree and fell asleep. Suddenly an angel touched him and said to him, "Get up and eat." 6 He looked, and there at his head was a cake baked on hot stones, and a jar of water. He ate and drank, and lay down again. 7 The angel of the Lord came a second time, touched him, and said, "Get up and eat, otherwise the journey will be too much for you." 8 He got up, and ate and drank; then he went in the strength of that food forty days and forty nights to Horeb the mount of God. 9 At that place he came to a cave, and spent the night there.

Then the word of the Lord came to him, saying, "What are you doing here, Elijah?" 10 He answered, "I have been very zealous for the Lord, the God of hosts; for the Israelites have forsaken your covenant, thrown down your altars, and killed your prophets with the sword. I alone am left, and they are seeking my life, to take it away."

#### Elijah Meets God at Horeb

11 He said, "Go out and stand on the mountain before the Lord, for the Lord is about to pass by." Now there was a great wind, so strong that it was splitting mountains and breaking rocks in pieces before the Lord, but the Lord was not in the wind; and after the wind an earthquake, but the Lord was not in the earthquake; 12 and after the earthquake a fire, but the Lord was not in the fire; and after the fire a sound of sheer silence. 13 When Elijah heard it, he wrapped his face in his mantle and went out and stood at the entrance of the cave. Then there came a voice to him that said, "What are you doing here, Elijah?" 14 He answered, "I have been very zealous for the Lord, the God of hosts; for the Israelites have forsaken your covenant, thrown down your altars, and killed your prophets with the sword. I alone am left, and they are seeking my life, to take it away." 15 Then the Lord said to him, "Go, return on your way to the wilderness of Damascus; when you arrive, you shall anoint Hazael as king over Aram. 16 Also you shall anoint Jehu son of Nimshi as king over Israel; and you shall anoint Elisha son of Shaphat of Abel-meholah as prophet in your place. 17 Whoever escapes from the sword of Hazael, Jehu shall kill; and whoever escapes from the sword of Jehu, Elisha shall kill. 18 Yet I will leave seven thousand in Israel, all the knees that have not bowed to Baal, and every mouth that has not kissed him."

R: Word of God, word of Life.

**C: Thanks be to God.**

R: The Gospel Reading is according to John 12:27-28 **C: Glory to you, O Lord.**

#### John 12:27-28

New Revised Standard Version

Jesus Speaks about His Death

27 "Now my soul is troubled. And what should I say—'Father, save me from this hour'? No, it is for this reason that I have come to this hour. 28 Father, glorify your name." Then a voice came from heaven, "I have glorified it, and I will glorify it again."

R: The Gospel of our Lord.

C: Praise to you, O Christ.

Children's Time

Sermon

Pastor Tammy Bull

Hymn of the Day: Give Thanks for Saints

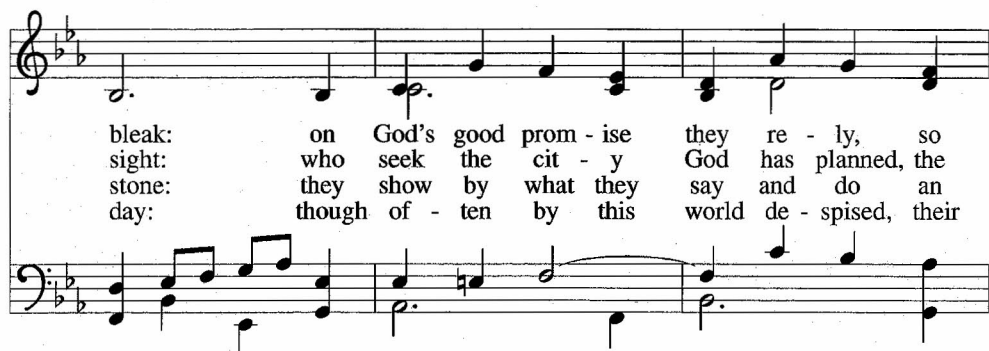
ELW #428

1. Give thanks for those whose faith is firm when all around seems bleak:  
On God's good promise they rely, so while they live and when they die  
How forcefully they speak – the strong, who once were weak!
2. Give thanks for those whose hope is clear, beyond mere mortal sight:  
Who seek the city God has planned, the true, eternal promised land,  
And steer on toward that light, a beacon ever bright.
3. Give thanks for those whose love is pure, a sparkling precious stone:  
They show by what they say and do an inward beauty, warm and true,  
For God's concerns they own – God's love through them is known.
4. Give thanks for saints of ages past and saints alive today:  
Though often by this world despised, their hearts by God are richly prized.  
Give thanks that we may say we share their pilgrim way.





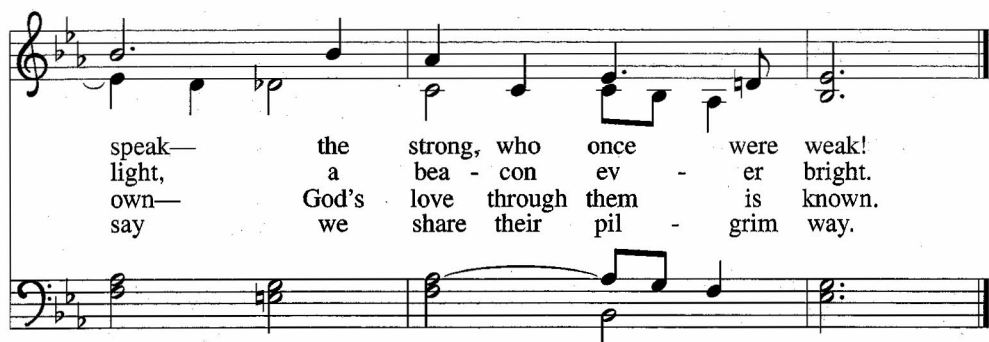
1 Give thanks for those whose faith is firm when all a - round seems  
 2 Give thanks for those whose hope is clear, be - yond mere mor - tal  
 3 Give thanks for those whose love is pure, a spar - kling pre - cious  
 4 Give thanks for saints of a - ges past and saints a - live to -



bleak: on God's good prom - ise they re - ly, so  
 sight: who seek the cit - y God has planned, the  
 stone: they show by what they say and do an  
 day: though of - ten by this world de - spised, their



while they live and when they die how force - ful - ly they  
 true, e - ter - nal prom - ised land, and steer on toward that  
 in - ward beau - ty, warm and true, for God's con - cerns they  
 hearts by God are rich - ly prized. Give thanks that we may



speak— the strong, who once were weak!  
 light— a bea - con ev - er bright.  
 own— God's love through them is known.  
 say we share their pil - grim way.

L: Living together in trust and hope, we confess our faith using the words of the Nicene Creed...

ELW p. 104

**We believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is seen and unseen.**

**We believe in one Lord Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, Light from Light, true God from true God, begotten, not made, of one Being with the Father; through him all things were made. For us, and for our salvation, he came down from heaven, was incarnate of the Holy Spirit and the virgin Mary and became truly human. For our sake he was crucified under Pontius Pilate; he suffered death and was buried. On the third day he rose again in accordance with the scriptures; he ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end.**

**We believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son, who with the Father and the Son is worshiped and glorified, who has spoken through the prophets. We believe in one holy catholic and apostolic church. We acknowledge one baptism for the forgiveness of sins. We look for the resurrection of the dead, and the life of the world to come. Amen.**

Prayers of the People: As God's people called to love one another, let us pray for the needs of the Church, the human family, and all the world. (petitions end: "Hear us, O God... **your mercy is great.**")

Sharing the Peace of Christ

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

**The Offering:** (At this time we bring our gifts and offerings to God as an act of thankfulness and worship. Following the command of Jesus, we care for people in our congregation, our community, and the world in his name. One of the ways we do this is by partnering with local funeral homes to provide funeral, memorial, and grief support services. We appreciate 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:

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.

## ADAGIO

2½ minutes

## From the Fourth Organ Symphony

*celeste*  
*Vox Humana*  
*Viola 8-4 celeste*  
 Sw. Dulciana, Unda Maris  
 Ped. Soft 16' and 8'

(A) 00 3212 410 Prepare (B) 00 4535 222

(D)

Ped. 33, Chorus, Vibrato ad lib.

CHARLES M. WIDOR  
 Abridged and arranged  
 by Van Denman Thompson

*celeste*  
*Vox Humana*  
*Viola 8-4 celeste*

Sw. *pp*  
 J = 56

*pp*  
 Gt.

*p*  
 Sw. Soft Strings

Gt. Flute 8'  
 poco rit.  
 mp a tempo  
 Sw.

First system of the musical score, measures 1-6. It features a piano accompaniment with a treble and bass staff. The melody is in the treble staff, and the bass staff provides harmonic support with chords and moving lines.

Second system of the musical score, measures 7-12. It includes a piano accompaniment and a vocal line. The vocal line starts with a circled 'B' and the instruction 'Sw. Add Flutes'. The piano part has a 'p' (piano) dynamic marking and a 'Gt.' (Guitar) instruction with a square box. The bass staff continues with harmonic accompaniment.

Third system of the musical score, measures 13-18. It includes a piano accompaniment and a vocal line. The vocal line has a circled 'D' and the instruction 'Sw. Off Flutes'. The piano part has a 'Gt.' (Guitar) instruction with a square box. The bass staff continues with harmonic accompaniment.

Fourth system of the musical score, measures 19-24. It includes a piano accompaniment and a vocal line. The vocal line has a 'dolce' (sweet) marking. The piano part has a 'dim.' (diminuendo) marking and a 'pp' (pianissimo) marking. The bass staff continues with harmonic accompaniment.

## Let the Vineyards Be Fruitful

Let the vine-yards be fruit-ful, Lord, and fill to the brim our cup of

This system contains the first two staves of the musical score. The top staff is a vocal line in 3/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The melody begins with a quarter note G4, followed by a half note A4, a quarter note B-flat4, and continues with eighth and quarter notes. The bottom staff is a piano accompaniment in 3/4 time, starting with a bass clef and the same key signature. It features a steady eighth-note bass line and chords in the right hand.

bless-ing. Gath-er a har-vest from the seeds that were sown, that

This system contains the next two staves. The vocal line continues from the previous system, with the word "bless-ing." followed by a half note rest and then the phrase "Gath-er a har-vest from the seeds that were sown, that". The piano accompaniment continues with similar harmonic support.

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

This system contains the final two staves of the visible score. The vocal line concludes the phrase "we may be fed with the bread of life. Gath-er the hopes and dreams of". The piano accompaniment provides a concluding harmonic structure for the system.

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 notation, with the right hand in a treble clef and the left hand in a bass clef. The music is in 4/4 time. The vocal line begins with a half note G4, followed by a quarter note A4, then a quarter note Bb4. 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. It follows the same key signature and time signature as the first system. The vocal line continues with a half note C5, followed by a quarter note Bb4, then a quarter note A4. The piano accompaniment maintains its rhythmic pattern, providing harmonic support for the vocal melody. The system concludes with a double bar line.

Offertory Prayer: **C: 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.

Be Known to Us

*(the congregation sings)*

ACS p. 40

Be known to us, Lord Jesus, in the breaking of the bread. Alleluia, alleluia, alleluia.

Be known to us, Lord Jesus, in the breaking of the bread. Alleluia, alleluia, alleluia.

Alleluia.

Hymn during Communion: In This Feast of Love

ACS #962

1. In this feast of love, in this feast of love,  
Lord, you share your blood and your body, Jesus, Lamb of God.
2. In this bread and wine, in this bread and wine,  
You have promised, Lord, to be with us, Lamb... of God divine.
3. Grant us peace, O Lord, grant us peace, O Lord;  
Fill us with the joy of your Spirit, ever-living Word.

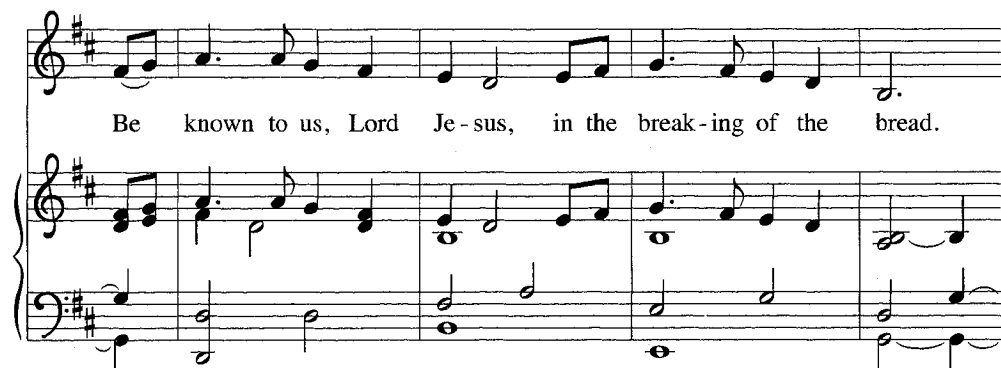
Be known to us, Lord Je-sus, in the break-ing of the bread.

The first system of the musical score is in G major (one sharp). The vocal line (treble clef) consists of six measures: G4-A4 (quarter), B4 (quarter), A4-G4 (quarter), F#4 (quarter), E4 (half), and D4 (half). The piano accompaniment (grand staff) consists of six measures: two chords (G4-A4 and B4) in the first measure, followed by a series of chords and single notes in the second, third, fourth, and fifth measures, and a final chord in the sixth measure.

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

The second system of the musical score is in G major (one sharp). The vocal line (treble clef) consists of six measures: G4-A4 (quarter), B4 (quarter), A4-G4 (quarter), F#4 (quarter), E4 (half), and D4 (half). The piano accompaniment (grand staff) consists of six measures: two chords (G4-A4 and B4) in the first measure, followed by a series of chords and single notes in the second, third, fourth, and fifth measures, and a final chord in the sixth measure.





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



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

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

# In This Feast of Love

*Tässä pöydässä*

962

[H]

*Täs - sä pöy - däs - sä,* *täs - sä*  
 1 In this feast of love, in this  
 2 In this bread and wine, in this  
 3 Grant us peace, O Lord, grant us

*pöy - däs - sä* *syn - ti - sil - le*  
 feast of love, Lord, you share your  
 bread and wine, you have prom - ised,  
 peace, O Lord; fill us with the

*it - se - si an - nat, Ju - ma - lan Ka - rit - sa!*  
 blood and your bod - y, Je - sus, Lamb of God.  
 Lord, to be with us, Lamb . . of God div - ine.  
 joy of your Spir - it, ev - er - liv - ing Word.

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 our Lord. **Amen.**

Hymn: Rise Up, O Saints of God!

ELW #669

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

# Rise Up, O Saints of God!

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

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

Text: Norman O. Forness, b. 1936

Music: FESTAL SONG, William H. Walter, 1825–1893

Text © Norman O. Forness, admin. Augsburg Fortress.

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

**C: Thanks be to God!**

Postlude:

# CONTES D'AVRIL

## Marche Nuptiale.

101

Composée et Arrangée par CH. M. WIDOR.

Recit, Gambes de 8, anches de 8 et de 16 préparées - Positif, fonds de 8 - Grand orgue. Flûte de 8 - Pédale, Basses de 8 et de 16.  
Moderato.

Grand Orgue.

The first system of the musical score for the Grand Orgue. It consists of three staves: a right-hand staff (treble clef) and two left-hand staves (bass clef). The right-hand staff begins with a 'p' (piano) dynamic and contains a melodic line with eighth and sixteenth notes. The two left-hand staves provide harmonic support with sustained chords and moving bass lines. A 'Ped G' (pedal point on G) is indicated in the bottom left of the left-hand staves.

The second system of the musical score for the Grand Orgue. It continues the melodic and harmonic development from the first system. The right-hand staff features more complex rhythmic patterns, including triplets and sixteenth-note runs. The left-hand staves maintain the harmonic foundation with sustained chords and moving bass lines.

The third system of the musical score for the Grand Orgue. It includes a section labeled 'GR montre et gambes' (Grand Orgue, montre and gambes) with a 'mf' (mezzo-forte) dynamic. The right-hand staff has a melodic line with eighth notes and rests. The left-hand staves provide harmonic support with sustained chords and moving bass lines.

The fourth system of the musical score for the Grand Orgue. It includes a section labeled '(anches Recit)' (Recit anches) with a 'pp' (pianissimo) dynamic. The right-hand staff has a melodic line with eighth notes and rests. The left-hand staves provide harmonic support with sustained chords and moving bass lines.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *tr* (trill), *ff* (fortissimo), and *dimin.* (diminuendo). The notation is complex, with many beamed notes and slurs.



Second system of musical notation, continuing the piece. It includes markings such as *R* (ritardando), *(sans anches)* (without reeds), *p* (piano), and *PR* (pizzicato). The notation is complex, with many beamed notes and slurs.



Third system of musical notation, continuing the piece. It includes markings such as *R* (ritardando) and *G* (grand). The notation is complex, with many beamed notes and slurs.



Fourth system of musical notation, concluding the piece. It includes markings such as *R* (ritardando), *G* (grand), and *3* (triple). The notation is complex, with many beamed notes and slurs. The system ends with a double bar line.

R.Voix céleste  
G.Bourdon 16

First system of musical notation. The top staff (treble clef) begins with a **GR** marking and contains dense chordal textures. The middle staff (bass clef) starts with a **p** dynamic and a **R** marking, featuring a melodic line with a long slur. The bottom staff (bass clef) provides a simple harmonic accompaniment.

Second system of musical notation. The top staff continues with **GR** markings and includes a **cresc.** (crescendo) marking. The middle staff has a **GR** marking and a melodic line with a slur. The bottom staff continues its accompaniment.

Third system of musical notation. The top staff features a melodic line with a slur and a **(G Fonds de 8)** marking. The middle staff has a **p** dynamic and a **R** marking. The bottom staff includes a **R (Trompette)** marking and a melodic line with a slur.

Fourth system of musical notation. The top staff begins with a **mf** dynamic and a melodic line with a slur. The middle staff has a **GPR** marking and a **(anches Recit)** marking. The bottom staff continues with a melodic line and a slur.





First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some decorative flourishes in the bass line.

Second system of musical notation, labeled "PR (Fonds de 8 et Prestant)" at the beginning. It features a grand staff with treble and bass clefs. The music includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some decorative flourishes in the bass line.

Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some decorative flourishes in the bass line.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some decorative flourishes in the bass line.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various rhythmic values, including eighth and sixteenth notes, and rests. There are also some decorative flourishes in the bass line.



First system of musical notation. The right hand (treble clef) features a melodic line with a slur over the first two measures, marked with a forte **R** and a piano **p** dynamic. The left hand (bass clef) plays a steady eighth-note accompaniment. A **PR** (Pedal Right) marking is present in the fifth measure of the left hand.



Second system of musical notation. The right hand continues the melodic line with a slur, marked with **GPR** (Grand Pedal Right) and a crescendo **cresc.** marking. The left hand continues the eighth-note accompaniment.



Third system of musical notation. The right hand features a complex texture with many beamed sixteenth notes, marked with a forte **ff** dynamic. The left hand continues the eighth-note accompaniment. A slur with an 8-measure bracket is shown above the right hand in the final measure.



Fourth system of musical notation. The right hand continues the complex texture with beamed sixteenth notes, marked with a forte **ff** dynamic. The left hand continues the eighth-note accompaniment. A slur with an 8-measure bracket is shown above the right hand in the final measure.

The musical score is written for piano and consists of four systems of staves. The first system features a treble and bass staff with a grand staff bracket. The second system includes the marking *cresc.* and *ff*. The third system has a dashed line above the treble staff. The fourth system continues the musical notation with various notes and rests.

## V. Toccata

Allegro (♩ = 118)

The first system of musical notation for the Toccata. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one flat (F minor), and the time signature is 4/2. The tempo is marked 'Allegro' with a quarter note equal to 118 beats per minute. The first staff contains a continuous, rapid sixteenth-note melody. The grand staff contains a rhythmic accompaniment of chords and eighth notes. A fortissimo (*fff*) dynamic marking is placed above the first staff.

The second system of musical notation, continuing the piece. It follows the same three-staff layout as the first system, with a treble staff and a grand staff. The rapid sixteenth-note melody continues in the top staff, while the accompaniment in the grand staff provides a steady rhythmic foundation.

The third system of musical notation. The melodic line in the top staff shows some chromatic movement, and the accompaniment in the grand staff continues with its rhythmic pattern.

The fourth system of musical notation, the final system on this page. It maintains the same musical structure and intensity as the previous systems.

Sheet music for Widor's Symphony No. 5 in F Minor, page 41. The page contains five systems of music, each with a grand staff (treble and bass clef). The music is in F minor, indicated by two flats in the key signature. The notation includes complex chords, arpeggios, and melodic lines. A 'ff' (fortissimo) dynamic marking is present in the second system. The page number '41' is at the bottom center.



This image displays a page of sheet music for the fifth symphony by Louis Vierne, in F minor. The page contains six systems of music, each consisting of three staves (treble, middle, and bass clef). The music is written in F minor, indicated by the key signature of one flat (Bb). The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The first system (measures 42-43) shows a dense texture with many beamed notes in the upper staves and a more rhythmic bass line. The second system (measures 44-45) continues this dense texture. The third system (measures 46-47) shows a similar pattern. The fourth system (measures 48-49) features a more active bass line. The fifth system (measures 50-51) shows a continuation of the dense texture. The sixth system (measures 52-53) concludes the page with a final measure. The page number 42 is located at the bottom center.

The first system of musical notation consists of three staves. The top staff is in treble clef and contains a series of chords and single notes, some with grace notes. The middle staff is in treble clef and features a continuous, flowing melody with many sixteenth and thirty-second notes. The bottom staff is in bass clef and contains mostly whole and half notes, with some rests.

The second system continues the musical piece. The top staff has a melodic line with some rests. The middle staff continues the rapid, flowing melody. The bottom staff has a few notes and rests, providing a harmonic foundation.

The third system shows the continuation of the complex textures. The top staff has a melodic line with some rests. The middle staff continues the rapid, flowing melody. The bottom staff has a few notes and rests, providing a harmonic foundation.

The fourth system continues the musical piece. The top staff has a melodic line with some rests. The middle staff continues the rapid, flowing melody. The bottom staff has a few notes and rests, providing a harmonic foundation.

The fifth system continues the musical piece. The top staff has a melodic line with some rests. The middle staff continues the rapid, flowing melody. The bottom staff has a few notes and rests, providing a harmonic foundation.



The first system of the score consists of three staves. The top staff is a treble clef with a key signature of one flat (F minor). It contains a complex, rapid melodic line with many accidentals. The middle staff is a treble clef with a key signature of one flat, containing a series of chords and some melodic fragments. The bottom staff is a bass clef with a key signature of one flat, containing a few notes and rests. The system ends with a double bar line.

The second system of the score consists of three staves. The top staff is a treble clef with a key signature of one flat, continuing the complex melodic line. The middle staff is a treble clef with a key signature of one flat, containing chords and melodic fragments. The bottom staff is a bass clef with a key signature of one flat, containing a few notes and rests. The system ends with a double bar line.

The third system of the score consists of three staves. The top staff is a treble clef with a key signature of one flat, continuing the complex melodic line. The middle staff is a treble clef with a key signature of one flat, containing chords and melodic fragments. The bottom staff is a bass clef with a key signature of one flat, containing a few notes and rests. The system ends with a double bar line.

The fourth system of the score consists of three staves. The top staff is a treble clef with a key signature of one flat, continuing the complex melodic line. The middle staff is a treble clef with a key signature of one flat, containing chords and melodic fragments. The bottom staff is a bass clef with a key signature of one flat, containing a few notes and rests. The system ends with a double bar line.

The fifth system of the score consists of three staves. The top staff is a treble clef with a key signature of one flat, continuing the complex melodic line. The middle staff is a treble clef with a key signature of one flat, containing chords and melodic fragments. The bottom staff is a bass clef with a key signature of one flat, containing a few notes and rests. The system ends with a double bar line.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of chords and eighth notes. The middle staff is in treble clef with a key signature of two sharps, containing chords and eighth notes. The bottom staff is in bass clef with a key signature of two sharps, containing whole notes and rests.

The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps, containing chords and eighth notes. The middle staff is in treble clef with a key signature of two sharps, containing chords and eighth notes. The bottom staff is in bass clef with a key signature of two sharps, containing whole notes and rests.

The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps, containing chords and eighth notes. The middle staff is in treble clef with a key signature of two sharps, containing chords and eighth notes. The bottom staff is in bass clef with a key signature of two sharps, containing whole notes and rests. The word *cresc.* is written above the middle staff in the third measure.

The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps, containing chords and eighth notes. The middle staff is in treble clef with a key signature of two sharps, containing chords and eighth notes. The bottom staff is in bass clef with a key signature of two sharps, containing whole notes and rests. The word *pp* is written above the middle staff in the tenth measure.

The fifth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps, containing chords and eighth notes. The middle staff is in treble clef with a key signature of two sharps, containing chords and eighth notes. The bottom staff is in bass clef with a key signature of two sharps, containing whole notes and rests. The word *cresc.* is written above the middle staff in the thirteenth measure.



This image displays a page of sheet music for the fifth symphony by Louis Vierne, in F minor. The page contains measures 47 through 52. The music is written for a grand piano, with a treble and bass staff for each hand. The key signature is one flat (F minor). The tempo is marked 'Allegro'. The music features a complex, rhythmic melody in the right hand, often with triplets and sixteenth notes, and a more rhythmic, chordal accompaniment in the left hand. The piece is in 2/4 time. The page is numbered 47 at the bottom center.

*sempre staccato*

This page contains six systems of musical notation for a piano accompaniment. Each system consists of three staves: a grand staff (treble and bass clef) and a single bass staff. The music is written in F minor, indicated by two flats in the key signature. The tempo/mood marking *sempre staccato* is at the top left. The notation features rapid sixteenth-note passages in the upper staves and block chords or slower-moving lines in the lower staves. The piece concludes with a double bar line and a repeat sign at the end of the sixth system.



