

Maundy Thursday ~  
Good Friday  
April 17, 2025



New Hope Lutheran Church  
3125 5<sup>th</sup> Ave. S., Great Falls, MT (406) 315-1203  
*A congregation of the Montana Synod of the Evangelical Lutheran Church in America*

Invocation: L: In the name of the Father, and of the (+) Son, and of the Holy Spirit. **C: Amen.**

Confession & Forgiveness

*(We begin with the pleas that will follow each petition)*

**C: Holy God, holy and mighty, holy and immortal, have mercy on us.**

L: For self-centered living, and for failing to walk with humility and gentleness:

**C: Holy God, holy and mighty, holy and immortal, have mercy on us.**

L: For longing to have what is not ours, and for hearts that are not at rest with ourselves:

**C: Holy God, holy and mighty, holy and immortal, have mercy on us.**

L: For misuse of human relationships, and for unwillingness to see the image of God in others:

**C: Holy God, holy and mighty, holy and immortal, have mercy on us.**

L: For jealousies that divide families and nations, and for rivalries that create strife and warfare:

**C: Holy God, holy and mighty, holy and immortal, have mercy on us.**

L: For reluctance in sharing the gifts of God, and for carelessness with the fruits of creation:

**C: Holy God, holy and mighty, holy and immortal, have mercy on us.**

L: For hurtful words that condemn, and for angry deeds that harm:

**C: Holy God, holy and mighty, holy and immortal, have mercy on us.**

L: For idleness in witnessing to Jesus Christ, and for squandering the gifts of love and grace:

**C: Holy God, holy and mighty, holy and immortal, have mercy on us. Amen.**

L: God, who is rich in mercy, loved us even when we were dead in sin, and made us alive together with Christ. By grace you have been saved. In the name of + Jesus Christ your sins are forgiven. Almighty God strengthen you with power through the Holy Spirit, that Christ may live in your hearts through faith. **Amen.**

Hymn: Great God, Your Love Has Called Us Here

ELW #358

1. Great God, your love has called us here, as we, by love, for love were made.  
Your living likeness still we bear, through marred, dishonored, disobeyed.  
We come, with all our heart and mind your call to hear, your love to find.
2. We come with self-inflicted pains of broken trust and chosen wrong,  
Half-free, half-bound by inner chains, by social forces swept along,  
By pow'rs and systems close confined, yet seeking hope for humankind.
3. Great God, in Christ you call our name and then receive us as your own,  
Not through some merit, right or claim, but by your gracious love alone.  
We strain to glimpse your mercy seat and find you kneeling at our feet.
4. Then take the towel, and break the bread, and humble us, and call us friends.  
Suffer and serve till all are fed, and show how grandly love intends  
To work till all creation sings, to fill all worlds, to crown all things.
5. Great God, in Christ you set us free your life to life, your joy to share.  
Give us your Spirit's liberty to turn from guilt and dull despair,  
And offer all that faith can do while love is making all things new.

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.**

L: Let us pray... Holy God, source of all love,  
**on the night of his betrayal, Jesus gave us a new commandment, to love one another as he loves us. Write this commandment in our hearts. Give us the will to gladly serve others, following the example of the one who was the servant of all: your Son, Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.**

John 13:1-17, 31b-35

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

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

Hymn: As We Gather At Your Table

ELW #522

1. As we gather at your table, as we listen to your word,  
Help us know, O God, your presence; let our hearts and minds be stirred.  
Nourish us with sacred story till we claim it as our own;  
Teach us through this holy banquet how to make Love's vict'ry known.
2. Turn our worship into witness in the sacrament of life;  
Send us forth to love and serve you, bringing peace where there is strife.  
Give us, Christ, your great compassion to forgive as you forgave;  
May we still behold your image in the world you died to save.
3. Gracious Spirit, help us summon other guests to share that feast  
Where triumphant Love will welcome those who had been last and least.  
There no more will envy blind us nor will pride our peace destroy,  
As we join with saints and angels to repeat the sounding joy.

Presentation of 1st Communion Certificate

*Having completed 1st Communion instruction, and with the approval of his parents and the pastor, we welcome Joshua Winfield to the Lord's Table.*

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

Offering: *Meditation in a Quiet Place*

Robert Graham

Offertory Prayer: God our provider, **you have not fed us with bread alone, but with words of grace and life. Bless us and these your gifts, which we receive from your bounty, through Jesus Christ our Lord. Amen.**



Words of Institution

As we gather around the table of the Lord, hear the words of the apostle Paul concerning this meal: *"For I received from the Lord what I also handed on to you, that the Lord Jesus on the night when he was betrayed took a loaf of bread, and when he had given thanks, he broke it and said, 'This is my body that is broken for you. Do this in remembrance of me.'* In the same way he took the cup also, after supper, saying, *'This cup is the new covenant in my blood. Do this, as often as you drink it, in remembrance of me.'* For as often as you eat this bread and drink the cup, you proclaim the Lord's death until he comes." (1 Cor. 11:23-26)

Lord's Prayer

Invitation to the Table

L: Where charity and love abide, there is God. Rejoice in this holy communion.

Lamb of God

ELW p. 191

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

Stripping of the Altar (*The congregation is seated*)

Psalm 22:1-11 as the bread and wine, basin and pitcher are removed.

Psalm 22:12-19 as the altar candles are removed.

Psalm 22:20-24 as the missal stand and altar books are removed.

Psalm 22:25-31 as the paraments are removed.

Reading of the Good Friday Gospel: Mark 14:32-15:47

Hymn: Beneath the Cross of Jesus

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 pain nor loss,  
My sinful self my only shame, my glory all, the cross.

*Please take whatever time you desire for additional prayer or meditation.*

*The good news of Good Friday is that by  
the power of Christ's death on the cross,  
nothing can ever separate us from the love of God.  
As you leave, please do so in silence.*



Please join us this Sunday at 10:00 am as we celebrate Christ's resurrection!

**ATTRIBUTIONS:**

*Great God, Your Love Has Called Us Here* (ELW #358) Text: Brian A. Wren; music: Norman Cocker. Text © 1977, rev. 1995 Hope Publishing Company. Music © Oxford University Press. Text and music used by permission under OneLicense #A-727837.

All rights reserved.

*As We Gather at Your Table* (ELW #522) Text: Carl P. Daw Jr. ©1989 Hope Publishing Company. Text used by permission under OneLicense #A-727837. All rights reserved. Music: *Oude en Nieuwe Hollandse Boerenlities en Contradansen*, 1710; arr. Julius Röntgen. Music public domain.

*Beneath the Cross of Jesus* (ELW #338) Text: Elizabeth C. Clephane; music: Frederick C. Maker. Text & music public domain.

Accompanist: James Rickley      Cantor: Rob Wilbur      Acolyte:  
Communion Assistant: Peggy Dean      Readers: Barbara Ovitt, Jodie Tooley, Vicki Evans  
Altar Care Assistants: Vicki Evans, Victoria Bull, Romaine Swenson, Leanna Coulter

TRANSCRIPTIONS

DE

MORCEAUX CHOISIS

POUR

ORGUE

PAR

W. J. WESTBROOK

- N<sup>o</sup> 13. Liszt, F. Canzonetta del Salvador Rosa 2/6  
14<sup>e</sup> Alard, D. Andante sostenuto } 3/-  
15<sup>e</sup> Bériot, C. de. Etude }  
15<sup>e</sup> Gounod, Ch. Berceuse (Sérénade) } 3/-  
16<sup>e</sup> Gounod, Ch. O Salutaris Hostia }  
16. Merkel, G. Idylle OP. 50. N<sup>o</sup> 2. 2/6  
17. Wagner, R. Albumblatt 2/6  
18. Wagner, R. Prière de l'op. Rienzi 3/-  
19. Wagner, R. Marche de l'op. Tannhäuser 4/-  
20. Wagner, R. Choeur des Pèlerins }  
de l'op. Tannhäuser 3/-  
21. Wagner, R. Marche et Choeur }  
des Fiançailles de l'op. Lohengrin 3/-  
22. Wagner, R. Marche de l'op. }  
Les Maîtres Chanteurs de Nuremberg 2/6

N<sup>o</sup> 18.

Londres  
SCHOTT & C<sup>o</sup>  
159, Regent Street, W.

Bruxelles, Schott Frères.

Mayence, B. Schott's Sohn.

798. 799. 907. 924. 1027. 1030. 1033. 1044.  
1046. 1047.





# Prayer from "Rienzi."

by Richard Wagner.

Transcribed for the Organ  
by W. J. WESTBROOK.

Lento. (♩=66.)

pp mf pp mf

Sw. Diaps.

16' only.

This system contains the first four measures of the organ transcription. It features a grand staff with three staves: Treble, Bass, and a lower Bass staff. The music is in a key with two flats and common time. Dynamics range from *pp* to *mf*. A Sw. Diaps. (Swamp Diapason) is indicated, and a 16' stop is noted as being used only in the first measure.

p p p

add Prin. and Oboe.

This system contains measures 5 through 8. It features a grand staff with three staves. Dynamics are marked *p*. An instruction "add Prin. and Oboe." is written in the lower Bass staff. The music continues with various chordal textures and melodic lines.

p molto legato

Gr. St. Diap to Sw.

This system contains measures 9 through 12. It features a grand staff with three staves. Dynamics are marked *p* with the instruction "molto legato". An instruction "Gr. St. Diap to Sw." is written in the lower Bass staff, indicating a change in registration.

Sw.

This system contains measures 13 through 16. It features a grand staff with three staves. A Sw. (Swamp) stop is indicated in the upper Treble staff. The music concludes with sustained chords and melodic fragments.



Gr.

*p* *espress.*

Sw. Diaps only.

*p*

This system contains the first system of music. It features a treble clef staff with a melodic line marked 'Gr.' and 'p espress.', and a bass clef staff with accompaniment marked 'Sw. Diaps only.' and 'p'. The music is in a minor key and includes various articulations and dynamics.

Gr.

This system contains the second system of music. It continues the melodic and accompanimental lines from the first system, with a 'Gr.' marking in the treble staff.

Sw.

*pp*

This system contains the third system of music. It features a 'Sw.' marking in the bass staff and a '*pp*' dynamic marking in the treble staff. The system concludes with a double bar line and repeat signs.

Ch. Clarinet.

Sw.

*p*

This system contains the fourth system of music, which includes a part for 'Ch. Clarinet.' in the treble staff. The piano accompaniment is marked 'Sw.' and '*p*'. The system concludes with a double bar line and repeat signs.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in a minor key. The grand staff contains complex chordal textures with many beamed notes. The bass staff has a more melodic line. Dynamics include *pp* and *p*. There are also some accents and slurs.

Second system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music continues with similar textures. The grand staff has dense chordal patterns. The bass staff has a steady melodic flow. Dynamics include *pp* and *p*. There are also some accents and slurs.

Third system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music continues with similar textures. The grand staff has dense chordal patterns. The bass staff has a steady melodic flow. Dynamics include *pp* and *p*. There are also some accents and slurs.

Fourth system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music continues with similar textures. The grand staff has dense chordal patterns. The bass staff has a steady melodic flow. Dynamics include *mf* and *f*. There are also some accents and slurs.

Più animato.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two flats. The first staff contains a melodic line with various note values and rests. The grand staff contains accompaniment with chords and moving lines. Dynamic markings include *p* and *pp*. A double bar line with a repeat sign is present in the middle of the system.

Second system of musical notation, continuing from the first. It features the same three-staff layout. The melodic line continues with more complex rhythmic patterns. The accompaniment includes dense chordal textures. Dynamic markings include *mf* and *pp*.

Third system of musical notation. This system includes performance instructions such as *mf*, *cresc.*, *più f*, *ff*, *dim.*, and *p ritard.*. The melodic line shows a crescendo leading to a fortissimo section, followed by a decrescendo and a ritardando. The accompaniment features complex chordal structures.

Tempo I.

Fourth system of musical notation, marked *Tempo I.* It consists of three staves. The melodic line is more active and rhythmic. The accompaniment is characterized by dense, block-like chords. The system concludes with a fermata over the final notes.

First system of musical notation. It features a grand staff with three staves. The top staff contains a melodic line with a slur and the tempo marking *a piacere*. The middle and bottom staves contain piano accompaniment. Dynamic markings include *pp* and *p*. The system concludes with a fermata over the final notes.

Second system of musical notation. It features a grand staff with three staves. The top staff has a melodic line with a slur and the marking *Sw.*. The middle and bottom staves contain piano accompaniment. Dynamic markings include *pp* and *p*. The system concludes with a fermata over the final notes.

Third system of musical notation. It features a grand staff with three staves. The top staff has a melodic line with a slur. The middle and bottom staves contain piano accompaniment. Dynamic markings include *p* and *pp*. The system concludes with a fermata over the final notes.

Fourth system of musical notation. It features a grand staff with three staves. The top staff has a melodic line with a slur. The middle and bottom staves contain piano accompaniment. Dynamic markings include *p*. The system concludes with a fermata over the final notes. The marking *Gr.* is present in the middle staff, and *Gr. Flute 4 ft alone.* is present in the bottom staff.

TRANSCRIPTIONS

DE

MORCEAUX CHOISIS

POUR

ORGUE

PAR

W. J. WESTBROOK

N°1, Adam, A.	Cantique de Noël	2/6
„ 2, Gounod, Ch.	Nazareth	2/6
„ 3, Ketterer, E.	Marche solennelle. OP. 204.	4/-
„ 4, Lachner, F.	Fest-Marsch, OP. 143.	3/6
„ 5, Gottschalk, L.M.	Méditation ( <i>Ricardati</i> ) OP. 28.	3/-
„ 6, Spohr, L.	Adagio	2/6
„ 7, Lachner, F.	Marche de la 6 <sup>me</sup> Suite, OP. 150.	2/6
„ 8, Ravina, H.	Adoremus OP. 72	2/6
„ 9, Faure, J.	Les Rameaux	2/6
„ 10, Gounod, Ch.	Hymne à S <sup>te</sup> Cécile	2/6
„ 11, Blumenthal, J.	Le Chemin du Paradis	2/6
„ 12, Dupont, A.	Gavotte OP. 37. N°1.	2/6

N°

Londres  
SCHOTT & C<sup>o</sup>  
159, Regent Street, W.

Bruxelles, Schott Frères.

Mayence, B. Schott's Söhne.

798. 799. 907. 924. 1027. 1030. 1033. 1044.  
1046. 1047.

# Gebet des Rienzi.

Allmächtger Vater.

Prière de Rienzi.

Père tout puissant!

Rienzi's Prayer.

Almighty Father.

Richard Wagner.

Lento.

The first system of the musical score is written for piano. It consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a harmonic accompaniment. A crescendo (*p cresc.*) is indicated towards the end of the system. The system concludes with a sixteenth-note scale in the right hand and a sixteenth-note scale in the left hand, both marked with a '6' for sixteenth notes.

The second system continues the piano accompaniment. It features a sixteenth-note scale in the right hand and a sixteenth-note scale in the left hand, both marked with a '6'. The music is marked *p molto legato*, indicating a smooth, connected performance. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment.

The third system of the score shows the piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. The music is marked *p* (piano). The system concludes with a sixteenth-note scale in the right hand and a sixteenth-note scale in the left hand, both marked with a '6'.

The fourth system of the score shows the piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. The music is marked *p* (piano). The system concludes with a sixteenth-note scale in the right hand and a sixteenth-note scale in the left hand, both marked with a '6'.

The fifth and final system of the score shows the piano accompaniment. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. The music is marked *pp* (pianissimo). The system concludes with a sixteenth-note scale in the right hand and a sixteenth-note scale in the left hand, both marked with a '6'.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a series of chords. Dynamic markings include a piano (*p*) marking at the end of the system and a forte (*f*) marking in the middle.

Third system of musical notation. The treble staff has a melodic line with some slurs. The bass staff has chords and some slurs. Dynamic markings include mezzo-forte (*mf*), crescendo (*cresc.*), forte (*f*), and piano (*p*).

Più animato.

Fourth system of musical notation, starting with the instruction "Più animato." The treble staff has a melodic line with eighth notes. The bass staff has chords and some slurs.

Fifth system of musical notation. The treble staff has a melodic line with eighth notes. The bass staff has chords and some slurs. Dynamic markings include crescendo (*cresc.*) and mezzo-forte (*mf*).

Sixth system of musical notation. The treble staff has a melodic line with eighth notes. The bass staff has chords and some slurs. Dynamic markings include pianissimo (*pp*).

First system of musical notation, featuring a grand staff with two staves. The music is in a key with two flats and a 3/4 time signature. The upper staff contains a melodic line with a long slur. The lower staff contains a bass line with chords and a melodic line. Dynamics include *mf* and *più cresc.*

Second system of musical notation, featuring a grand staff with two staves. The music continues with various dynamics: *ff*, *più p*, *pp*, *p*, and *pp*. It includes tempo markings *rit.* and *a tempo*. The upper staff has a melodic line with a slur, and the lower staff has a bass line with chords.

Third system of musical notation, featuring a grand staff with two staves. The upper staff has a melodic line with a slur, and the lower staff has a bass line with chords. The key signature changes to one flat.

Fourth system of musical notation, featuring a grand staff with two staves. The upper staff has a melodic line with a slur and a *rit.* marking. The lower staff has a bass line with chords and a *rit.* marking.

Fifth system of musical notation, featuring a grand staff with two staves. The upper staff has a melodic line with a slur and a *a tempo* marking. The lower staff has a bass line with chords and a *pp* marking.

Sixth system of musical notation, featuring a grand staff with two staves. The upper staff has a melodic line with a slur and a *pp* marking. The lower staff has a bass line with chords and a *pp* marking.



Invocation: L: In the name of the Father, and of the (+) Son, and of the Holy Spirit. **C: Amen.**

Confession & Forgiveness

*(We begin with the pleas that will follow each petition)*

**C: Holy God, holy and mighty, holy and immortal, have mercy on us.**

L: For self-centered living, and for failing to walk with humility and gentleness:

**C: Holy God, holy and mighty, holy and immortal, have mercy on us.**

L: For longing to have what is not ours, and for hearts that are not at rest with ourselves:

**C: Holy God, holy and mighty, holy and immortal, have mercy on us.**

L: For misuse of human relationships, and for unwillingness to see the image of God in others:

**C: Holy God, holy and mighty, holy and immortal, have mercy on us.**

L: For jealousies that divide families and nations, and for rivalries that create strife and warfare:

**C: Holy God, holy and mighty, holy and immortal, have mercy on us.**

L: For reluctance in sharing the gifts of God, and for carelessness with the fruits of creation:

**C: Holy God, holy and mighty, holy and immortal, have mercy on us.**

L: For hurtful words that condemn, and for angry deeds that harm:

**C: Holy God, holy and mighty, holy and immortal, have mercy on us.**

L: For idleness in witnessing to Jesus Christ, and for squandering the gifts of love and grace:

**C: Holy God, holy and mighty, holy and immortal, have mercy on us. Amen.**

L: God, who is rich in mercy, loved us even when we were dead in sin, and made us alive together with Christ. By grace you have been saved. In the name of + Jesus Christ your sins are forgiven. Almighty God strengthen you with power through the Holy Spirit, that Christ may live in your hearts through faith. **Amen.**

Hymn: Great God, Your Love Has Called Us Here

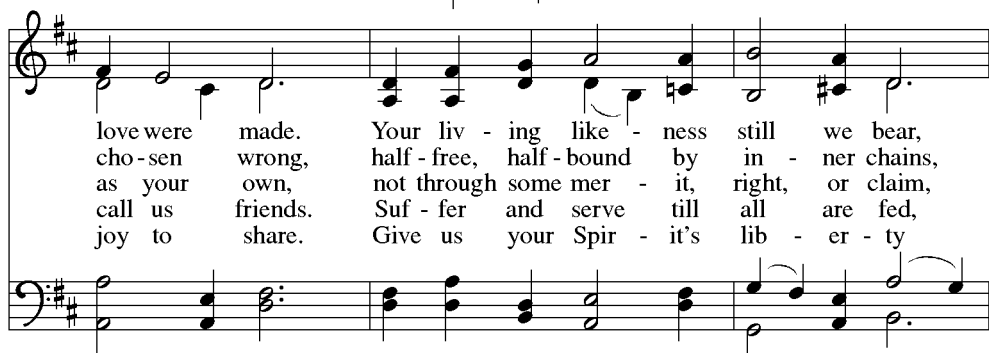
ELW #358

1. Great God, your love has called us here, as we, by love, for love were made.  
Your living likeness still we bear, through marred, dishonored, disobeyed.  
We come, with all our heart and mind your call to hear, your love to find.
2. We come with self-inflicted pains of broken trust and chosen wrong,  
Half-free, half-bound by inner chains, by social forces swept along,  
By pow'rs and systems close confined, yet seeking hope for humankind.
3. Great God, in Christ you call our name and then receive us as your own,  
Not through some merit, right or claim, but by your gracious love alone.  
We strain to glimpse your mercy seat and find you kneeling at our feet.
4. Then take the towel, and break the bread, and humble us, and call us friends.  
Suffer and serve till all are fed, and show how grandly love intends  
To work till all creation sings, to fill all worlds, to crown all things.
5. Great God, in Christ you set us free your life to life, your joy to share.  
Give us your Spirit's liberty to turn from guilt and dull despair,  
And offer all that faith can do while love is making all things new.

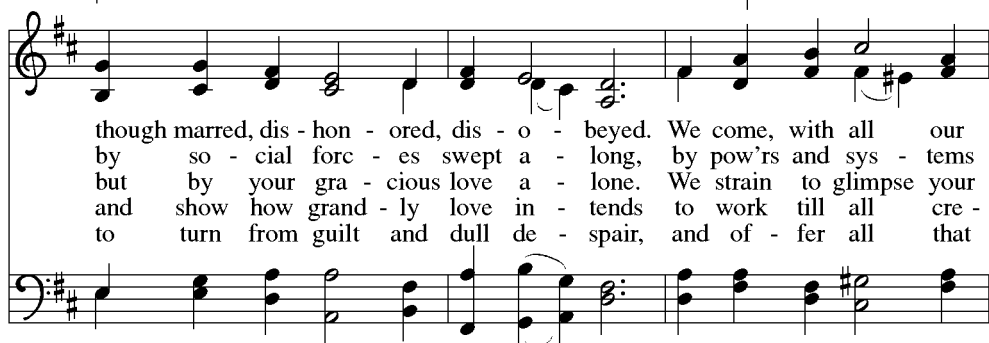
# Great God, Your Love Has Called Us



1 Great God, your love has called us here, as we, by love, for  
2 We come with self - in - flict - ed pains of bro - ken trust and  
3 Great God, in Christ you call our name and then re - ceive us  
4 Then take the towel, and break the bread, and hum - ble us, and  
5 Great God, in Christ you set us free your life to live, your



love were made. Your liv - ing like - ness still we bear,  
cho - sen wrong, half - free, half - bound by in - ner chains,  
as your own, not through some mer - it, right, or claim,  
call us friends. Suf - fer and serve till all are fed,  
joy to share. Give us your Spir - it's lib - er - ty



though marred, dis - hon - ored, dis - o - beyed. We come, with all our  
by so - cial forc - es swept a - long, by pow'rs and sys - tems  
but by your gra - cious love a - lone. We strain to glimpse your  
and show how grand - ly love in - tends to work till all cre -  
to turn from guilt and dull de - spair, and of - fer all that



heart and mind your call to hear, your love to find.  
close con - fined, yet seek - ing hope for hu - man - kind.  
mer - cy seat and find you kneel - ing at our feet.  
a - tion sings, to fill all worlds, to crown all things.  
faith can do while love is mak - ing all things new.

Text: Brian A. Wren, b. 1936

Music: RYBURN, Norman Cocker, 1889-1953

Text © 1977, rev. 1995 Hope Publishing Company, Carol Stream, IL 60188. All rights reserved. Used by permission.

Music © Oxford University Press.

Duplication in any form prohibited without permission or valid license from copyright administrator.

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.**

L: Let us pray... Holy God, source of all love,  
**on the night of his betrayal, Jesus gave us a new commandment, to love one another as he loves us. Write this commandment in our hearts. Give us the will to gladly serve others, following the example of the one who was the servant of all: your Son, Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.**

John 13:1-17, 31b-35

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

Jesus Washes the Disciples' Feet

13 Now before the feast of the Passover, when Jesus knew that his hour had come to depart out of this world to the Father, having loved his own who were in the world, he loved them to the end. 2 And during supper, when the devil had already put it into the heart of Judas Iscariot, Simon's son, to betray him, 3 Jesus, knowing that the Father had given all things into his hands, and that he had come from God and was going to God, 4 rose from supper, laid aside his garments, and girded himself with a towel. 5 Then he poured water into a basin, and began to wash the disciples' feet, and to wipe them with the towel with which he was girded. 6 He came to Simon Peter; and Peter said to him, "Lord, do you wash my feet?" 7 Jesus answered him, "What I am doing you do not know now, but afterward you will understand." 8 Peter said to him, "You shall never wash my feet." Jesus answered him, "If I do not wash you, you have no part in me." 9 Simon Peter said to him, "Lord, not my feet only but also my hands and my head!" 10 Jesus said to him, "He who has bathed does not need to wash, except for his feet,[a] but he is clean all over; and you[b] are clean, but not every one of you." 11 For he knew who was to betray him; that was why he said, "You are not all clean."

12 When he had washed their feet, and taken his garments, and resumed his place, he said to them, "Do you know what I have done to you? 13 You call me Teacher and Lord; and you are right, for so I am. 14 If I then, your Lord and Teacher, have washed your feet, you also ought to wash one another's feet. 15 For I have given you an example, that you also should do as I have done to you. 16 Truly, truly, I say to you, a servant[c] is not greater than his master; nor is he who is sent greater than he who sent him. 17 If you know these things, blessed are you if you do them.

The New Commandment

31 When he had gone out, Jesus said, "Now is the Son of man glorified, and in him God is glorified; 32 if God is glorified in him, God will also glorify him in himself, and glorify him at once. 33 Little children, yet a little while I am with you. You will seek me; and as I said to the Jews so now I say to you, 'Where I am going you cannot come.' 34 A new commandment I give to you, that you love one another; even as I have loved you, that you also love one another. 35 By this all men will know that you are my disciples, if you have

love for one another.”

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

Hymn: As We Gather At Your Table

ELW #522

1. As we gather at your table, as we listen to your word,  
Help us know, O God, your presence; let our hearts and minds be stirred.  
Nourish us with sacred story till we claim it as our own;  
Teach us through this holy banquet how to make Love’s vict’ry known.
2. Turn our worship into witness in the sacrament of life;  
Send us forth to love and serve you, bringing peace where there is strife.  
Give us, Christ, your great compassion to forgive as you forgave;  
May we still behold your image in the world you died to save.
3. Gracious Spirit, help us summon other guests to share that feast  
Where triumphant Love will welcome those who had been last and least.  
There no more will envy blind us nor will pride our peace destroy,  
As we join with saints and angels to repeat the sounding joy.

# As We Gather at Your Table

1 As we gath-er at your ta - ble, as we lis - ten to your word,  
2 Turn our wor-ship in - to wit - ness in the sac - ra - ment of life;  
3 Gra - cious Spir - it, help us sum - mon oth - er guests to share that feast

help us know, O God, your pres-ence; let our hearts and minds be stirred.  
send us forth to love and serve you, bring-ing peace where there is strife.  
where tri - um-phiant Love will wel-come those who had been last and least.

Nour-ish us with sa - cred sto - ry till we claim it as our own;  
Give us, Christ, your great com-pas-sion to for - give as you for - gave;  
There no more will en - vy blind us nor will pride our peace de - stroy,

teach us through this ho - ly ban-quet how to make Love's vic - t'ry known.  
may we still be - hold your im - age in the world you died to save.  
as we join with saints and an - gels to re - peat the sound-ing joy.

Text: Carl P. Daw Jr., b. 1944

Music: IN BABILONE, *Oude en Nieuwe Hollandse Boerenliedjes en Contradansen*, 1710; arr. Julius Röntgen, 1855–1932  
Text © 1989 Hope Publishing Company, Carol Stream, IL 60188. All rights reserved. Used by permission.

Duplication in any form prohibited without permission or valid license from copyright administrator.

Presentation of 1st Communion Certificate

*Having completed 1st Communion instruction, and with the approval of his parents and the pastor, we welcome Joshua Winfield to the Lord's Table.*

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

Offering: *Meditation in a Quiet Place*

Robert Graham

## IN A QUIET PLACE

2½ minutes

Sw. Flutes 8' and 4', Trem.

**P** Prepare **A#** 00 3880 000

Gt. Dulc., Couple 16', 4'

**A#** 00 5500 000

Ped. Ged. 16', Gt. to Ped.

Ped. 33, Chorus, *Vibrato ad lib.*

ROBERT GRAHAM

Adagio  $\text{♩} = 69$ 

Sw.  $\text{mp}$

**D** Gt. Off 16', 4''

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is two sharps (F# and C#). The music features a complex texture with many chords and moving lines.

Second system of musical notation. It includes a double bar line and a rehearsal mark. Above the first staff, there is a circled key signature change to one sharp (F#) and the instruction "Sw. Oboe, Fl. 4'". A box labeled "Gt." is placed above the second staff. The music continues with various instrumental parts.

Third system of musical notation, continuing the piece with three staves. The notation includes various rhythmic values and melodic lines across the different parts.

Fourth system of musical notation. It features the instruction "molto rit." above the first staff and "pp" (pianissimo) above the second staff. A box labeled "Gt." is also present. The system concludes with a fermata over the final notes.



*a tempo*  Gt.

Sw. Flutes 8', 4'

*mf* *F*

*dim.* *rit.* *pp*

Offertory Prayer: God our provider, **you have not fed us with bread alone, but with words of grace and life. Bless us and these your gifts, which we receive from your bounty, through Jesus Christ our Lord. Amen.**



#### Words of Institution

As we gather around the table of the Lord, hear the words of the apostle Paul concerning this meal: *“For I received from the Lord what I also handed on to you, that the Lord Jesus on the night when he was betrayed took a loaf of bread, and when he had given thanks, he broke it and said, ‘This is my body that is broken for you.*

*Do this in remembrance of me.’ In the same way he took the cup also, after supper, saying, ‘This cup is the new covenant in my blood. Do this, as often as you drink it, in remembrance of me.’ For as often as you eat this bread and drink the cup, you proclaim the Lord’s death until he comes.” (1 Cor. 11:23-26)*

Lord’s Prayer

Invitation to the Table

L: Where charity and love abide, there is God. Rejoice in this holy communion.

Lamb of God

ELW p. 191

"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 C5, a quarter rest, a quarter note on B4, and a quarter note on A4. 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

# O LOVE THAT WILT NOT LET ME GO

Sw. Soft Strings

Gt. Flute 8'

Ped. Soft 16'

① SW: SA, S<sup>2</sup>/<sub>3</sub>, S<sub>2</sub>, 6Diap, H. Flute, Cello, Viola De Gamba, 3 minutes

② ER: 0 Diap. — all 8<sup>va</sup> + 0 G. V. G + 0 G SW + 0 G rat

Ped. 32, Chorus ad lib.

VAN DENMAN THOMPSON

Tune: "St. Margaret," by Albert L. Peace

Andante moderato  $\text{♩} = 42$

The musical score is written for piano and features three systems of music. Each system consists of a grand staff (treble and bass clefs) and a separate bass line. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/2. The first system begins with a piano (*pp*) dynamic and includes the instruction *legato sempre*. The score is characterized by long, flowing lines with many ties, creating a sense of continuous motion. The bass line in the first system is mostly rests, while the grand staff provides the harmonic and melodic content. The second system continues the melodic development in the grand staff, with the bass line becoming more active, featuring notes with accents and slurs. The third system concludes the piece with a final cadence in the grand staff and a sustained bass line.

System 1: Treble clef, bass clef, and a lower bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The first two staves are connected by a brace. The first staff has a treble clef and contains a melodic line with slurs and ties. The second staff has a bass clef and contains a bass line with slurs and ties. The lower staff has a bass clef and contains a bass line with a double bar line and repeat sign at the beginning, followed by a few notes. A 'v' marking is present above the final notes of the lower staff.

System 2: Treble clef, bass clef, and a lower bass clef. The key signature is three flats. The first two staves are connected by a brace. The first staff has a treble clef and contains a melodic line with slurs and ties. The second staff has a bass clef and contains a bass line with slurs and ties. The lower staff has a bass clef and contains a bass line with a double bar line and repeat sign at the beginning, followed by a few notes. A 'p' marking is present above the final notes of the first staff, and a 'Gt.' marking is present above the final notes of the second staff.

System 3: Treble clef, bass clef, and a lower bass clef. The key signature is three flats. The first two staves are connected by a brace. The first staff has a treble clef and contains a melodic line with slurs and ties. The second staff has a bass clef and contains a bass line with slurs and ties. The lower staff has a bass clef and contains a bass line with a double bar line and repeat sign at the beginning, followed by a few notes. A 'Sw.' marking is present above the first notes of the second staff.

System 4: Treble clef, bass clef, and a lower bass clef. The key signature is three flats. The first two staves are connected by a brace. The first staff has a treble clef and contains a melodic line with slurs and ties. The second staff has a bass clef and contains a bass line with slurs and ties. The lower staff has a bass clef and contains a bass line with a double bar line and repeat sign at the beginning, followed by a few notes. A 'v-' marking is present above the first notes of the lower staff, and a 'u' marking is present above the final notes of the lower staff.

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The key signature is three flats (B-flat, E-flat, A-flat). The first two staves have a long melodic line with a slur over it. The bottom staff has a few notes, including a measure with a fermata and a measure with a 'v' above it.

Second system of musical notation. It consists of three staves. The top staff has a handwritten annotation 'add TR' above a slur. The middle staff has a circled 'Sw.' annotation. The bottom staff has a few notes, including a measure with a fermata and a measure with a 'v' above it.

Third system of musical notation. It consists of three staves. The top staff has a long melodic line with a slur. The middle staff has a few notes. The bottom staff has a few notes, including a measure with a fermata and a measure with a 'v' above it.

Fourth system of musical notation. It consists of three staves. The top staff has a long melodic line with a slur. The middle staff has a few notes. The bottom staff has a few notes, including a measure with a fermata and a measure with a 'v' above it. The system ends with a double bar line.

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

Stripping of the Altar (*The congregation is seated*)

Psalm 22:1-11 as the bread and wine, basin and pitcher are removed.

Plea for Deliverance from Suffering and Hostility

To the choirmaster: according to The Hind of the Dawn. A Psalm of David.

22 My God, my God, why hast thou forsaken me?

Why art thou so far from helping me, from the words of my groaning?

2 O my God, I cry by day, but thou dost not answer;  
and by night, but find no rest.

3 Yet thou art holy,  
enthroned on the praises of Israel.

4 In thee our fathers trusted;  
they trusted, and thou didst deliver them.

5 To thee they cried, and were saved;  
in thee they trusted, and were not disappointed.

6 But I am a worm, and no man;  
scorned by men, and despised by the people.

7 All who see me mock at me,  
they make mouths at me, they wag their heads;

8 "He committed his cause to the Lord; let him deliver him,  
let him rescue him, for he delights in him!"

9 Yet thou art he who took me from the womb;  
thou didst keep me safe upon my mother's breasts.

10 Upon thee was I cast from my birth,  
and since my mother bore me thou hast been my God.

11 Be not far from me,  
for trouble is near  
and there is none to help.

Psalm 22:12-19 as the altar candles are removed.

12 Many bulls encompass me,  
strong bulls of Bashan surround me;

13 they open wide their mouths at me,  
like a ravening and roaring lion.

14 I am poured out like water,  
and all my bones are out of joint;



my heart is like wax,  
it is melted within my breast;  
15 my strength is dried up like a potsherd,  
and my tongue cleaves to my jaws;  
thou dost lay me in the dust of death.

16 Yea, dogs are round about me;  
a company of evildoers encircle me;  
they have pierced[a] my hands and feet—  
17 I can count all my bones—  
they stare and gloat over me;  
18 they divide my garments among them,  
and for my raiment they cast lots.

19 But thou, O Lord, be not far off!  
O thou my help, hasten to my aid!

Psalm 22:20-24 as the missal stand and altar books are removed.

20 Deliver my soul from the sword,  
my life[a] from the power of the dog!  
21 Save me from the mouth of the lion,  
my afflicted soul[b] from the horns of the wild oxen!

22 I will tell of thy name to my brethren;  
in the midst of the congregation I will praise thee:  
23 You who fear the Lord, praise him!  
all you sons of Jacob, glorify him,  
and stand in awe of him, all you sons of Israel!  
24 For he has not despised or abhorred  
the affliction of the afflicted;  
and he has not hid his face from him,  
but has heard, when he cried to him.

Psalm 22:25-31 as the paraments are removed.

25 From thee comes my praise in the great congregation;  
my vows I will pay before those who fear him.  
26 The afflicted[a] shall eat and be satisfied;  
those who seek him shall praise the Lord!  
May your hearts live for ever!

27 All the ends of the earth shall remember  
and turn to the Lord;

and all the families of the nations  
shall worship before him.[b]  
28 For dominion belongs to the Lord,  
and he rules over the nations.

29 Yea, to him[c] shall all the proud of the earth bow down;  
before him shall bow all who go down to the dust,  
and he who cannot keep himself alive.

30 Posterity shall serve him;  
men shall tell of the Lord to the coming generation,  
31 and proclaim his deliverance to a people yet unborn,  
that he has wrought it.

Reading of the Good Friday Gospel: Mark 14:32-15:47

Jesus Prays in Gethsemane

32 And they went to a place which was called Gethsem'ane; and he said to his disciples, "Sit here, while I pray." 33 And he took with him Peter and James and John, and began to be greatly distressed and troubled. 34 And he said to them, "My soul is very sorrowful, even to death; remain here, and watch." [a] 35 And going a little farther, he fell on the ground and prayed that, if it were possible, the hour might pass from him. 36 And he said, "Abba, Father, all things are possible to thee; remove this cup from me; yet not what I will, but what thou wilt." 37 And he came and found them sleeping, and he said to Peter, "Simon, are you asleep? Could you not watch [b] one hour? 38 Watch [c] and pray that you may not enter into temptation; the spirit indeed is willing, but the flesh is weak." 39 And again he went away and prayed, saying the same words. 40 And again he came and found them sleeping, for their eyes were very heavy; and they did not know what to answer him. 41 And he came the third time, and said to them, "Are you still sleeping and taking your rest? It is enough; the hour has come; the Son of man is betrayed into the hands of sinners. 42 Rise, let us be going; see, my betrayer is at hand."

The Betrayal and Arrest of Jesus

43 And immediately, while he was still speaking, Judas came, one of the twelve, and with him a crowd with swords and clubs, from the chief priests and the scribes and the elders. 44 Now the betrayer had given them a sign, saying, "The one I shall kiss is the man; seize him and lead him away under guard." 45 And when he came, he went up to him at once, and said, "Master!" [d] And he kissed him. 46 And they laid hands on him and seized him. 47 But one of those who stood by drew his sword, and struck the slave of the high priest and cut off his ear. 48 And Jesus said to them, "Have you come out as against a robber, with swords and clubs to capture me? 49 Day after day I was with you in the temple teaching, and you did not seize me. But let the scriptures be fulfilled." 50 And they all forsook him, and fled.

51 And a young man followed him, with nothing but a linen cloth about his body; and they seized him, 52 but he left the linen cloth and ran away naked.

#### Jesus before the Council

53 And they led Jesus to the high priest; and all the chief priests and the elders and the scribes were assembled. 54 And Peter had followed him at a distance, right into the courtyard of the high priest; and he was sitting with the guards, and warming himself at the fire. 55 Now the chief priests and the whole council sought testimony against Jesus to put him to death; but they found none. 56 For many bore false witness against him, and their witness did not agree. 57 And some stood up and bore false witness against him, saying, 58 "We heard him say, 'I will destroy this temple that is made with hands, and in three days I will build another, not made with hands.'" 59 Yet not even so did their testimony agree. 60 And the high priest stood up in the midst, and asked Jesus, "Have you no answer to make? What is it that these men testify against you?" 61 But he was silent and made no answer. Again the high priest asked him, "Are you the Christ, the Son of the Blessed?" 62 And Jesus said, "I am; and you will see the Son of man seated at the right hand of Power, and coming with the clouds of heaven." 63 And the high priest tore his garments, and said, "Why do we still need witnesses? 64 You have heard his blasphemy. What is your decision?" And they all condemned him as deserving death. 65 And some began to spit on him, and to cover his face, and to strike him, saying to him, "Prophecy!" And the guards received him with blows.

#### Peter Denies Jesus

66 And as Peter was below in the courtyard, one of the maids of the high priest came; 67 and seeing Peter warming himself, she looked at him, and said, "You also were with the Nazarene, Jesus." 68 But he denied it, saying, "I neither know nor understand what you mean." And he went out into the gateway.[e] 69 And the maid saw him, and began again to say to the bystanders, "This man is one of them." 70 But again he denied it. And after a little while again the bystanders said to Peter, "Certainly you are one of them; for you are a Galilean." 71 But he began to invoke a curse on himself and to swear, "I do not know this man of whom you speak." 72 And immediately the cock crowed a second time. And Peter remembered how Jesus had said to him, "Before the cock crows twice, you will deny me three times." And he broke down and wept.

#### Jesus before Pilate

15 And as soon as it was morning the chief priests, with the elders and scribes, and the whole council held a consultation; and they bound Jesus and led him away and delivered him to Pilate. 2 And Pilate asked him, "Are you the King of the Jews?" And he answered him, "You have said so." 3 And the chief priests accused him of many things. 4 And Pilate again asked him, "Have you no answer to make? See how many charges they bring against you." 5 But Jesus made no further answer, so that Pilate wondered.

#### Pilate Hands Jesus over to Be Crucified

6 Now at the feast he used to release for them one prisoner for whom they asked. 7 And among the rebels in prison, who had committed murder in the insurrection, there was a

man called Barab'bas. 8 And the crowd came up and began to ask Pilate to do as he was wont to do for them. 9 And he answered them, "Do you want me to release for you the King of the Jews?" 10 For he perceived that it was out of envy that the chief priests had delivered him up. 11 But the chief priests stirred up the crowd to have him release for them Barab'bas instead. 12 And Pilate again said to them, "Then what shall I do with the man whom you call the King of the Jews?" 13 And they cried out again, "Crucify him." 14 And Pilate said to them, "Why, what evil has he done?" But they shouted all the more, "Crucify him." 15 So Pilate, wishing to satisfy the crowd, released for them Barab'bas; and having scourged Jesus, he delivered him to be crucified.

#### The Soldiers Mock Jesus

16 And the soldiers led him away inside the palace (that is, the praetorium); and they called together the whole battalion. 17 And they clothed him in a purple cloak, and plaiting a crown of thorns they put it on him. 18 And they began to salute him, "Hail, King of the Jews!" 19 And they struck his head with a reed, and spat upon him, and they knelt down in homage to him. 20 And when they had mocked him, they stripped him of the purple cloak, and put his own clothes on him. And they led him out to crucify him.

#### The Crucifixion of Jesus

21 And they compelled a passer-by, Simon of Cyre'ne, who was coming in from the country, the father of Alexander and Rufus, to carry his cross. 22 And they brought him to the place called Gol'gotha (which means the place of a skull). 23 And they offered him wine mingled with myrrh; but he did not take it. 24 And they crucified him, and divided his garments among them, casting lots for them, to decide what each should take. 25 And it was the third hour, when they crucified him. 26 And the inscription of the charge against him read, "The King of the Jews." 27 And with him they crucified two robbers, one on his right and one on his left.[f] 29 And those who passed by derided him, wagging their heads, and saying, "Aha! You who would destroy the temple and build it in three days, 30 save yourself, and come down from the cross!" 31 So also the chief priests mocked him to one another with the scribes, saying, "He saved others; he cannot save himself. 32 Let the Christ, the King of Israel, come down now from the cross, that we may see and believe." Those who were crucified with him also reviled him.

#### The Death of Jesus

33 And when the sixth hour had come, there was darkness over the whole land[g] until the ninth hour. 34 And at the ninth hour Jesus cried with a loud voice, "E'lo-i, E'lo-i, la'ma sabach-tha'ni?" which means, "My God, my God, why hast thou forsaken me?" 35 And some of the bystanders hearing it said, "Behold, he is calling Eli'jah." 36 And one ran and, filling a sponge full of vinegar, put it on a reed and gave it to him to drink, saying, "Wait, let us see whether Eli'jah will come to take him down." 37 And Jesus uttered a loud cry, and breathed his last. 38 And the curtain of the temple was torn in two, from top to bottom. 39 And when the centurion, who stood facing him, saw that he thus[h] breathed his last, he said, "Truly this man was the Son[i] of God!"

40 There were also women looking on from afar, among whom were Mary Mag'dalene, and Mary the mother of James the younger and of Joses, and Salo'me, 41 who, when he was in Galilee, followed him, and ministered to him; and also many other women who came up with him to Jerusalem.

#### The Burial of Jesus

42 And when evening had come, since it was the day of Preparation, that is, the day before the sabbath, 43 Joseph of Arimathe'a, a respected member of the council, who was also himself looking for the kingdom of God, took courage and went to Pilate, and asked for the body of Jesus. 44 And Pilate wondered if he were already dead; and summoning the centurion, he asked him whether he was already dead.[j] 45 And when he learned from the centurion that he was dead, he granted the body to Joseph. 46 And he bought a linen shroud, and taking him down, wrapped him in the linen shroud, and laid him in a tomb which had been hewn out of the rock; and he rolled a stone against the door of the tomb. 47 Mary Mag'dalene and Mary the mother of Joses saw where he was laid.

Hymn: Beneath the Cross of Jesus

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 pain nor loss,  
My sinful self my only shame, my glory all, the cross.

*Please take whatever time you desire for additional prayer or meditation.*

# 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.