



Sunday of the Palms and Christ's Passion

April 13, 2025

New Hope Lutheran Church 3125 5th Ave. S., Great Falls, MT
(406) 315-1203 www.newhopegf.org

GATHERING

Gathering Music: *The Palms*
Welcome and Announcements
Prelude: *Festal Fanfare*

(the congregation stands)

L: Blessed is the one who comes in the name of the Lord!

C: Hosanna in the highest!

P: Processional Gospel is according to Luke 19:28-40 **C: Glory to you, O Lord.**

When Jesus had finished saying all this, he went on toward Jerusalem. As he was getting near Bethphage and Bethany on the Mount of Olives, he sent two of his disciples on ahead. He told them, "Go into the next village, where you will find a young donkey that has never been ridden. Untie the donkey and bring it here. If anyone asks why you are doing this, just say, 'The Lord needs it.'"

They went off and found everything just as Jesus had said. While they were untying the donkey, its owners asked, "Why are you doing that?" They answered, "The Lord needs it." Then they led the donkey to Jesus. They put some of their clothes on its back and helped Jesus get on. And as he rode along, the people spread clothes on the road in front of him. When Jesus started down the Mount of Olives, his large crowd of disciples were happy and praised God because of all the miracles they had seen. They shouted, "Blessed is the king who comes in the name of the Lord! Peace in heaven and glory to God."

Some Pharisees in the crowd said to Jesus, "Teacher, make your disciples stop shouting!" But Jesus answered, "If they keep quiet, these stones will start shouting."

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

Hymn: Surely God Is My Salvation

ACS #926

1. Sure-ly God is my salvation, I... will trust and shall not fear.
God... the Lord is strong and mighty, my sal-va-tion true.

Refrain: Shout aloud and sing for joy, O daughter Zi-on!
Great... in your midst... is the Lord, the Holy One!
Shout aloud and sing for joy, O daughter Zi-on!
Great... in your midst... is the Lord, the Holy One!

2. Thus... with... joy you shall draw water from... sal-va-tion's wells and springs.
Sing... your... thanks to God Almighty for these won-drous deeds. (refrain)

3. Tell... the nations of God's glory, make... this known in all the earth.
Praise... the Lord, the God of Israel, call up-on... God's name. (refrain)

L: The grace of Jesus Christ our Savion, the reconciling love of God, and the communion of the Holy Spirit be with you all. **C: And also with you.**

L: We pray together... **C: Everlasting God, in your endless love for the human race you sent our Lord Jesus Christ to take on our nature and to suffer death on the cross. In your mercy enable us to share in his obedience to your will and in the glorious victory of his resurrection, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.** *(the congregation is seated)*

Sacrament of Holy Baptism for Libby Loney

ELW p. 227

WORD

L: The Gospel for the Sunday of Palms and Christ's Passion is according to Luke, chapters 22 & 23 (CEV)

C: Glory to you, O Lord.

The Passover with the Disciples

Pastor Tammy

Children's Message (Spark Story Bible p. 462-467)

... *And all of the other disciples said the same thing. Peter said, "Lord, I am ready to go with you to jail and even to die with you." Jesus replied, "Peter, I tell you that before a rooster crows tomorrow morning, you will say three times that you don't know me."*

Hymn: Loaves Were Broken, Words Were Spoken (v. 2 & 4 only) ACS #966

2. Loaves were broken, words were spoken in a quiet room one night.
In the bread and wine you gave them, Christ, you came as Light from Light.

Refrain: By your body broken for us, by your wine of life outpoured,
Jesus, feed again your people. Be our Host, our Life, our Lord.

4. By the loaves you break and give us, send us in your name to share
bread for which the millions hunger, words that tell your love and care. (ref)

Jesus Prays in Gethsemane/Jesus is Arrested

[After supper,] Jesus went out to the Mount of Olives, as he often did, and his disciples went with him. When they got there, he told them, "Pray that you won't be tested."

Jesus walked on a little way before he knelt down and prayed, "Father, if you will, please don't make me suffer by drinking from this cup. But do what you want, and not what I want." Then an angel from heaven came to help him. Jesus was in great pain and prayed so sincerely that his sweat fell to the ground like drops of blood.

Jesus got up from praying and went over to his disciples. They were asleep and worn out from being so sad. He said to them, "Why are you asleep? Wake up and pray that you won't be tested." While Jesus was still speaking, a crowd came up. It was led by Judas, one of the twelve apostles. He went over to Jesus and greeted him with a kiss. Jesus asked Judas, "Are you betraying the Son of Man with a kiss?"

When Jesus' disciples saw what was about to happen, they asked, "Lord, should we attack them with a sword?" One of the disciples even struck at the high priest's servant with his sword and cut off the servant's right ear. "Enough of that!" Jesus said. Then he touched the servant's ear and healed it.

Jesus spoke to the chief priests, the temple police, and the leaders who had come to arrest him. He said, "Why do you come out with swords and clubs and treat me like a criminal? I was with you every day in the temple, and you didn't arrest me. But this is your time, and darkness is in control."

Hymn: Go to Dark Gethsemane

ELW #347 (v. 1 & 2)

1. Go to dark Gethsemane, all who feel the tempter's pow'r;
Your Redeemer's conflict see. Watch with him one bitter hour;
Turn not from his griefs away; learn from Jesus Christ to pray.
2. Follow to the judgment hall, view the Lord of life arraigned;
Oh, the wormwood and the gall! Oh, the pangs his soul sustained!
Shun not suff'ring, pain, or loss; learn from him to bear the cross.

Peter Denies Jesus/Jesus is Questioned

Jesus was arrested and led away to the house of the high priest, while Peter followed at a distance. Some people built a fire in the middle of the courtyard and were sitting around it. Peter sat there with them, and a servant girl saw him. Then after she had looked at him carefully, she said, "This man was with Jesus!" Peter said, "Woman, I don't even know that man!"

A little later someone else saw Peter and said, "You are one of them!" "No, I'm not!" Peter replied. About an hour later another man insisted, "This man must have been with Jesus. They both come from Galilee." Peter replied, "I don't know what you are talking about!"

Right then, while Peter was still speaking, a rooster crowed. The Lord turned and looked at Peter. And Peter remembered that the Lord had said, "Before a rooster crows tomorrow morning, you will say three times that you don't know me." Then Peter went out and cried bitterly.

The men who were guarding Jesus made fun of him and beat him. They put a blindfold on him and said, "Tell us who struck you!" They kept on insulting Jesus in many other ways. At daybreak the nation's leaders, the chief priests, and the teachers of the Law of Moses got together and brought Jesus before their council. They said, "Tell us! Are you the Messiah?"

Jesus replied, "If I said so, you wouldn't believe me. And if I asked you a question, you wouldn't answer. But from now on, the Son of Man will be seated at the right side of God All-Powerful." Then they asked, "Are you the Son of God?" Jesus answered, "You say I am!" They replied, "Why do we need more witnesses? He said it himself!"

Everyone in the council got up and led Jesus off to Pilate. They started accusing him and said, "We caught this man trying to get our people to riot and to stop paying taxes to the Emperor. He also claims that he is the Messiah, our king."

Pilate asked Jesus, "Are you the king of the Jews?" "Those are your words," Jesus answered.

Pilate told the chief priests and the crowd, "I don't find him guilty of anything."

But they all kept on saying, "He has been teaching and causing trouble all over Judea. He started in Galilee and has now come all the way here." When Pilate heard this, he asked, "Is this man from Galilee?" After Pilate learned that Jesus came from the region ruled by Herod, he sent him to Herod, who was in Jerusalem at that time.

For a long time Herod had wanted to see Jesus and was very happy because he finally had this chance. He had heard many things about Jesus and hoped to see him work a miracle. Herod asked him a lot of questions, but Jesus did not answer. Then the chief priests and the teachers of the Law of Moses stood up and accused him of all kinds of bad things. Herod and his soldiers made fun of Jesus and insulted him. They put a fine robe on him and sent him back to Pilate. That same day Herod and Pilate became friends, even though they had been enemies before this.

1. Ah, holy Jesus, how hast thou offended
that we to judge thee have in hate pretended?
By foes derided, by thine own rejected, O most afflicted.
2. Who was the guilty? Who brought this upon thee?
Alas, my treason, Jesus, hath undone thee.
'Twas I, Lord Jesus, I it was denied thee; I crucified thee.

The Death Sentence

Pilate called together the chief priests, the leaders, and the people. He told them, "You brought Jesus to me and said he was a troublemaker. But I have questioned him here in front of you, and I have not found him guilty of anything that you say he has done. Herod didn't find him guilty either and sent him back. "This man doesn't deserve to be put to death! I will just have him beaten with a whip and set free."

But the whole crowd shouted, "Kill Jesus! Give us Barabbas!" Now Barabbas was in jail because he had started a riot in the city and had murdered someone. Pilate wanted to set Jesus free, so he spoke again to the crowds. But they kept shouting, "Nail him to a cross! Nail him to a cross!"

Pilate spoke to them a third time, "But what crime has he done? I have not found him guilty of anything for which he should be put to death. I will have him beaten with a whip and set free." The people kept on shouting as loud as they could for Jesus to be put to death. Finally, Pilate gave in. He freed the man who was in jail for rioting and murder, because he was the one the crowd wanted to be set free. Then Pilate handed Jesus over for them to do what they wanted with him.

Hymn: Lamb of God

ELW #336 (v. 1 & 2)

1. Your only Son, no sin to hide, but you have sent him from your side
to walk upon this guilty sod and to become the Lamb of God.
- Refrain: O Lamb of God, sweet Lamb of God, I love the holy Lamb of God.
Oh, wash me in your precious blood, my Jesus Christ, the Lamb of God.
2. Your gift of love we crucified. We laughed and scorned him as he died.
The humble king we named a fraud and sacrificed the Lamb of God. (refrain)

Jesus is Crucified and Dies

As Jesus was being led away, some soldiers grabbed hold of a man named Simon who was from Cyrene. He was coming in from the fields, but they put the cross on him and made him carry it behind Jesus. A large crowd was following Jesus, and in the crowd a lot of women were crying and weeping for him. Jesus turned to the women and said: Women of Jerusalem, don't cry for me! Cry for yourselves and for your children.

Two criminals were led out to be put to death with Jesus. When the soldiers came to the place called "The Skull," they nailed Jesus to a cross. They also nailed the two criminals to crosses, one on each side of Jesus. Jesus said, "Father, forgive these people! They don't know what they're doing."

While the crowd stood there watching Jesus, the soldiers gambled for his clothes. The leaders insulted him by saying, "He saved others. Now he should save himself, if he really is God's chosen Messiah!" The soldiers made fun of Jesus and brought him some wine. They said, "If you are the king of the Jews, save yourself!"

Above him was a sign that said, "This is the King of the Jews." One of the criminals hanging there also insulted Jesus by saying, "Aren't you the Messiah? Save yourself and save us!" But the other criminal told the first one off, "Don't you fear God? Aren't you getting the same punishment as this man? We got what was coming to us,

but he didn't do anything wrong." Then he said to Jesus, "Remember me when you come into power!" Jesus replied, "I promise that today you will be with me in paradise."

Around noon the sky turned dark and stayed that way until the middle of the afternoon. The sun stopped shining, and the curtain in the temple split down the middle. Jesus shouted, "Father, I put myself in your hands!" Then he died.

When the Roman officer saw what had happened, he praised God and said, "Jesus must really have been a good man!" A crowd had gathered to see the terrible sight. Then after they had seen it, they felt brokenhearted and went home. All of Jesus' close friends and the women who had come with him from Galilee stood at a distance and watched.

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

Hymn: Beneath the Cross of Jesus *(please rise in body/spirit)*

ELW #338

1. Beneath the cross of Jesus I long to take my stand;
The shadow of a mighty rock within a weary land,
A home within the wilderness, a rest upon the way,
From the burning of the noontide heat and burdens of the day.
2. Upon the cross of Jesus, my eye at times can see
The very dying form of one who suffered there for me.
And from my contrite heart, with tears, two wonders I confess:
The wonder of his glorious love and my unworthiness.
3. I take, O cross, your shadow for my abiding place;
I ask no other sunshine than the sunshine of his face;
Content to let the world go by, to know no fain nor loss,
My sinful self my only shame, my glory all, the cross.

Prayers of the People

Sharing the Peace of Christ

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

MEAL

Offering: (At this time we bring our gifts and offerings to God in gratitude and joy. In response to God's love, we care for others in the name of Jesus. We do this, in part, by joining with other Christians in our community to bear witness to God's radical love and mercy. We appreciate your gifts of time, money, energy, and prayers for this work! If you are our guest today – either in person or online – we invite you to join us in caring for God's people and God's world!)

Offertory: *Ah, Holy Jesus*

Offering Response: Spirit, Open My Heart (refrain only)

ACS #1043

Spirit, open my heart to the joy and pain of living.

As you love may I love, in receiving and in giving. Spirit, open my heart.

Offertory Prayer: **C: Gracious Provider, you set your immense treasures among us, opening your heart to the world. As we prepare to feast on your bountiful love, deepen our commitment to sharing those treasures with others, through our Savior, Jesus Christ. Amen.**

The Great Thanksgiving

L: The Lord be with you.

C: And also with you.

L: Lift up your hearts.

C: We lift them to the Lord.

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

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

L: It is indeed right... we praise your name and join their unending hymn:

Holy, Holy, Holy

ELW p. 190

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

Words of Institution and Lord's Prayer

Invitation to Communion

All who are hungry, come! The feast of grace is spread.

Lamb of God

ELW p.191

Lamb of God, you take away the sin of the world; have mercy on us.

Lamb of God, you take away the sin of the world; have mercy on us.

Lamb of God, you take away the sin of the world;

grant us peace, grant us peace, Lamb of God.

Hymn during Communion: Soul, Adorn Yourself with Gladness

ELW #488

1. Soul, adorn yourself with gladness, leave the gloomy haunts of sadness,
Come into the daylight's splendor, there with joy your praises render.
Bless the one whose grace unbounded this amazing banquet founded;
Christ, though heav'nly, high, and holy, deigns to dwell with you most lowly.
2. Hasten as a bride to meet him, eagerly and gladly greet him.
There he stands already knocking; quickly, now, your gate unlocking,
Open wide the fast-closed portal, saying to the Lord immortal:
"Come, and leave your loved one never; Dwell within my heart forever."
3. Now in faith I humbly ponder over this surpassing wonder
That the bread of life is boundless though the souls it feeds are countless;
With the choicest wine of heaven Christ's own blood to us is given.
Oh, most glorious consolation, pledge and seal of my salvation.
4. Jesus, source of lasting pleasure, truest friend, and dearest treasure,
Peace beyond all understanding, joy into all life expanding:
Humbly now, I bow before you, love incarnate, I adore you;
Worthily let me receive you, and, so favored, never leave you.

L: The body and blood of our Lord and Savior Jesus Christ strengthen you, comfort you, and keep you in his grace. **C: Amen.**

L: Let us all pray... **C: Generous Host, you have shared your feast with us and made us new. Send us now to set tables of love and grace in our communities, that your liberating love might nourish the world into freedom, in the name of the crucified one, Jesus Christ our Lord. Amen.**

SENDING

L: God our tender parent, God the crucified one, God the reconciling Spirit, + bless you now and forever. **C: Amen.**

Hymn: Alas! And Did My Savior Bleed

ELW #337

1. Alas! And did my Savior bleed, and did my sov'reign die?
Would he devote that sacred head for sinners such as I?
2. Was it for sins that I had done he groaned upon the tree?
Amazing pity, grace unknown, and love beyond degree!
3. Well might the sun in darkness hide and shut its glories in
when God, the mighty maker, died for his own creatures' sin.
4. Thus might I hide my blushing face while his dear cross appears,
dissolve my heart in thankfulness, and melt my eyes to tears.
5. But tears of grief cannot repay the debt of love I owe;
here, Lord, I give myself away: 'tis all that I can do.

L: Go in peace. Care for others as God cares for you.

C: Thanks be to God!

Postlude: *Hosanna, Loud Hosanna*

Accompanist: James Rickley Cantor: Victoria Bull Acolyte:
Reader: Becky Timmons Communion Asst: Vicki Evans
Fellowship: Altar Care: Vicki Morgan & Victoria Bull



ANNOUNCEMENTS for the Week of April 13:

- TODAY: Exec. Team meets following worship
GF Community Band Concert – 3 pm in the sanctuary
- Tues. 4/15: Church Council meets at 7 pm in the Library
- Thu. 4/17: R.O.M.E.O. men's lunch group – 11:30 am in the Fireside Room
Maundy Thursday/Good Friday combined worship – 7 pm
- Fri. 4/18: Good Friday Vigil of readings, prayers, music, and silence from Noon to 3 pm in the sanctuary
- Sun. 4/20: Resurrection of Our Lord – festival worship at 10 am

Keeping in Prayer... Steve & family; Pat; Bruce & family; Larry; Jeff & family; Tommi; Pam; Christina; Mari; Beth; Connor; Kameron & family; Carol; Bud & Linda; Susan; Jane; Barbara & Jerry; Sumner; Dee; Triston; MaryAnn; Carl & Harley; Ann; Arvin; Beth; Arnie; Peggy & Larry; Sandy; Dorothy; Toni; Scott; Haley; Esther; Reta; Elaine.

April Special Offering: Great Falls Children's Receiving Home

32nd St. from 5th Ave. S. to Central Ave. will remain closed through April 30.

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THE PALMS

3¾ minutes

Sw. Full 8' and 4', No Reeds
Gt. Diapason 8', Sw. to Gt.
Ped. Bourdon 16' and 8', Sw. to Ped.

Ⓞ
Ⓜ
Ped 43, Chorus

JEAN BAPTISTE FAURE
Arranged by Lani Smith

Andante ♩ = 72

The musical score is presented in three systems, each with a grand staff (treble and bass clefs). The first system begins with a mezzo-piano (mp) dynamic and includes a swell (Sw.) marking. The second system features a forte (f) dynamic. The third system includes a mezzo-forte (mf) dynamic and a diminuendo (dim.) marking. The score is written for piano with treble and bass staves.

§ Gt.

mp smoothly

mf

Gt.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff begins with a forte (*f*) dynamic. The music features several triplet markings (indicated by a '3' over a group of notes) and a 'rit.' (ritardando) marking. The bass staff contains a steady eighth-note accompaniment.

Second system of musical notation. It features a grand staff and a bass staff. The grand staff includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. A 'D.S.' (Da Capo) marking is present. Handwritten annotations include 'Sw.' (switch) with a circle and 'A Gt. Full' in a box. The tempo marking 'a tempo' is written above the staff.

Third system of musical notation. It features a grand staff and a bass staff. The grand staff includes the instruction 'accel. e cresc.' (accelerando e crescendo) and 'rit.' (ritardando). A circled square symbol is visible in the grand staff.

Fourth system of musical notation. It features a grand staff and a bass staff. The grand staff begins with a fortissimo (*ff*) dynamic and includes the instruction 'Broadly'. Handwritten annotations include 'Pedal' written diagonally across the grand staff and 'G' written below the bass staff. The music includes triplet markings and various chordal textures.

Welcome and Announcements

Prelude: *Festal Fanfare*

FESTAL FANFARE

2 minutes

Sw. Reeds

© (or A# 01 7876 542)

Gt. Full, Sw. to Gt.

A# 21 8878 666

Ped. Full, Sw. to Ped.

Ped. 54

DAVID PAXTON

Crisply; not too fast ♩ = 120

r. h. | l. h. | **f** | Gt. | slightly detached

(Repeat on Swell) | Gt. | **mf** | Sw. | Gt.

Sw. | Gt. | **cresc.** | Gt.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains dense chordal textures in the right hand and a melodic line in the left hand. Dynamics include *f* and *dim.*. Performance instructions include a circle with "Sw." and a square with "Gt.". The key signature has two flats.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The right hand features block chords, while the left hand has a more active melodic line. Dynamics include *mf* and *cresc. poco a poco*. The key signature has two flats.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The right hand has dense chords, and the left hand has a melodic line with accents. Dynamics include *molto rit.* and *ff*. Performance instructions include a first ending bracket labeled "1" and "D.C.". The key signature has two sharps.

Fourth system of musical notation. It consists of three staves: a grand staff and a separate bass staff. The right hand has dense chords with accents, and the left hand has a melodic line. Dynamics include *ff a tempo* and *molto rit.*. Performance instructions include a circle with "Sw.", a square with "Gt.", and a second ending bracket labeled "2". The key signature has two flats.

(the congregation stands)

L: Blessed is the one who comes in the name of the Lord!

C: Hosanna in the highest!

P: Processional Gospel is according to Luke 19:28-40 **C: Glory to you, O Lord.**

When Jesus had finished saying all this, he went on toward Jerusalem. As he was getting near Bethphage and Bethany on the Mount of Olives, he sent two of his disciples on ahead. He told them, "Go into the next village, where you will find a young donkey that has never been ridden. Untie the donkey and bring it here. If anyone asks why you are doing this, just say, 'The Lord needs it.' "

They went off and found everything just as Jesus had said. While they were untying the donkey, its owners asked, "Why are you doing that?" They answered, "The Lord needs it." Then they led the donkey to Jesus. They put some of their clothes on its back and helped Jesus get on. And as he rode along, the people spread clothes on the road in front of him. When Jesus started down the Mount of Olives, his large crowd of disciples were happy and praised God because of all the miracles they had seen. They shouted, "Blessed is the king who comes in the name of the Lord! Peace in heaven and glory to God."

Some Pharisees in the crowd said to Jesus, "Teacher, make your disciples stop shouting!" But Jesus answered, "If they keep quiet, these stones will start shouting."

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

Hymn: Surely God Is My Salvation

ACS #926

1. Sure-ly God is my salvation, I... will trust and shall not fear.
God... the Lord is strong and mighty, my sal-va-tion true.

Refrain: Shout aloud and sing for joy, O daughter Zi-on!
Great... in your midst... is the Lord, the Holy One!
Shout aloud and sing for joy, O daughter Zi-on!
Great... in your midst... is the Lord, the Holy One!

2. Thus... with... joy you shall draw water from... sal-va-tion's wells and springs.
Sing... your... thanks to God Almighty for these won-drous deeds. (refrain)

3. Tell... the nations of God's glory, make... this known in all the earth.
Praise... the Lord, the God of Israel, call up-on... God's name. (refrain)

1 Sure - ly God is my sal - va - tion,
 2 Thus with joy you shall draw wa - ter
 3 Tell the na - tions of God's glo - ry,

I will trust and shall not fear. God the Lord is
 from sal - va - tion's wells and springs. Sing your thanks to
 make this known in all the earth. Praise the Lord, the

strong and might - y, my sal - va - tion true.
 God Al - might - y for these won - drous deeds.
 God of Is - rael, call up - on God's name.

Text: Zebulun M. Highben, b. 1979, based on Isaiah 12:2-6

Music: Hasidic melody; arr. hymnal version

Text © 2009 and arr. © 2006 Augsburg Fortress

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YISRAEL V'DRAITA

8 7 8 5 and refrain

Consider accompanying this in a number of ways: the provided keyboard accompaniment; accompaniment with only a tambourine or drum playing a simple, rhythmic pattern; or an ostinato of open fifths (A/E and E/B) on organ, bells, or Orff instruments. The descant may be sung by a choir/cantor at the second or final refrains.

Refrain - Optional descant

Shout a-loud and sing for joy, O daugh-ter Zi - on!

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "Shout a-loud and sing for joy, O daugh-ter Zi - on!".

Great in your midst is the Lord, the Ho - ly One!

Sing ho-san - na!

The second system continues the vocal line and piano accompaniment. The lyrics are: "Great in your midst is the Lord, the Ho - ly One!". A descant for the vocal line is shown above the main line, starting with the lyrics "Sing ho-san - na!".

Shout a-loud and sing for joy, O daugh-ter Zi - on!

The third system repeats the first system's vocal line and piano accompaniment. The lyrics are: "Shout a-loud and sing for joy, O daugh-ter Zi - on!".

Great in your midst is the Lord, the Ho - ly One!

The fourth system repeats the second system's vocal line and piano accompaniment. The lyrics are: "Great in your midst is the Lord, the Ho - ly One!".

L: The grace of Jesus Christ our Savior, the reconciling love of God, and the communion of the Holy Spirit be with you all. **C: And also with you.**

L: We pray together... **C: Everlasting God, in your endless love for the human race you sent our Lord Jesus Christ to take on our nature and to suffer death on the cross. In your mercy enable us to share in his obedience to your will and in the glorious victory of his resurrection, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.** *(the congregation is seated)*

Sacrament of Holy Baptism for Libby Loney

ELW p. 227

WORD

L: The Gospel for the Sunday of Palms and Christ's Passion is according to Luke, chapters 22 & 23 (CEV) **C: Glory to you, O Lord.**

The Passover with the Disciples

Pastor Tammy

Children's Message (Spark Story Bible p. 462-467)

... And all of the other disciples said the same thing. Peter said, "Lord, I am ready to go with you to jail and even to die with you." Jesus replied, "Peter, I tell you that before a rooster crows tomorrow morning, you will say three times that you don't know me."

Hymn: Loaves Were Broken, Words Were Spoken (v. 2 & 4 only)

ACS #966

2. Loaves were broken, words were spoken in a quiet room one night.

In the bread and wine you gave them, Christ, you came as Light from Light.

Refrain: By your body broken for us, by your wine of life outpoured,
Jesus, feed again your people. Be our Host, our Life, our Lord.

4. By the loaves you break and give us, send us in your name to share
bread for which the millions hunger, words that tell your love and care. (ref)

966 Loaves Were Broken, Words Were Spoken

1 Loaves were bro - ken, words were spo - ken by the
 2 Loaves were bro - ken, words were spo - ken in a
 3 Loaves are bro - ken, words are spo - ken, as in
 4 By the loaves you break and give us, send us

E \flat A \flat E \flat

Gal - i - le - an shore. Je - sus, Bread of life from
 qui - et room one night. In the bread and wine you
 faith we gath - er here. Je - sus speaks a - cross the
 in your name to share bread for which the mil - lions

Cm Fm 7 B \flat Cm Fm

heav - en, was their food for - ev - er - more.
 gave them, Christ, you came as Light from Light.
 a - ges: "I am with you; do not fear!"
 hun - ger, words that tell your love and care.

B \flat Cm Fm 7 B \flat^7 E \flat

Refrain

By your bod - y bro - ken for us, by your

Cm Ab Eb Bb Eb

This block contains the first line of the refrain. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The lyrics are "By your bod - y bro - ken for us, by your". The piano accompaniment includes the following chords: Cm, Ab, Eb, Bb, and Eb.

wine of life out - poured, Je - sus, feed a - gain your

Ab Eb Bb G7 Cm Bb

This block contains the second line of the refrain. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The lyrics are "wine of life out - poured, Je - sus, feed a - gain your". The piano accompaniment includes the following chords: Ab, Eb, Bb, G7, Cm, and Bb.

peo - ple. Be our Host, our Life, our Lord.

Fm Ab Eb Fm7 Bb7 Eb

This block contains the third line of the refrain. It features a vocal line on a treble clef staff and a piano accompaniment on grand staff. The lyrics are "peo - ple. Be our Host, our Life, our Lord.". The piano accompaniment includes the following chords: Fm, Ab, Eb, Fm7, Bb7, and Eb.

Jesus Prays in Gethsemane/Jesus is Arrested

[After supper,] Jesus went out to the Mount of Olives, as he often did, and his disciples went with him. When they got there, he told them, "Pray that you won't be tested."

Jesus walked on a little way before he knelt down and prayed, "Father, if you will, please don't make me suffer by drinking from this cup. But do what you want, and not what I want." Then an angel from heaven came to help him. Jesus was in great pain and prayed so sincerely that his sweat fell to the ground like drops of blood.

Jesus got up from praying and went over to his disciples. They were asleep and worn out from being so sad. He said to them, "Why are you asleep? Wake up and pray that you won't be tested." While Jesus was still speaking, a crowd came up. It was led by Judas, one of the twelve apostles. He went over to Jesus and greeted him with a kiss. Jesus asked Judas, "Are you betraying the Son of Man with a kiss?"

When Jesus' disciples saw what was about to happen, they asked, "Lord, should we attack them with a sword?" One of the disciples even struck at the high priest's servant with his sword and cut off the servant's right ear. "Enough of that!" Jesus said. Then he touched the servant's ear and healed it.

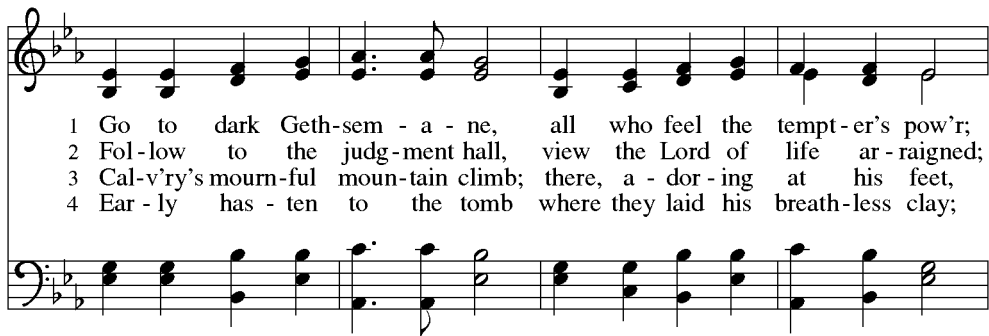
Jesus spoke to the chief priests, the temple police, and the leaders who had come to arrest him. He said, "Why do you come out with swords and clubs and treat me like a criminal? I was with you every day in the temple, and you didn't arrest me. But this is your time, and darkness is in control."

Hymn: Go to Dark Gethsemane

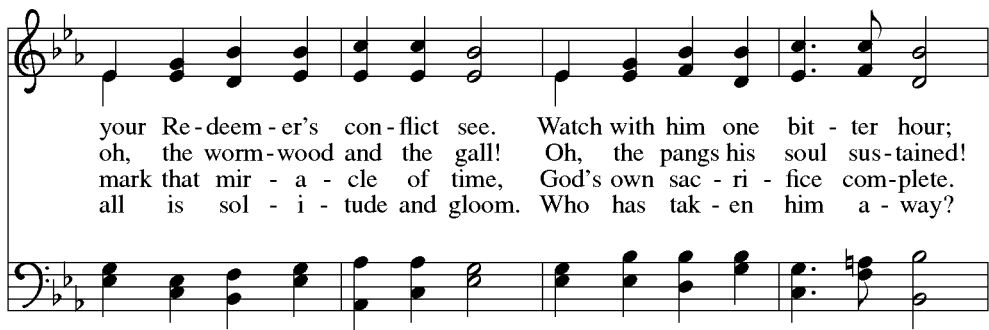
ELW #347 (v. 1 & 2)

1. Go to dark Gethsemane, all who feel the tempter's pow'r;
Your Redeemer's conflict see. Watch with him one bitter hour;
Turn not from his griefs away; learn from Jesus Christ to pray.
2. Follow to the judgment hall, view the Lord of life arraigned;
Oh, the wormwood and the gall! Oh, the pangs his soul sustained!
Shun not suff'ring, pain, or loss; learn from him to bear the cross.

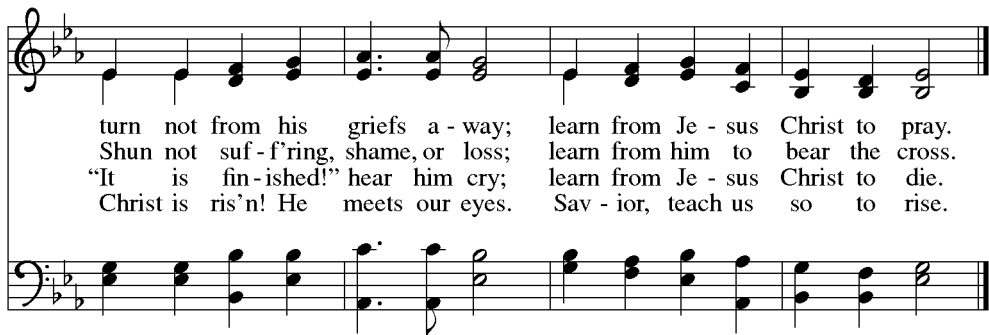
Go to Dark Gethsemane



1 Go to dark Geth-sem - a - ne, all who feel the tempt-er's pow'r;
2 Fol-low to the judg-ment hall, view the Lord of life ar-raigned;
3 Cal-v'ry's mourn-ful moun-tain climb; there, a - dor - ing at his feet,
4 Ear - ly has - ten to the tomb where they laid his breath-less clay;



your Re-deem-er's con-flict see. Watch with him one bit - ter hour;
oh, the worm-wood and the gall! Oh, the pangs his soul sus-tained!
mark that mir - a - cle of time, God's own sac - ri - fice com-plete.
all is sol - i - tude and gloom. Who has tak - en him a - way?



turn not from his griefs a - way; learn from Je - sus Christ to pray.
Shun not suf - f'ring, shame, or loss; learn from him to bear the cross.
"It is fin - ished!" hear him cry; learn from Je - sus Christ to die.
Christ is ris'n! He meets our eyes. Sav - ior, teach us so to rise.

Text: James Montgomery, 1771-1854

Music: GETHSEMANE, Richard Redhead, 1820-1901

Peter Denies Jesus/Jesus is Questioned

Jesus was arrested and led away to the house of the high priest, while Peter followed at a distance. Some people built a fire in the middle of the courtyard and were sitting around it. Peter sat there with them, and a servant girl saw him. Then after she had looked at him carefully, she said, "This man was with Jesus!" Peter said, "Woman, I don't even know that man!"

A little later someone else saw Peter and said, "You are one of them!" "No, I'm not!" Peter replied. About an hour later another man insisted, "This man must have been with Jesus. They both come from Galilee." Peter replied, "I don't know what you are talking about!"

Right then, while Peter was still speaking, a rooster crowed. The Lord turned and looked at Peter. And Peter remembered that the Lord had said, "Before a rooster crows tomorrow morning, you will say three times that you don't know me." Then Peter went out and cried bitterly.

The men who were guarding Jesus made fun of him and beat him. They put a blindfold on him and said, "Tell us who struck you!" They kept on insulting Jesus in many other ways. At daybreak the nation's leaders, the chief priests, and the teachers of the Law of Moses got together and brought Jesus before their council. They said, "Tell us! Are you the Messiah?"

Jesus replied, "If I said so, you wouldn't believe me. And if I asked you a question, you wouldn't answer. But from now on, the Son of Man will be seated at the right side of God All-Powerful." Then they asked, "Are you the Son of God?" Jesus answered, "You say I am!" They replied, "Why do we need more witnesses? He said it himself!"

Everyone in the council got up and led Jesus off to Pilate. They started accusing him and said, "We caught this man trying to get our people to riot and to stop paying taxes to the Emperor. He also claims that he is the Messiah, our king."

Pilate asked Jesus, "Are you the king of the Jews?" "Those are your words," Jesus answered.

Pilate told the chief priests and the crowd, "I don't find him guilty of anything."

But they all kept on saying, "He has been teaching and causing trouble all over Judea. He started in Galilee and has now come all the way here." When Pilate heard this, he asked, "Is this man from Galilee?" After Pilate learned that Jesus came from the region ruled by Herod, he sent him to Herod, who was in Jerusalem at that time.

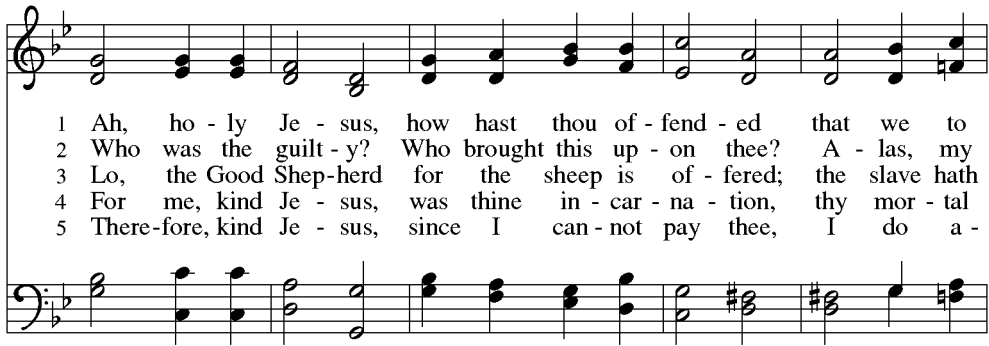
For a long time Herod had wanted to see Jesus and was very happy because he finally had this chance. He had heard many things about Jesus and hoped to see him work a miracle. Herod asked him a lot of questions, but Jesus did not answer. Then the chief priests and the teachers of the Law of Moses stood up and accused him of all kinds of bad things. Herod and his soldiers made fun of Jesus and insulted him. They put a fine robe on him and sent him back to Pilate. That same day Herod and Pilate became friends, even though they had been enemies before this.

Hymn: Ah, Holy Jesus

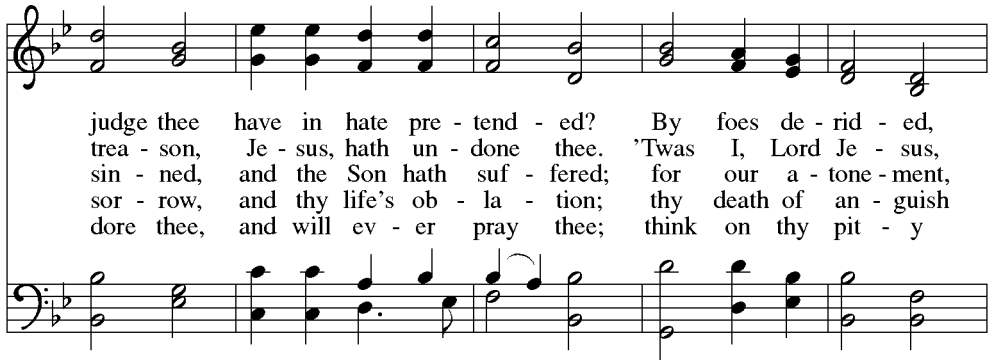
ELW #349 (v. 1 & 2)

1. Ah, holy Jesus, how hast thou offended
that we to judge thee have in hate pretended?
By foes derided, by thine own rejected, O most afflicted.
2. Who was the guilty? Who brought this upon thee?
Alas, my treason, Jesus, hath undone thee.
'Twas I, Lord Jesus, I it was denied thee; I crucified thee.

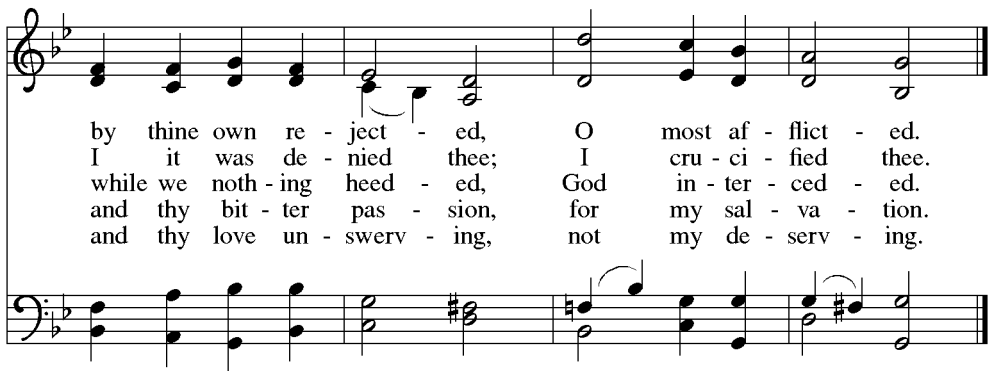
Ah, Holy Jesus



1 Ah, ho - ly Je - sus, how hast thou of - fend - ed that we to
2 Who was the guilt - y? Who brought this up - on thee? A - las, my
3 Lo, the Good Shep - herd for the sheep is of - fered; the slave hath
4 For me, kind Je - sus, was thine in - car - na - tion, thy mor - tal
5 There - fore, kind Je - sus, since I can - not pay thee, I do a -



judge thee have in hate pre - tend - ed? By foes de - rid - ed,
trea - son, Je - sus, hath un - done thee. 'Twas I, Lord Je - sus,
sin - ned, and the Son hath suf - fered; for our a - tone - ment,
sor - row, and thy life's ob - la - tion; thy death of an - guish
dore thee, and will ev - er pray thee; think on thy pit - y



by thine own re - ject - ed, O most af - flict - ed.
I it was de - nied thee; I cru - ci - fied thee.
while we noth - ing heed - ed, God in - ter - ced - ed.
and thy bit - ter pas - sion, for my sal - va - tion.
and thy love un - swerv - ing, not my de - serv - ing.

The Death Sentence

Pilate called together the chief priests, the leaders, and the people. He told them, "You brought Jesus to me and said he was a troublemaker. But I have questioned him here in front of you, and I have not found him guilty of anything that you say he has done. Herod didn't find him guilty either and sent him back.

"This man doesn't deserve to be put to death! I will just have him beaten with a whip and set free."

But the whole crowd shouted, "Kill Jesus! Give us Barabbas!" Now Barabbas was in jail because he had started a riot in the city and had murdered someone.

Pilate wanted to set Jesus free, so he spoke again to the crowds. But they kept shouting, "Nail him to a cross! Nail him to a cross!"

Pilate spoke to them a third time, "But what crime has he done? I have not found him guilty of anything for which he should be put to death. I will have him beaten with a whip and set free." The people kept on shouting as loud as they could for Jesus to be put to death.

Finally, Pilate gave in. He freed the man who was in jail for rioting and murder, because he was the one the crowd wanted to be set free. Then Pilate handed Jesus over for them to do what they wanted with him.

Hymn: Lamb of God

ELW #336 (v. 1 & 2)

1. Your only Son, no sin to hide, but you have sent him from your side
to walk upon this guilty sod and to become the Lamb of God.

Refrain: O Lamb of God, sweet Lamb of God, I love the holy Lamb of God.
Oh, wash me in your precious blood, my Jesus Christ, the Lamb of God.

2. Your gift of love we crucified. We laughed and scorned him as he died.
The humble king we named a fraud and sacrificed the Lamb of God. (refrain)

Lamb of God

Your Only Son (U)

D F#m

1 Your on - ly Son, no sin to hide, but you have
 2 Your gift of love we cru - ci - fied. We laughed and
 3 I was so lost, I should have died, but you have

Bm F#m Em^{7sus} D GM⁷ A Bm F#m

sent him from your side to walk up - on this guilt - y
 scorned him as he died. The hum - ble king we named a
 brought me to your side to be led by your staff and

GM⁷ Em⁷ D/A GM⁷ A D

sod and to be - come the Lamb of God.
 fraud and sac - ri - ficed the Lamb of God.
 rod and to be called a lamb of God.

Refrain A Bm GM⁷ A² D F#m

O Lamb of God, sweet Lamb of God, I love the

Bm GM⁷ D Em^{7sus} A⁷ D GM⁷ F#m⁷

ho - ly Lamb of God. Oh, wash me in your pre-cious

Detailed description: This system contains the first two lines of music. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a series of chords: Bm, GM7, D, Em7sus, A7, D, GM7, and F#m7. The melody consists of quarter and eighth notes. The bottom staff is in bass clef with the same key signature, providing a bass line with quarter and eighth notes. The lyrics 'ho - ly Lamb of God. Oh, wash me in your pre-cious' are written below the staves.

Bm GM⁷ D GM⁷ A D

blood, my Je - sus Christ, the Lamb of God.

Detailed description: This system contains the second two lines of music. The top staff is in treble clef with a key signature of two sharps. It features a series of chords: Bm, GM7, D, GM7, A, and D. The melody consists of quarter and eighth notes. The bottom staff is in bass clef with the same key signature, providing a bass line with quarter and eighth notes. The lyrics 'blood, my Je - sus Christ, the Lamb of God.' are written below the staves.

Jesus is Crucified and Dies

As Jesus was being led away, some soldiers grabbed hold of a man named Simon who was from Cyrene. He was coming in from the fields, but they put the cross on him and made him carry it behind Jesus. A large crowd was following Jesus, and in the crowd a lot of women were crying and weeping for him. Jesus turned to the women and said: Women of Jerusalem, don't cry for me! Cry for yourselves and for your children.

Two criminals were led out to be put to death with Jesus. When the soldiers came to the place called "The Skull," they nailed Jesus to a cross. They also nailed the two criminals to crosses, one on each side of Jesus. Jesus said, "Father, forgive these people! They don't know what they're doing."

While the crowd stood there watching Jesus, the soldiers gambled for his clothes. The leaders insulted him by saying, "He saved others. Now he should save himself, if he really is God's chosen Messiah!" The soldiers made fun of Jesus and brought him some wine. They said, "If you are the king of the Jews, save yourself!"

Above him was a sign that said, "This is the King of the Jews." One of the criminals hanging there also insulted Jesus by saying, "Aren't you the Messiah? Save yourself and save us!" But the other criminal told the first one off, "Don't you fear God? Aren't you getting the same punishment as this man? We got what was coming to us, but he didn't do anything wrong." Then he said to Jesus, "Remember me when you come into power!" Jesus replied, "I promise that today you will be with me in paradise."

Around noon the sky turned dark and stayed that way until the middle of the afternoon. The sun stopped shining, and the curtain in the temple split down the middle. Jesus shouted, "Father, I put myself in your hands!" Then he died.

When the Roman officer saw what had happened, he praised God and said, "Jesus must really have been a good man!" A crowd had gathered to see the terrible sight. Then after they had seen it, they felt brokenhearted and went home. All of Jesus' close friends and the women who had come with him from Galilee stood at a distance and watched.

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

Hymn: Beneath the Cross of Jesus (*please rise in body/spirit*)

ELW #338

1. Beneath the cross of Jesus I long to take my stand;
The shadow of a mighty rock within a weary land,
A home within the wilderness, a rest upon the way,
From the burning of the noontide heat and burdens of the day.
2. Upon the cross of Jesus, my eye at times can see
The very dying form of one who suffered there for me.
And from my contrite heart, with tears, two wonders I confess:
The wonder of his glorious love and my unworthiness.
3. I take, O cross, your shadow for my abiding place;
I ask no other sunshine than the sunshine of his face;
Content to let the world go by, to know no gain nor loss,
My sinful self my only shame, my glory all, the cross.

Beneath the Cross of Jesus

1 Be - neath the cross of Je - sus I long to take my stand;
2 Up - on the cross of Je - sus, my eye at times can see
3 I take, O cross, your shad - ow for my a - bid - ing place;

the shad - ow of a might - y rock with - in a wea - ry land,
the ver - y dy - ing form of one who suf - fered there for me.
I ask no oth - er sun - shine than the sun - shine of his face;

a home with - in a wil - der - ness, a rest up - on the way,
And from my con - trite heart, with tears, two won - ders I con - fess:
con - tent to let the world go by, to know no gain nor loss,

from the burn - ing of the noon - tide heat and bur - dens of the day.
the . . . won - der of his glo - rious love and my un - wor - thi - ness.
my . . . sin - ful self my on - ly shame, my glo - ry all, the cross.

Prayers of the People

Sharing the Peace of Christ

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

MEAL

Offering: (At this time we bring our gifts and offerings to God in gratitude and joy. In response to God's love, we care for others in the name of Jesus. We do this, in part, by joining with other Christians in our community to bear witness to God's radical love and mercy. We appreciate your gifts of time, money, energy, and prayers for this work! If you are our guest today – either in person or online – we invite you to join us in caring for God's people and God's world!)

Offertory: *Ah, Holy Jesus*

Offering Response: Spirit, Open My Heart (refrain only)

ACS #1043

Spirit, open my heart to the joy and pain of living.

As you love may I love, in receiving and in giving. Spirit, open my heart.

Voluntary on “Herzliebster Jesu”

Sw. Principals 8, 4, 2, Reed 8

Gt. Principals 8, 4, 2, Mixture (Sw. to Gt.)

Ped. Flutes 16, 8, Gt. to Ped. (Sw. to Ped.)

This piece may also be performed effectively as a prelude with a quieter registration (and reduced dynamics).

David Lasky

Tune: HERZLIEBSTER JESU

by Johann Crüger

Sturdily and with some deliberation ♩ = ca. 100-104

Gt.

ff (f)

Gt.

No Ped.

5

9

Ped.

13

Sw. { *f (mf)*

No Ped.

The musical score is written for a grand staff (treble and bass clefs) in 4/4 time. It consists of four systems of music. The first system (measures 1-4) features a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system (measures 5-8) continues the melodic and bass lines. The third system (measures 9-12) shows the melodic line with some chromaticism and the bass line with sustained notes. The fourth system (measures 13-16) features a treble clef staff with chords and the bass clef staff with a bass line. Dynamics include *ff (f)*, *f (mf)*, and *p*. Pedal markings include 'No Ped.' and 'Ped.'. Performance instructions include 'Sturdily and with some deliberation' and a tempo of 'ca. 100-104'.

Duration: 2:20

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17

Gt. { *ff* (*f*)

Ped.

21

Sw. { *f* (*mf*)

Gt. { *ff* (*f*)

No Ped.

Ped.

25

Sw. { *f* (*mf*)

No Ped.

29

Gt. { *ff* (*f*)

without rit.

Ped.

33

No Ped.

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37

42

46

Ped.

50

55

poco rit.

molto rall.

[U] 1043

Spirit, Open My Heart

Refrain

Spir-it, o - pen my heart to the joy and pain of

Capo 3: D G D G A⁷
F B \flat F B \flat C⁷

liv-ing. As you love may I love, in re- ceiv-ing

Bm D/A G A⁷ Bm D/A Em
Dm F/C B \flat C⁷ Dm F/C Gm

and in giv-ing. Spir-it, o - pen my heart.

D G Em⁷ D G D
F B \flat Gm⁷ F B \flat F

Text: Ruth Duck, b. 1947

Music: Irish melody; adapt. Alfred V. Fedak, b. 1953

Text © 1996 Pilgrim Press

Music © 2011 Alfred V. Fedak

WILD MOUNTAIN THYME

7 8 6 8 and refrain

1 God, re - place my ston - y heart with a heart that's
 2 Write your love up - on my heart as my law, my
 3 May I weep with those who weep; share the joy of

D *G* *D* *G*
F *B♭* *F* *B♭*

kind and ten - der. All my cold - ness and
 goal, my sto - ry. In each thought, word, and
 friend and neigh - bor. As I live from day to

A7 *Bm* *D/A* *G* *A7*
C7 *Dm* *F/C* *B♭* *C7*

Refrain

fear to your grace I now sur - ren - der.
 deed, may my liv - ing bring you glo - ry.
 day, love will be my fin - est la - bor.

Bm *Em7* *D* *G2* *G*
Dm *Gm7* *F* *B♭2* *B♭*

Offertory Prayer: **C: Gracious Provider, you set your immense treasures among us, opening your heart to the world. As we prepare to feast on your bountiful love, deepen our commitment to sharing those treasures with others, through our Savior, Jesus Christ. Amen.**

The Great Thanksgiving

L: The Lord be with you.

C: And also with you.

L: Lift up your hearts.

C: We lift them to the Lord.

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

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

L: It is indeed right... we praise your name and join their unending hymn:

Holy, Holy, Holy

ELW p. 190

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

Great Thanksgiving

The presiding minister greets the assembly and invites all present to give thanks.

The Lord be with you.
And also with you.

Lift up your hearts.
We lift them to the Lord.

Let us give thanks to the Lord our God.
It is right to give our thanks and praise.

The presiding minister continues:

It is indeed right, our duty and our joy, that we should at all times and in all places give thanks and praise . . . Here the minister continues with the preface for the day, concluding: . . . we praise your name and join their unending hymn:

S 190

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

E B/D# C#m E/B A

might, heav - en and earth are full of your glo - ry,

B E/G# B/F# E A F#m7

full of your glo-ry. Ho - san - na, ho - san - na, ho -

B B⁷ E/G[#] C[#]m A F[#]m⁷

san-na in the high - est.

E/B C[#]m E/B B⁷ E F[#]m⁷ E/G[#] A

Bless-ed is he who comes in the name of the Lord. Ho -

E/B B^{sus} G[#]m/B A⁶ E B/A

san - na, ho - san - na, ho - san - na in the

E/G# C#m A F#m7 E/B C#m

high - est.

E/B B7 E F#m7 E/G# A E

Words of Institution and Lord's Prayer

Invitation to Communion

All who are hungry, come! The feast of grace is spread.

Lamb of God

ELW p.191

Lamb of God, you take away the sin of the world; have mercy on us.

Lamb of God, you take away the sin of the world; have mercy on us.

Lamb of God, you take away the sin of the world;

grant us peace, grant us peace, Lamb of God.

Hymn during Communion: Soul, Adorn Yourself with Gladness

ELW #488

1. Soul, adorn yourself with gladness, leave the gloomy haunts of sadness,
Come into the daylight's splendor, there with joy your praises render.
Bless the one whose grace unbounded this amazing banquet founded;
Christ, though heav'nly, high, and holy, deigns to dwell with you most lowly.
2. Hasten as a bride to meet him, eagerly and gladly greet him.
There he stands already knocking; quickly, now, your gate unlocking,
Open wide the fast-closed portal, saying to the Lord immortal:
"Come, and leave your loved one never; Dwell within my heart forever."
3. Now in faith I humbly ponder over this surpassing wonder
That the bread of life is boundless though the souls it feeds are countless;
With the choicest wine of heaven Christ's own blood to us is given.
Oh, most glorious consolation, pledge and seal of my salvation.
4. Jesus, source of lasting pleasure, truest friend, and dearest treasure,
Peace beyond all understanding, joy into all life expanding:
Humbly now, I bow before you, love incarnate, I adore you;
Worthily let me receive you, and, so favored, never leave you.

"Lamb of God" may be sung.

S191

Lamb of God, you take a-way the sin of the

A Em G D

This system contains the first two measures of the piece. The vocal line begins with a quarter note on G4, followed by a quarter rest, a quarter note on A4, and a quarter note on B4. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first measure has a whole note chord of A major (A2, C#3, E3) and a bass line with a whole note G2. The second measure has a whole note chord of E minor (E2, G2, B2) and a bass line with a whole note G2. The third measure has a whole note chord of G major (G2, B2, D3) and a bass line with a whole note G2. The fourth measure has a whole note chord of D major (D2, F#2, A2) and a bass line with a whole note G2.

world; have mer - cy on us.

A Em C G

This system contains the next two measures. The vocal line continues with a quarter note on B4, a quarter rest, a quarter note on A4, and a quarter note on G4. The piano accompaniment continues with the same harmonic structure. The first measure has a whole note chord of A major (A2, C#3, E3) and a bass line with a whole note G2. The second measure has a whole note chord of E minor (E2, G2, B2) and a bass line with a whole note G2. The third measure has a whole note chord of C major (C2, E2, G2) and a bass line with a whole note G2. The fourth measure has a whole note chord of G major (G2, B2, D3) and a bass line with a whole note G2.

Lamb of God, you take a-way the sin of the

A Em G D

This system contains the final two measures of the piece. The vocal line begins with a quarter note on G4, followed by a quarter rest, a quarter note on A4, and a quarter note on B4. The piano accompaniment features a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first measure has a whole note chord of A major (A2, C#3, E3) and a bass line with a whole note G2. The second measure has a whole note chord of E minor (E2, G2, B2) and a bass line with a whole note G2. The third measure has a whole note chord of G major (G2, B2, D3) and a bass line with a whole note G2. The fourth measure has a whole note chord of D major (D2, F#2, A2) and a bass line with a whole note G2.

world; have mer - cy on us.

A Em C G

Lamb of God, you take a-way the sin of the world;

A Em G D A

grant us peace, grant us peace, Lamb of God.

Esus E G D A



1 Soul, a - dorn your - self with glad - ness, leave the gloom - y haunts of sad - ness,
 2 Has - ten as a bride to meet him, ea - ger - ly and glad - ly greet him.
 3 Now in faith I hum - bly pon - der o - ver this sur - pass - ing won - der
 4 Je - sus, source of last - ing plea - sure, tru - est friend, and dear - est trea - sure,



come in - to the day - light's splen - dor, there with joy your prais - es ren - der.
 There he stands al - read - y knock - ing; quick - ly, now, your gate un - lock - ing,
 that the bread of life is bound - less though the souls it feeds are count - less;
 peace be - yond all un - der - stand - ing, joy in - to all life ex - pand - ing:



Bless the one whose grace un - bound - ed this a - maz - ing ban - quet found - ed;
 o - pen wide the fast - closed por - tal, say - ing to the Lord im - mor - tal:
 with the choic - est wine of heav - en Christ's own blood to us is giv - en.
 hum - bly now, I bow be - fore you, love in - car - nate, I a - dore you;



Christ, though heav' n - ly, high, and ho - ly, deigns to dwell with you most low - ly.
 "Come, and leave your loved one nev - er; dwell with - in my heart for - ev - er."
 Oh, most glo - rious con - so - la - tion, pledge and seal of my sal - va - tion.
 wor - thi - ly let me re - ceive you, and, so fa - vored, nev - er leave you.



Introduction

Lightly, but not rushed

8' (or 4'), 1 1/3'

The first system of the introduction consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It features a melodic line of eighth notes, with some beamed pairs and a triplet of eighth notes in the third measure. The lower staff is in bass clef with the same key signature and time signature, providing a simple harmonic accompaniment of quarter notes.

sim.

The second system continues the introduction. The upper staff maintains the eighth-note melodic pattern, while the lower staff continues with the quarter-note accompaniment. The dynamic marking *sim.* (sostenuto) is placed at the beginning of the system.

The third system of the introduction shows the continuation of the melodic and harmonic patterns. The upper staff has a more active melodic line with some sixteenth-note runs, while the lower staff remains steady with quarter notes.

The fourth and final system of the introduction concludes the piece. The melodic line in the upper staff ends with a final note, and the accompaniment in the lower staff also concludes with a final note.

Tune: Johann Crüger, 1598–1662

Arrangement: Benjamin M. Culli; copyright © 2008 Augsburg Fortress. All rights reserved.

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

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The first system of music consists of two staves. The right-hand staff begins with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. It contains three measures of music: the first measure has a quarter note D4, an eighth note E4, a quarter note F#4, and a quarter note G4; the second measure has an eighth note G4, an eighth note A4, a quarter note B4, and a half note C5; the third measure has a quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G5. The left-hand staff begins with a bass clef and contains three measures: the first measure has a quarter note D3, an eighth note E3, a quarter note F#3, and a quarter note G3; the second measure has an eighth note G3, an eighth note A3, a quarter note B3, and a half note C4; the third measure has a quarter note D4, an eighth note E4, a quarter note F#4, and a quarter note G4.

The second system of music consists of two staves. The right-hand staff begins with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. It contains three measures: the first measure has a quarter note D4, an eighth note E4, a quarter note F#4, and a quarter note G4; the second measure has an eighth note G4, an eighth note A4, a quarter note B4, and a half note C5; the third measure has a quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G5. The left-hand staff begins with a bass clef and contains three measures: the first measure has a quarter note D3, an eighth note E3, a quarter note F#3, and a quarter note G3; the second measure has an eighth note G3, an eighth note A3, a quarter note B3, and a half note C4; the third measure has a quarter note D4, an eighth note E4, a quarter note F#4, and a quarter note G4.

The third system of music consists of two staves. The right-hand staff begins with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. It contains four measures: the first measure has a quarter note D4, an eighth note E4, a quarter note F#4, and a quarter note G4; the second measure has an eighth note G4, an eighth note A4, a quarter note B4, and a half note C5; the third measure has a quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G5; the fourth measure has a quarter note D5, an eighth note E5, a quarter note F#5, and a quarter note G5. The left-hand staff begins with a bass clef and contains four measures: the first measure has a quarter note D3, an eighth note E3, a quarter note F#3, and a quarter note G3; the second measure has an eighth note G3, an eighth note A3, a quarter note B3, and a half note C4; the third measure has a quarter note D4, an eighth note E4, a quarter note F#4, and a quarter note G4; the fourth measure has a quarter note D4, an eighth note E4, a quarter note F#4, and a quarter note G4.

Accompaniment

The image displays a piano accompaniment score in D major (two sharps) and 4/4 time. The score is marked *mf* (mezzo-forte). It consists of two systems of music, each with a grand staff (treble and bass clefs) and a separate bass line. The first system features a melodic line in the treble clef with eighth and quarter notes, and a bass line with quarter and eighth notes. The second system continues the melodic and bass lines with similar rhythmic patterns. The notation includes various note values, rests, and dynamic markings.

First system of a musical score in G major (one sharp). It consists of three staves. The top staff is in treble clef and contains chords and a melodic line. The middle and bottom staves are in bass clef and contain a bass line. A double bar line with repeat dots is present after the second measure.

Second system of the musical score. It consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. A 4/4 time signature change occurs at the end of the system.

Third system of the musical score, concluding with a double bar line. It consists of three staves: treble clef on top, and two bass clefs below.

Introduction 1 (*Fugue*)

Tune: Johann Crüger, 1598-1662

Arrangement: Glenn Wonacott; copyright © 2008 Augsburg Fortress. All rights reserved.

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First system of a musical score in G major. The treble clef part begins with a whole rest, while the bass clef part starts with a rhythmic pattern of eighth notes. The system concludes with a complex sixteenth-note passage in both staves.

Second system of the musical score. The treble clef part features a series of chords and eighth-note patterns, while the bass clef part continues with a steady eighth-note accompaniment. The system ends with a half note chord in the treble and a quarter note in the bass.

Third system of the musical score. The treble clef part has a melodic line with a flat sign, and the bass clef part has a similar line with a flat sign. The system concludes with a double bar line and a fortissimo (*ff*) dynamic marking. The instruction *cresc. e rall.* is written in the first measure of the system.

First system of a piano score in G major. The right hand begins with a whole rest, while the left hand plays a rhythmic eighth-note pattern. The right hand enters in the second measure with a melodic line. The system concludes with a double bar line.

Second system of the piano score. The right hand features a complex, rapid melodic passage with many beamed notes. The left hand continues with a steady eighth-note accompaniment. The system ends with a double bar line.

Third system of the piano score. The right hand has a melodic line with a dynamic marking of *ff* (fortissimo) at the end. The left hand plays a simple eighth-note accompaniment. Performance instructions include *cresc. e rall.* (crescendo and rallentando) and a fermata over the final notes. The system ends with a double bar line.

Introduction 2

First system of the 'Introduction 2' section. The music is in 2/2 time. The right hand plays a simple melodic line, and the left hand provides a steady eighth-note accompaniment. The system ends with a double bar line.

Second system of the 'Introduction 2' section. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. The system ends with a double bar line.

A musical score for piano in G major (one sharp) and 4/4 time, consisting of four measures. The score is written for both the right and left hands.

Measure 1: The right hand plays a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The left hand plays a half note G2, a half note B2.

Measure 2: The right hand plays a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The left hand plays a half note G2, a half note B2.

Measure 3: The right hand plays a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The left hand plays a half note G2, a half note B2.

Measure 4: The right hand plays a half note G4, a quarter note A4, a quarter note B4, and a half note C5. The left hand plays a half note G2, a half note B2.

Accompaniment

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music features a steady eighth-note accompaniment in the bass line and a more active melody in the treble line, including some dotted rhythms and eighth-note patterns.

The second system continues the piano accompaniment. The upper staff shows a melody with some chords and eighth-note runs. The lower staff maintains a consistent eighth-note accompaniment pattern, providing a harmonic foundation for the upper part.

The third system of the piano accompaniment features a more chordal texture in the upper staff, with many notes beamed together in groups. The lower staff continues with the eighth-note accompaniment, showing some rests and a steady rhythmic pulse.

The fourth system concludes the piano accompaniment. The upper staff has a more complex texture with chords and some melodic fragments. The lower staff continues the eighth-note accompaniment, ending with a final chord in the bass line.

L: The body and blood of our Lord and Savior Jesus Christ strengthen you, comfort you, and keep you in his grace. **C: Amen.**

L: Let us all pray... **C: Generous Host, you have shared your feast with us and made us new. Send us now to set tables of love and grace in our communities, that your liberating love might nourish the world into freedom, in the name of the crucified one, Jesus Christ our Lord. Amen.**

SENDING

L: God our tender parent, God the crucified one, God the reconciling Spirit, + bless you now and forever. **C: Amen.**

Hymn: Alas! And Did My Savior Bleed

ELW #337

1. Alas! And did my Savior bleed, and did my sov'reign die?
Would he devote that sacred head for sinners such as I?
2. Was it for sins that I had done he groaned upon the tree?
Amazing pity, grace unknown, and love beyond degree!
3. Well might the sun in darkness hide and shut its glories in
when God, the mighty maker, died for his own creatures' sin.
4. Thus might I hide my blushing face while his dear cross appears,
dissolve my heart in thankfulness, and melt my eyes to tears.
5. But tears of grief cannot repay the debt of love I owe;
here, Lord, I give myself away: 'tis all that I can do.

Alas! And Did My Savior Bleed



1 A - las! And did my Sav - ior bleed, and did my sov - reign die?
2 Was it for sins that I had done he groaned up - on the tree?
3 Well might the sun in dark - ness hide and shut its glo - ries in
4 Thus might I hide my blush - ing face while his dear cross ap - pears,
5 But tears of grief can - not re - pay the debt of love I owe;



Would he de - vote that sa - cred head for sin - ners such as I?
A - maz - ing pit - y, grace un - known, and love be - yond de - gree!
when God, the might - y mak - er, died for his own crea - tures' sin.
dis - solve my heart in thank - ful - ness, and melt my eyes to tears.
here, Lord, I give my - self a - way: 'tis all that I can do.



Text: Isaac Watts, 1674–1748, alt.

Music: MARTYRDOM, Hugh Wilson, 1764–1824

L: Go in peace. Care for others as God cares for you.

C: Thanks be to God!

Postlude: *Hosanna, Loud Hosanna*

dedicated to Grimoaldo Macchia, internationally-renowned organist and composer

Hosanna, Loud Hosanna

Sw. Reeds 8, 4
Gt. Principals 8, 4, 2
Ped. Principals 16, 8, Gt. to Ped.

Lyndell Leatherman
Tune: ELLACOMBE
Gesangbuch der Herzogl, 1784

Maestoso ♩ = ca. 96

The musical score is written for three parts: Sw. Reeds (Soprano), Gt. Principals (Alto), and Ped. Principals (Bass). The key signature is one flat (B-flat) and the time signature is 4/4. The piece is marked 'Maestoso' with a tempo of approximately 96 beats per minute. The score is divided into four systems, each with a measure number (5, 9, 13) at the beginning of the first staff. The Sw. Reeds part features a melodic line with various ornaments and dynamics. The Gt. Principals part provides harmonic support with chords and moving lines. The Ped. Principals part provides a steady bass line with occasional chords. Pedal markings ('Ped.' and 'No Ped.') are placed below the bass staff to indicate when to use the pedals. The score concludes with a final cadence in the fourth system.

Duration: 2:50

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LL

17

poco rit.

21

Sw. Flutes 8, 2
Gt. Prin. 8, 4 Sw.

a tempo

Gt.

No Ped.

25

Gt.

Sw.

28

Gt.

Ped.

31

molto rall.

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Broader ♩ = ca. 88

35

Tempo I (♩ = ca. 96)

40

Opening registration

Both hands on Gt. + Mix. VI

44

Ped. + Reeds 16, 8

47

50

53

No Ped.

56

59

poco rit.

a tempo

simile

Ped.

62

Full Organ

65

rit.

Tutti

Ped. + 32