



The Resurrection of Our Lord

April 20, 2025

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

*A congregation of the Montana Synod of the Evangelical Lutheran Church in America
Our mission: Sharing our faith in Christ by serving all with respectful compassion.*

GATHERING

Gathering Music:

L: Alleluia! Christ is risen! **C: He is risen indeed! Alleluia!**

Words of Welcome

Prelude:

L: In the name of the + One who was, who is, and who is to come. **C: Amen.**

L: Baptized into Christ's death and resurrection, and called to live the baptized life, let us give thanks for the gifts of baptism.

L: Holy God, we give you thanks for the waters of baptism, waters that make a people your own, that restore to wholeness, and empower us to be witnesses in your name.

C: Baptized into you, O Living One, make us one as you are one.

L: We give you thanks for the waters of baptism, waters that strengthen believers and give new life to beloved servants of your church; waters that extend your boundless love and cross barriers of our own making.

C: Baptized into you, O Living One, make us one as you are one.

L: We give you thanks for the waters of baptism, waters that open the hearts of believers and give a voice in the night to those in captivity; waters that set your people on a new path, rejoicing in the Spirit's power.

C: Baptized into you, O Living One, make us one as you are one.

L: Grant us grace, love, and life, O Living One, that our every day is shaped by these waters that give us our very lives in you. We ask this in the name of Jesus, the Crucified and Risen One. **C: Amen.**

Opening Hymn: Good Christian Friends, Rejoice and Sing! ELW #385

1. Good Christian friends, rejoice and sing! Now is the triumph of our king!
To all the world glad news we bring: Alleluia... alleluia... alleluia!
2. The Lord of life is ris'n this day; death's mighty stone is rolled away;
let all the earth rejoice and say: Alleluia... alleluia... alleluia!
3. Praise we in songs of victory that love, that life which cannot die,
and sing with hearts uplifted high: Alleluia... alleluia... alleluia!
4. Your name we bless, O risen Lord, and sing today with one accord,
the life laid down, the life restored: Alleluia... alleluia... alleluia!

L: Alleluia! Christ is risen! **C: He is risen indeed! Alleluia!**

L: The grace of our risen Lord Jesus Christ, the love of God, and the abiding presence of the Holy Spirit be with you all. **C: And also with you.**

Kyrie

ELW p.184

This is the Feast

ELW p.187

Refrain: This is the feast of victory for our God, for the Lamb who was slain has begun his reign. Alleluia.

1. Worthy is Christ, the Lamb who was slain, whose blood set us free to be people of God. Power, riches, wisdom, and strength, and honor, blessing, and glory are his. (refrain)
2. Sing with all the people of God, and join in the hymn of all creation: Blessing, honor, glory, and might be to God and the Lamb forever. Amen. (refrain)

L: Let us all pray: **C: God of mercy, we no longer look for Jesus among the dead, for he is alive and has become the Lord of life. Increase in our minds and hearts the risen life we share with Christ, and help us to grow as your people toward the fullness of eternal life with you, through Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.**

WORD

1st Reading: Isaiah 65:17-25

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

A responsive reading of Psalm 118: 1, 17, 21-24

L: Give thanks to the Lord, for the Lord is good;

C: God's mercy endures forever.

L: I shall not die, but live, and declare the works of the Lord.

C: I give thanks to you, for you have answered me and you have become my salvation.

L: The stone that the builders rejected has become the chief cornerstone.

C: By the Lord has this been done; it is marvelous in our eyes.

L: This is the day that the Lord has made;

C: let us rejoice and be glad in it!

2nd Reading: Acts 10:34-43

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

Gospel Acclamation:

ELW p.188

Alleluia! Lord, to whom shall we go? You have the words of eternal life. Alleluia! Alleluia! Alleluia!
Alleluia! Alleluia! Alleluia!

Gospel: Luke 24:1-12

C: Glory to you, O Lord.

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

Children's Time

Sermon

Rev. Tammy Bull

Hymn: Touch that Soothes and Heals

ACS #939

1. Touch that soothes and heals the hurting, hands that break a loaf of bread;
Steps that walk beside the weary, bearing burdens in their stead:

Refrain: "See my hands and feet," said Jesus, love arisen from the grave.

"Be my hands and feet," said Jesus, "live as ones I died to save."

2. Feed the hungry, clothe the naked, visit ones in need of care,
Give the homeless warmth and shelter: Christ will find a welcome there. (ref)
3. Love and serve without distinction all earth's people, first and least.

Know within each act of kindness hope and wholeness are increased. (refr.)

4. Hands that beckon little children, bind a wound, prepare a meal,
Feet that rush to share good tidings, Christ arisen, still reveal. (refr.)

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

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

We believe in one Lord Jesus Christ, the only Son of God, eternally begotten of the Father, Light from Light, true God from true God, begotten, not made; of one Being with the Father. Through him all things were made.

For us, and for our salvation, he came down from heaven; and was incarnate of the Holy Spirit and the virgin Mary and was made human. For our sake he was crucified under Pontius Pilate; he suffered and was buried. On the third day he rose from the dead in accordance with the scriptures. He ascended to heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end.

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

Prayers of the People (petitions end: "God of grace,... **hear our prayer.**")

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

MEAL

The Offering (At this time we bring our gifts and offerings to God in gratitude and joy! In response to God's love, we care for others in the name of Jesus. We appreciate your gifts of time, money, energy, and prayer to 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:

Offertory Response: Lord of Light (v. 1 only)

ELW #688

Lord of light, your name outshining all the stars and suns of space,
Use our talents in your kingdom as the servants of your grace;
Use us to fulfill your purpose in the gift of Christ your Son.
Father, as in highest heaven, so on earth your will be done.

Offertory Prayer: **C: Risen One, you have gathered us around your table of grace along with these gifts we bring. Come among us again, breathe your life into us, and enliven us with this meal, that we may live as your risen body in the world. Amen.**

The Great Thanksgiving

P: The Lord be with you.

C: And also with you.

P: Lift up your hearts.

C: We lift them to the Lord.

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

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

P: It is indeed right, [...] we praise your name and join their unending hymn:

Holy, Holy, Holy

ELW p.190

Eucharistic Prayer L: You are indeed holy, [...] now and forever. **C: Amen.**

Now, Lord, remember us in your kingdom, and teach us to pray:

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

Invitation to the Lord's Table

Come to the table of grace. Receive the gift of new life.

Lamb of God

ELW p.146

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.

Hymn during Communion: Now We Join in Celebration

ELW #462

1. Now we join in celebration at our Savior's invitation,
Dressed no more in spirit somber, clothed instead in joy and wonder;
For the Lord of all existence, putting off divine transcendence,
Stoops again in love to meet us, with his very life to feed us.
2. Lord, as round this feast we gather, fill our hearts with holy rapture!
For this bread and cup of blessing are for us the sure possessing
Of your loving deed on Calv'ry, of your living self, our vict'ry,
Pledge of your unfailing presence, foretaste here of heav'nly gladness.
3. Lord, we share in this communion as one fam'ly of God's children,
Reconciled through you, our brother, one in you with God our Father.
Give us grace to live for others, serving all, both friends and strangers,
Seeking justice, love, and mercy till you come in final glory.

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

P: Let us all pray... **C: Living One, in this feast you have made yourself known to us. Send us now to tell of your wonders, sing of your glory, and proclaim your risen life to a wounded and weary world. Amen.**

SENDING

L: May God who has brought us from death to life fill you with great joy! Almighty God, Father, +Son, and Holy Spirit, bless you now and forever! **C: Amen.**

Hymn: Christ the Lord Is Risen Today; Alleluia!

ELW #369

1. Christ the Lord is ris'n today; Alleluia!
Christians, hasten on your way; Alleluia!
Offer praise with love replete, Alleluia!
At the paschal victim's feet. Alleluia!
2. For the sheep the Lamb has bled; Alleluia!
Sinless in the sinner's stead; Alleluia!
Christ the Lord is ris'n on high; Alleluia!
Now he lives, no more to die. Alleluia!
3. Christ, the victim undefiled, Alleluia!
God and sinners reconciled, Alleluia!
When contending death and life, Alleluia!
Met in strange and awesome strife. Alleluia!
4. Christians, on this holy day, Alleluia!
All your grateful homage pay; Alleluia!
Christ the Lord is ris'n on high, Alleluia!
Now he lives, no more to die. Alleluia!

L: Alleluia! Christ is risen! **C: He is risen indeed! Alleluia!**

L: You are the body of Christ raised up for the world.

Go in peace. In Christ you are made new. Alleluia!

C: Thanks be to God! Alleluia!

Postlude:

Musicians: James Rickley (organ),

Reader: **Usher:**

Communion Assistants:

Streaming Team:

Thank you... to our many worship assistants, sacristy assistants, and office volunteers!

Announcements for the week of April 20:

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ORGAN MUSIC



Alleluia	
8917*	Easter Organ Music 2.50
Benoit, Dom Paul	
8362	Entree Pontificale sur "Resurrexi" 1.00
8455	{ Retour de Procession } { Terra Tremuit et Quievit } 1.25
8359	Cantilene Pascale sur "l'Alleluia"75
8360	Sortie sur "Ite Missa Est Alleluia!" 1.00
Clokey, Joseph W.	
7004	Cathedral Prelude 1.00
Couper, Alinda B.	
9205*	Easter Prelude (Organ and Handbells) .75
Dunn, James P.	
7093	Surrexit Christus Hodie75
Edmundson, Garth	
6671	An Easter Spring Song75
Gaul, Harvey B.	
7545	Children's Easter Festival75
5713	Easter Morning on Mt. Rubidoux 1.00
5994	Easter with the Penn. Moravians 1.00
Hallstrom, Henry	
9192*	Easter Festival 2.00

Hovdesven, E. A.	
9196*	Et Resurrexit 1.75
Johnston, Edward F.	
3599	Resurrection Morn75
Kinder, Ralph	
4157	Exsultemus 1.00
Mader, Clarence	
8930*	A Lenten Impromptu75
McKay, George Frederick	
9281*	Suite on Easter Hymns 1.75
Ravello, Oreste	
4875*	Christus Resurrexit 2.00
Russolo, A.	
6090	Chimes of St. Mark (Venice) 1.00
Silver, Alfred J.	
3481	Jubilate Deo 1.00
Wachs, P.	
1523	Hosanna75
Yon, Pietro A.	
5375	Christ Triumphant75

**with Hammond Registration*

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HARRISTOWN ROAD

Easter Morning on Mt. Rubidoux

Every Easter, in California, the townspeople ascend the heights of Mt. Rubidoux at Cock-Crow. Dawn finds them climbing on foot, in flivver, in fashionable limousine. When they arrive at the summit a great Ressurrection service is held. "Christ is Risen. He is Risen indeed!"

Swell or Echo: Aeoline; with Trem.
Great: Chimes
Choir: Unda Maris
Pedal: 16; uncoupled

HARVEY GAUL

Adagio mystico

Manuals

Pedal

Sw. or Echo
ppp

Moderato
pp
Gt.

Adagio
Sw. Vox celeste
pp

Gt.
Ch.

p Sw. Vox Humana
Soft Diapason

Gt. (chimes) *poco accelerando*
mp
Ch. Melodia

molto rit. *allargando* *Moderato* Gt. Diapason
Ch. Diapason
Maestoso
Gt. to Sw. Full
Ped. to Ch. Ped. to Gt.

Sw. Full

Gt.

Gt.

Sw.

This system contains three staves. The top staff is a grand staff with treble and bass clefs. The middle staff is a grand staff with treble and bass clefs. The bottom staff is a single bass clef staff. The music features complex chordal textures and melodic lines. A circled '8' is present above the first measure of the middle staff. Performance instructions include 'Sw. Full', 'Gt.', and 'Sw.'.

Gt. Gt. to Sw. Full

fff

Reduce Organ

Sw.

Gt. (Chimes)

Sw. Strings *p*

Ped. uncoupled

This system contains three staves. The top staff is a grand staff with treble and bass clefs. The middle staff is a grand staff with treble and bass clefs. The bottom staff is a single bass clef staff. The music continues with complex textures. Performance instructions include 'Gt. Gt. to Sw. Full', '**fff**', 'Reduce Organ', 'Sw.', 'Gt. (Chimes)', 'Sw. Strings *p*', and 'Ped. uncoupled'.

Chimes

ppp

This system contains three staves. The top staff is a grand staff with treble and bass clefs. The middle staff is a grand staff with treble and bass clefs. The bottom staff is a single bass clef staff. The music features a prominent 'Chimes' section. Performance instructions include 'Chimes' and '**ppp**'.

Maestoso con marcia

Full Sw. *ff*

Ped. to Sw.

7 8 8

This system consists of three staves. The top two staves are grand staff notation (treble and bass clefs). The top staff features a melodic line with two slurs over groups of seven and eight notes. The bottom staff of the grand staff has a bass clef and contains a bass line with a slur over a group of eight notes. A third staff below the grand staff, also with a bass clef, contains a bass line with a slur over a group of seven notes. The first measure of the grand staff includes the instruction 'Full Sw.' and the dynamic marking '*ff*'. The second system of the grand staff includes the instruction 'Ped. to Sw.'.

Gt. Diapason to Full Sw.

7

This system consists of three staves. The top two staves are grand staff notation. The top staff has a melodic line with a slur over a group of seven notes. The bottom staff of the grand staff has a bass clef and contains a bass line with a slur over a group of seven notes. A third staff below the grand staff, also with a bass clef, contains a bass line with a slur over a group of seven notes. The first measure of the grand staff includes the instruction 'Gt. Diapason to Full Sw.'.

ff

Ped to Gt.

7 7 7

This system consists of three staves. The top two staves are grand staff notation. The top staff has a melodic line with a slur over a group of seven notes. The bottom staff of the grand staff has a bass clef and contains a bass line with a slur over a group of seven notes. A third staff below the grand staff, also with a bass clef, contains a bass line with a slur over a group of seven notes. The first measure of the grand staff includes the dynamic marking '*ff*'. The second system of the grand staff includes the instruction 'Ped to Gt.'.

Sw. Full
Super Couplers
ff

This system contains the first system of a musical score. It features three staves: a grand staff (treble and bass clefs) and a separate bass staff. The music is written in a key with one sharp (F#) and a common time signature. The first system includes a dynamic marking of *ff* and the instruction "Sw. Full Super Couplers". The notation consists of chords and melodic lines with slurs.

This system contains the second system of the musical score, continuing the notation from the first system. It maintains the same three-staff structure and key signature. The music features complex chordal textures and melodic passages, with various accidentals and slurs.

Gt. to Sw.
ff

This system contains the third system of the musical score. It includes a dynamic marking of *ff* and the instruction "Gt. to Sw.". The notation features prominent octaves (marked with the number 8) in both the treble and bass clefs, indicating a guitar-like texture. The system concludes with a final melodic phrase.

First system of musical notation, measures 1-4. It features a grand staff with treble and bass clefs. The music includes complex rhythmic patterns with slurs and accents. Measure numbers 7, 8, and 3 are indicated above the notes.

Second system of musical notation, measures 5-8. It continues the grand staff notation with various chordal textures and melodic lines. Measure numbers 3 and 3 are indicated above the notes.

Third system of musical notation, measures 9-12. It includes a section for Solo Tuba starting in measure 10, marked with a forte *f* dynamic and a *Sw.* (Swell) instruction. The system concludes with a 4/4 time signature change.

Gt. Chimes

mp Ch.

This system contains three staves. The top staff is for Gt. Chimes, the middle for mp Ch., and the bottom for a bass line. The key signature is one sharp (F#) and the time signature is 4/4. The music consists of rhythmic patterns with eighth and sixteenth notes.

Tempo di chorale

Gt. Chimes

p

Sw. Vox Humana

Ped. uncoupled

Full Sw.

This system contains three staves. The top staff is for Gt. Chimes, the middle for Sw. Vox Humana, and the bottom for Ped. uncoupled. The key signature is two flats (Bb, Eb) and the time signature is 3/2. The tempo is marked 'Tempo di chorale'. Dynamics include *p* and 'Full Sw.'.

Full Choir

Full Swell

This system contains three staves. The top staff is for Full Choir, the middle for Full Swell, and the bottom for a bass line. The key signature is two flats (Bb, Eb) and the time signature is 3/2. The music features sustained chords and melodic lines.

*) "Lasst uns Erfreuen" set in the American Hymnal as "Ye Watchers and Ye Holy Ones" - From "Geistliche Kirchengesang" - circa 1623.
 J.F. & B. 5713-9

Piano accompaniment for the first system, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music features complex chordal textures and melodic lines, with various articulations and dynamics.

Gt. Diapason

sempre maestoso

Gt. Full to Swell

Piano accompaniment for the second system, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music includes performance instructions for the guitar: "Gt. Diapason", "Gt. Full to Swell", and "sempre maestoso". The dynamic marking *ff* is also present.

Full Sw. super couplers

Gt. to Sw.

Piano accompaniment for the third system, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music includes performance instructions for the guitar: "Full Sw. super couplers" and "Gt. to Sw."

System 1: Treble and Bass clefs. Treble clef contains chords with a triplet of eighth notes. Bass clef contains a triplet of eighth notes. Performance markings: "Full Sw." and "Full Great".

System 2: Treble and Bass clefs. Treble clef contains chords with a triplet of eighth notes. Bass clef contains a triplet of eighth notes. Performance markings: "Full Sw.", "rall.", and "Gt. to Sw. allargando".

System 3: Treble and Bass clefs. Treble clef contains chords with a triplet of eighth notes. Bass clef contains a triplet of eighth notes. Performance markings: "ff molto rit. Grave".

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GLEN ROCK, N. J.

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L: Alleluia! Christ is risen!

C: He is risen indeed! Alleluia!

Words of Welcome

Prelude:

Jesus Lives!

Sw. Principal Chorus
 Gt. Full to Mixture
 Ped. Full to balance, Sw. to Ped., Gt. to Ped.

Peter Niedmann
 Tune: ST. ALBINUS
 by Henry J. Gauntlett

Triumphant ♩ = ca. 108

First system of musical notation (measures 1-3). The score is for guitar and piano. The guitar part (Gt.) is marked with a forte dynamic (f) and features a melodic line with eighth-note patterns. The piano accompaniment consists of a bass line with quarter notes and chords in the right hand.

Second system of musical notation (measures 4-6). The score continues with the guitar and piano parts. The guitar part maintains its melodic pattern, and the piano accompaniment provides harmonic support.

Third system of musical notation (measures 7-9). The score concludes with the guitar and piano parts. The guitar part features a final melodic flourish, and the piano accompaniment ends with a sustained chord.

Duration: 2:35

10

rit. *a tempo*

13

rit.

17

Quicker ♩ = ca. 120

Sw. { *mf* }

21

No Ped.

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25

30

rit.

Sw. (add)

a tempo

Gt.

sim.

34

38

41

44

rit.

Sw. (full, closed box) Sw. to Gt.

48

$\text{♩} = \text{ca. } 70$

a tempo
f

sempre marcato

52

cresc.

poco rit.

56

ff
a tempo

Pushing forward

61

Musical score for measures 61-66. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a minor key. Measures 61-66 show a progression of chords and melodic lines in the right hand, with a steady bass line in the left hand.

Driving ♩ = ca. 60

67

Musical score for measures 67-71. The system consists of three staves. Measures 67-71 feature a driving, rhythmic pattern in the right hand, marked with accents (v). The left hand provides a steady bass line. The tempo is indicated as ca. 60.

molto rit.

72

Musical score for measures 72-74. The system consists of three staves. Measures 72-74 show a change in tempo to *molto rit.* The right hand has a more melodic and slower-moving line, while the left hand continues with a steady bass line.

a tempo

rit.

75

Musical score for measures 75-79. The system consists of three staves. Measures 75-79 feature a complex texture with overlapping lines and a change in tempo to *a tempo* followed by *rit.* The right hand has a melodic line with a fermata, while the left hand has a rhythmic pattern.

L: In the name of the + One who was, who is, and who is to come. **C: Amen.**

L: Baptized into Christ's death and resurrection, and called to live the baptized life, let us give thanks for the gifts of baptism.

L: Holy God, we give you thanks for the waters of baptism, waters that make a people your own, that restore to wholeness, and empower us to be witnesses in your name.

C: Baptized into you, O Living One, make us one as you are one.

L: We give you thanks for the waters of baptism, waters that strengthen believers and give new life to beloved servants of your church; waters that extend your boundless love and cross barriers of our own making.

C: Baptized into you, O Living One, make us one as you are one.

L: We give you thanks for the waters of baptism, waters that open the hearts of believers and give a voice in the night to those in captivity; waters that set your people on a new path, rejoicing in the Spirit's power.

C: Baptized into you, O Living One, make us one as you are one.

L: Grant us grace, love, and life, O Living One, that our every day is shaped by these waters that give us our very lives in you. We ask this in the name of Jesus, the Crucified and Risen One. **C: Amen.**

Opening Hymn: Good Christian Friends, Rejoice and Sing!

ELW #385

1. Good Christian friends, rejoice and sing! Now is the triumph of our king!
To all the world glad news we bring: Alleluia... alleluia... alleluia!
2. The Lord of life is ris'n this day; death's mighty stone is rolled away;
let all the earth rejoice and say: Alleluia... alleluia... alleluia!
3. Praise we in songs of victory that love, that life which cannot die,
and sing with hearts uplifted high: Alleluia... alleluia... alleluia!
4. Your name we bless, O risen Lord, and sing today with one accord,
the life laid down, the life restored: Alleluia... alleluia... alleluia!

Introduction

The introduction is written for piano in 6/4 time. It consists of three systems of music, each with a treble and bass staff. The first system begins with a treble staff melody of eighth notes and a bass staff accompaniment of quarter notes. The second system continues the melody with some chromatic movement and includes a key signature change to one sharp (F#) in the second measure. The third system features a more complex treble staff melody with sixteenth notes and a bass staff accompaniment of eighth notes, ending with a final chord.

Tune: Melchior Vulpius, 1570-1615

Arrangement: Rachel Trelstad Porter; copyright © 2008 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Piano, vol. 3, ISBN 978-0-8006-2361-6

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Introduction

The musical score is written for organ and consists of two systems. The first system has three staves: a grand staff (treble and bass clefs) and a separate bass staff. The time signature is 6/4. The grand staff begins with a whole rest in the treble clef and a series of eighth notes in the bass clef. The second system also has three staves. The grand staff begins with a quarter note in the treble clef and a series of eighth notes in the bass clef. The piece concludes with a final cadence in the grand staff and a single bass note in the bottom staff.

Tune: Melchior Vulpus, 1570-1615

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Good Christian Friends, Rejoice and Sing!

1 Good Chris - tian friends, re - joice and sing! Now is the tri - umph
2 The Lord of life is ris'n this day; death's might - y stone is
3 Praise we in songs of vic - to - ry that love, that life which
4 Your name we bless, O ris - en Lord, and sing to - day with

of our king! To all the world glad news we bring:
rolled a - way; let all the earth re - joice and say:
can - not die, and sing with hearts up - lift - ed high:
one ac - cord, the life laid down, the life re - stored:

Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!
Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia!

Text: Cyril A. Alington, 1872–1955, alt.

Music: GELOBT SEI GOTT, Melchior Vulpus, 1570–1615

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Accompaniment

The first system of musical notation consists of three staves. The top two staves are grouped by a brace on the left and represent the piano part. The top staff is in treble clef, and the bottom staff is in bass clef. The bottom staff of this system is a single bass clef staff. The music is in 4/4 time. The first measure has a whole rest in the treble and a quarter note G2 in the bass. The second measure has a half note G2 in the treble and a quarter note G2 in the bass. The third measure has a half note G2 in the treble and a quarter note G2 in the bass. The fourth measure has a half note G2 in the treble and a quarter note G2 in the bass. The fifth measure has a half note G2 in the treble and a quarter note G2 in the bass. The sixth measure has a half note G2 in the treble and a quarter note G2 in the bass. The seventh measure has a half note G2 in the treble and a quarter note G2 in the bass. The eighth measure has a half note G2 in the treble and a quarter note G2 in the bass. The ninth measure has a half note G2 in the treble and a quarter note G2 in the bass. The tenth measure has a half note G2 in the treble and a quarter note G2 in the bass.

The second system of musical notation consists of three staves. The top two staves are grouped by a brace on the left and represent the piano part. The top staff is in treble clef, and the bottom staff is in bass clef. The bottom staff of this system is a single bass clef staff. The music is in 4/4 time. The first measure has a half note G2 in the treble and a quarter note G2 in the bass. The second measure has a half note G2 in the treble and a quarter note G2 in the bass. The third measure has a half note G2 in the treble and a quarter note G2 in the bass. The fourth measure has a half note G2 in the treble and a quarter note G2 in the bass. The fifth measure has a half note G2 in the treble and a quarter note G2 in the bass. The sixth measure has a half note G2 in the treble and a quarter note G2 in the bass. The seventh measure has a half note G2 in the treble and a quarter note G2 in the bass. The eighth measure has a half note G2 in the treble and a quarter note G2 in the bass. The ninth measure has a half note G2 in the treble and a quarter note G2 in the bass. The tenth measure has a half note G2 in the treble and a quarter note G2 in the bass.

The third system of musical notation consists of three staves. The top two staves are grouped by a brace on the left and represent the piano part. The top staff is in treble clef, and the bottom staff is in bass clef. The bottom staff of this system is a single bass clef staff. The music is in 4/4 time. The first measure has a half note G2 in the treble and a quarter note G2 in the bass. The second measure has a half note G2 in the treble and a quarter note G2 in the bass. The third measure has a half note G2 in the treble and a quarter note G2 in the bass. The fourth measure has a half note G2 in the treble and a quarter note G2 in the bass. The fifth measure has a half note G2 in the treble and a quarter note G2 in the bass. The sixth measure has a half note G2 in the treble and a quarter note G2 in the bass. The seventh measure has a half note G2 in the treble and a quarter note G2 in the bass. The eighth measure has a half note G2 in the treble and a quarter note G2 in the bass. The ninth measure has a half note G2 in the treble and a quarter note G2 in the bass. The tenth measure has a half note G2 in the treble and a quarter note G2 in the bass.

Accompaniment

The image shows a piano accompaniment for the hymn 'Good Christian Friends, Rejoice and Sing!'. It consists of two systems of music, each with a treble and bass clef staff. The first system begins with a treble clef staff containing a series of chords and a bass clef staff with a simple eighth-note melody. The second system continues the piece, featuring more complex chordal textures in the treble and a more active bass line with eighth-note patterns. The piece concludes with a final chord in the treble and a whole note in the bass.

Tune: Melchior Vulpius, 1570-1615

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L: Alleluia! Christ is risen!

C: He is risen indeed! Alleluia!

L: The grace of our risen Lord Jesus Christ, the love of God, and the abiding presence of the Holy Spirit be with you all. **C: And also with you.**

Kyrie

ELW p.184

This is the Feast

ELW p.187

Refrain: This is the feast of victory for our God, for the Lamb who was slain has begun his reign. Alleluia.

1. Worthy is Christ, the Lamb who was slain, whose blood set us free to be people of God. Power, riches, wisdom, and strength, and honor, blessing, and glory are his. (refrain)
2. Sing with all the people of God, and join in the hymn of all creation: Blessing, honor, glory, and might be to God and the Lamb forever. Amen. (refrain)

Gathering Song

The time of gathering song may be brief or extended, and may include one or more of the following: hymns, psalms; a Kyrie; a canticle of praise.

During this time, the presiding minister and the assembly greet each other.

The grace of our Lord Jesus Christ, the love of God,
and the communion of the Holy Spirit be with you all.

And also with you.

A Kyrie may be sung. The assembly sings the refrain, and a leader sings the verses.

Refrain

All

S 184

Musical score for the first system of the Kyrie refrain. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The lyrics are: Ky - ri - e e - lei - son, on our world and on

Musical score for the second system of the Kyrie refrain. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The lyrics are: our way. Ky - ri - e e - lei - son,

Musical score for the third system of the Kyrie refrain. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 2/2. The lyrics are: ev - 'ry day.

To verses	Last time
-----------	-----------

Leader/Choir



1 For peace in the world, for the health of the church, for the
 2 That we may live out your im - pas-sioned re - sponse to the
 3 For peace in our hearts, . . . for peace in our homes, . . . for
 4 For your Spir - it to guide; that you cen - ter our lives in the

C#m

B



u - ni - ty of all; for
 hun - gry and the poor; that
 friends and fam - i - ly; for
 wa - ter and the Word; that you

A

E



this ho - ly house, for all who wor-ship and praise,
 we may live out truth and jus-tice and grace,
 life and for love, for our work and our play,
 nour-ish our souls with your bod - y and blood,

C#m

B



intro

Refrain



let us pray to the Lord, let us pray to the Lord.

A

B

A/C#

B/D#



then Start
 Refrain

This is the feast of vic - t'ry for our God, for the

F Dm G C G Am

Lamb who was slain has be - gun his reign. Al - le - lu - ia.

Dm G C G Am F G E

I Wor - thy is Christ, the Lamb who was slain, whose

Am Dm G C

blood set us free to be peo-ple of God. Pow - er, rich - es,

F Dm G C G/B Am F Dm G

wis-dom, and strength, and hon - or, bless - ing, and glo - ry are his.

Em Am Dm G C G Am

Refrain

This is the feast of vic - t'ry for our God, for the

F Dm G C G Am

Lamb who was slain has begun his reign. Al - le - lu - ia.

Dm G C G Am F G E

2 Sing with all the people of God, and join in the hymn of all cre-

Am Dm G C F Dm G

a - tion: Bless - ing, hon - or,

C G Am F Dm G

glo - ry, and might be to God and the Lamb for - ev - er. A - men.

Em Am Dm G C G Am

Final refrain

This is the feast of vic - t'ry for our God, for the

F Dm G C G Am

Lamb who was slain has be - gun his reign. Al - le - lu - ia.

Dm G C G Am F G E

L: Let us all pray: C: God of mercy, we no longer look for Jesus among the dead, for he is alive and has become the Lord of life. Increase in our minds and hearts the risen life we share with Christ, and help us to grow as your people toward the fullness of eternal life with you, through Jesus Christ, our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.

WORD

1st Reading: Isaiah 65:17-25

The Glorious New Creation

17 “For behold, I create new heavens
and a new earth;

and the former things shall not be remembered
or come into mind.

18 But be glad and rejoice for ever
in that which I create;

for behold, I create Jerusalem a rejoicing,
and her people a joy.

19 I will rejoice in Jerusalem,
and be glad in my people;

no more shall be heard in it the sound of weeping
and the cry of distress.

20 No more shall there be in it
an infant that lives but a few days,
or an old man who does not fill out his days,
for the child shall die a hundred years old,
and the sinner a hundred years old shall be accursed.

21 They shall build houses and inhabit them;
they shall plant vineyards and eat their fruit.

22 They shall not build and another inhabit;
they shall not plant and another eat;

for like the days of a tree shall the days of my people be,
and my chosen shall long enjoy the work of their hands.

23 They shall not labor in vain,
or bear children for calamity;[a]

for they shall be the offspring of the blessed of the Lord,
and their children with them.

24 Before they call I will answer,
while they are yet speaking I will hear.

25 The wolf and the lamb shall feed together,
the lion shall eat straw like the ox;
and dust shall be the serpent’s food.

They shall not hurt or destroy
in all my holy mountain,

says the Lord.”

L: Word of God, word of life.

C: Thanks be to God!

A responsive reading of Psalm 118: 1, 17, 21-24

L: Give thanks to the Lord, for the Lord is good;

C: God’s mercy endures forever.

L: I shall not die, but live, and declare the works of the Lord.

C: I give thanks to you, for you have answered me and you have become my salvation.

L: The stone that the builders rejected has become the chief cornerstone.

C: By the Lord has this been done; it is marvelous in our eyes.

L: This is the day that the Lord has made;

C: let us rejoice and be glad in it!

2nd Reading: Acts 10:34-43

Gentiles Hear the Good News

34 And Peter opened his mouth and said: “Truly I perceive that God shows no partiality, 35 but in every nation any one who fears him and does what is right is acceptable to him. 36 You know the word which he sent to Israel, preaching good news of peace by Jesus Christ (he is Lord of all), 37 the word which was proclaimed throughout all Judea, beginning from Galilee after the baptism which John preached: 38 how God anointed Jesus of Nazareth with the Holy Spirit and with power; how he went about doing good and healing all that were oppressed by the devil, for God was with him. 39 And we are witnesses to all that he did both in the country of the Jews and in Jerusalem. They put him to death by hanging him on a tree; 40 but God raised him on the third day and made him manifest; 41 not to all the people but to us who were chosen by God as witnesses, who ate and drank with him after he rose from the dead. 42 And he commanded us to preach to the people, and to testify that he is the one ordained by God to be judge of the living and the dead. 43 To him all the prophets bear witness that every one who believes in him receives forgiveness of sins through his name.”

L: Word of God, word of life.

C: Thanks be to God!

Gospel Acclamation:

ELW p.188

Alleluia! Lord, to whom shall we go? You have the words of eternal life. Alleluia!

Alleluia! Alleluia!

Alleluia! Alleluia! Alleluia!

Gospel Acclamation

The assembly stands to welcome the gospel.

F/A

B \flat ²

Csus

Dm⁷

Gm⁷

S188

Optional introduction

C⁷sus

C⁷

F

B \flat /F

F

B \flat /F

F

Al - le - lu - ia. Lord, to whom shall we go?

F

C/E

Gm⁷

C

You have the words of e - ter - nal life. Al - le -

F/A

B \flat

C

Dm

lu - ia. Al - le -

F/A Bb² C^{sus} Dm

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

Gm⁷ C⁷sus C⁷ F/A Bb C

Al - le - lu - ia.

F F/A Bb²

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

Csus Dm Gm⁷ C⁷ sus C⁷

This system of music features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. The chords are Csus, Dm, Gm7, C7sus, and C7.

ia.

F Bb/F F Bb/F F

This system continues the vocal line with a whole note G4 and a whole rest. The piano accompaniment continues with chords and a bass line. The chords are F, Bb/F, F, Bb/F, and F.

Gospel: Luke 24:1-12

C: Glory to you, O Lord.

The Resurrection of Jesus

24 But on the first day of the week, at early dawn, they went to the tomb, taking the spices which they had prepared. 2 And they found the stone rolled away from the tomb, 3 but when they went in they did not find the body.[a] 4 While they were perplexed about this, behold, two men stood by them in dazzling apparel; 5 and as they were frightened and bowed their faces to the ground, the men said to them, "Why do you seek the living among the dead?[b] 6 Remember how he told you, while he was still in Galilee, 7 that the Son of man must be delivered into the hands of sinful men, and be crucified, and on the third day rise." 8 And they remembered his words, 9 and returning from the tomb they told all this to the eleven and to all the rest. 10 Now it was Mary Mag'dalene and Jo-an'na and Mary the mother of James and the other women with them who told this to the apostles; 11 but these words seemed to them an idle tale, and they did not believe them.[c]

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

Children's Time

Sermon

Rev. Tammy Bull

Hymn: Touch that Soothes and Heals

ACS #939

1. Touch that soothes and heals the hurting, hands that break a loaf of bread;
Steps that walk beside the weary, bearing burdens in their stead:
Refrain: "See my hands and feet," said Jesus, love arisen from the grave.
"Be my hands and feet," said Jesus, "live as ones I died to save."
2. Feed the hungry, clothe the naked, visit ones in need of care,
Give the homeless warmth and shelter: Christ will find a welcome there. (ref)
3. Love and serve without distinction all earth's people, first and least.
Know within each act of kindness hope and wholeness are increased. (refr.)
4. Hands that beckon little children, bind a wound, prepare a meal,
Feet that rush to share good tidings, Christ arisen, still reveal. (refr.)

Touch That Soothes and Heals

See My Hands and Feet

[U] 939

D A/C#

1 Touch that soothes and heals the hurt - ing, hands that
 2 Feed the hun - gry, clothe the na - ked, vis - it
 3 Love and serve with - out dis - tinc - tion all earth's
 4 Hands that beck - on lit - tle chil - dren, bind a

Bm G D

break a loaf of bread; steps that walk be - side the
 ones in need of care, give the home - less warmth and
 peo - ple, first and last. Know with - in each act of
 wound, pre - pare a meal, feet that rush to share good

A/C# Bm F#m

wea - ry, bear - ing bur - dens in their stead:
 shel - ter: Christ will find a wel - come there.
 kind - ness hope and whole - ness are in - creased.
 tid - ings, Christ a - ris - en, still re - veal.

Refrain A D F#m Bm

"See my hands and feet," said Je - sus, love a - ris - en from the

Text: Mary Louise Bringle, b. 1953

Music: Gregg DeMey, h. 1972

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CIVILITY

87 87 D

G A D A/C# Bm G

grave. "Be my hands and feet," said Je - sus, "live as ones I died to

D D7 G D 1-3 Gadd9 4 Gadd9 D

save."

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

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

We believe in one Lord Jesus Christ, the only Son of God, eternally begotten of the Father, Light from Light, true God from true God, begotten, not made; of one Being with the Father. Through him all things were made.

For us, and for our salvation, he came down from heaven; and was incarnate of the Holy Spirit and the virgin Mary and was made human. For our sake he was crucified under Pontius Pilate; he suffered and was buried. On the third day he rose from the dead in accordance with the scriptures. He ascended to heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end.

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

Prayers of the People (petitions end: “God of grace,... **hear our prayer.**”)

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

MEAL

The Offering (At this time we bring our gifts and offerings to God in gratitude and joy! In response to God’s love, we care for others in the name of Jesus. We appreciate your gifts of time, money, energy, and prayer to 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:

Offertory Response: Lord of Light (v. 1 only)

ELW #688

Lord of light, your name outshining all the stars and suns of space,
Use our talents in your kingdom as the servants of your grace;
Use us to fulfill your purpose in the gift of Christ your Son.
Father, as in highest heaven, so on earth your will be done.

Voluntary on "Christ Arose"

Sw. Principals 8, 4, Mix.
Gt. Trumpet 8 (+ balancing Foundations 8, 4)
Ped. Flutes 16, 8, Gt. to Ped.

Matthew McConnell
Tune: CHRIST AROSE
by **Robert Lowry**

Stately ♩ = ca. 88

Gt. {

(No Ped.)

Sw.

(Gt.)

Sw.

Duration: 2:35

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17

p

21

poco rit.

25

a tempo

28

(Sw.)

Gt.

33

Gt.

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37

Musical notation for measures 37-41. The right hand features a series of chords with a 7-measure rest, while the left hand plays a steady eighth-note accompaniment.

42

Sw. {

Musical notation for measures 42-44. Measure 42 includes a "Sw." (Swell) instruction. The right hand has a long note, and the left hand has a sixteenth-note arpeggiated pattern.

45

Musical notation for measures 45-47. The right hand has a long note, and the left hand continues with a sixteenth-note arpeggiated pattern.

48

Gt.

Musical notation for measures 48-51. The right hand has a long note, and the left hand has a sixteenth-note arpeggiated pattern. A "Gt." (Guitar) instruction is present.

52

+ Sw. to Gt.

molto rit.

rit.

Ped.

Musical notation for measures 52-55. The right hand has a long note, and the left hand has a sixteenth-note arpeggiated pattern. The piece concludes with a "Ped." (Pedal) instruction and a double bar line.

1 Lord of light, your name out - shin - ing all the stars and
 2 By the toil of faith - ful work - ers in some far out -
 3 Grant that knowl - edge, still in - creas - ing, at your feet may
 4 By the prayers of faith - ful watch - ers, nev - er si - lent

suns of space, use our tal - ents in your king - dom
 ly - ing field, by the cour - age where the ra - dian - ce
 low - ly kneel; with your grace our tri - umphs hal - low,
 day or night; by the cross of Je - sus, bring - ing

as the ser - vants of your grace; use us to ful -
 of the cross is still re - vealed, by the vic - to -
 with your char - i - ty our zeal; lift the na - tions
 peace to all and heal - ing light; by the love that

fill your pur - pose in the gift of Christ your Son.
 ries of meek - ness, through re - proach and suf - f'ring won:
 from the shad - ows, to the glad - ness of the sun:
 pass - es knowl - edge, mak - ing all your chil - dren one:

Refrain

Fa - ther, as in high - est heav - en, so on earth your will be done.

The musical score consists of two staves. The upper staff is in treble clef and contains the vocal melody. The lower staff is in bass clef and contains the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

Offertory Prayer: **C: Risen One, you have gathered us around your table of grace along with these gifts we bring. Come among us again, breathe your life into us, and enliven us with this meal, that we may live as your risen body in the world. Amen.**

The Great Thanksgiving

P: The Lord be with you.

C: And also with you.

P: Lift up your hearts.

C: We lift them to the Lord.

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

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

P: It is indeed right, [...] we praise your name and join their unending hymn:

Holy, Holy, Holy

ELW p.190

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

Detailed description: This system contains the first two measures of the piece. The vocal line (top staff) begins with a half note 'san' followed by eighth notes 'na, ho - san - na, ho - san - na' and ends with a quarter note 'in'. The piano accompaniment (middle and bottom staves) features a steady eighth-note bass line in the left hand and chords in the right hand. Chord symbols E/G#, C#m, A, F#m7, E/B, and C#m are placed above the right-hand staff.

high - est.

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

Detailed description: This system contains the next two measures. The vocal line (top staff) has a half note 'high' followed by a quarter rest and a half note 'est.' with a fermata. The piano accompaniment (middle and bottom staves) continues with the eighth-note bass line and chords. Chord symbols E/B, B7, E, F#m7, E/G#, A, and E are placed above the right-hand staff.

Eucharistic Prayer L: You are indeed holy, [...] now and forever. **C: Amen.**

Now, Lord, remember us in your kingdom, and teach us to pray:

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

Invitation to the Lord's Table

Come to the table of grace. Receive the gift of new life.

Lamb of God

ELW p.146

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.

Hymn during Communion: Now We Join in Celebration

ELW #462

1. Now we join in celebration at our Savior's invitation,
Dressed no more in spirit somber, clothed instead in joy and wonder;
For the Lord of all existence, putting off divine transcendence,
Stoops again in love to meet us, with his very life to feed us.
2. Lord, as round this feast we gather, fill our hearts with holy rapture!
For this bread and cup of blessing are for us the sure possessing
Of your loving deed on Calv'ry, of your living self, our vict'ry,
Pledge of your unfailing presence, foretaste here of heav'nly gladness.
3. Lord, we share in this communion as one fam'ly of God's children,
Reconciled through you, our brother, one in you with God our Father.
Give us grace to live for others, serving all, both friends and strangers,
Seeking justice, love, and mercy till you come in final glory.

"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 rest followed by a quarter note G4, then a quarter note A4, and a quarter note 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 quarter rest in the treble and a half note G2 in the bass. The second measure has a quarter note A2 in the bass. The piano part includes chord symbols A, Em, G, and D above the staff.

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 C5, a quarter note B4, a quarter note A4, and a quarter note G4. The piano accompaniment continues with a quarter note G2 in the bass, followed by a quarter note F#2, a quarter note E2, and a quarter note D2. The piano part includes chord symbols A, Em, C, and G above the staff.

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 rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment features a quarter note G2 in the bass, followed by a quarter note F#2, a quarter note E2, and a quarter note D2. The piano part includes chord symbols A, Em, G, and D above the staff.

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

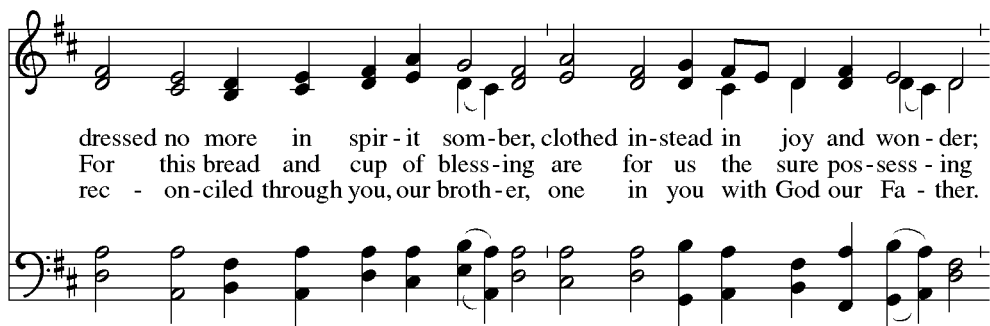
grant us peace, grant us peace, Lamb of God.

Esus E G D A

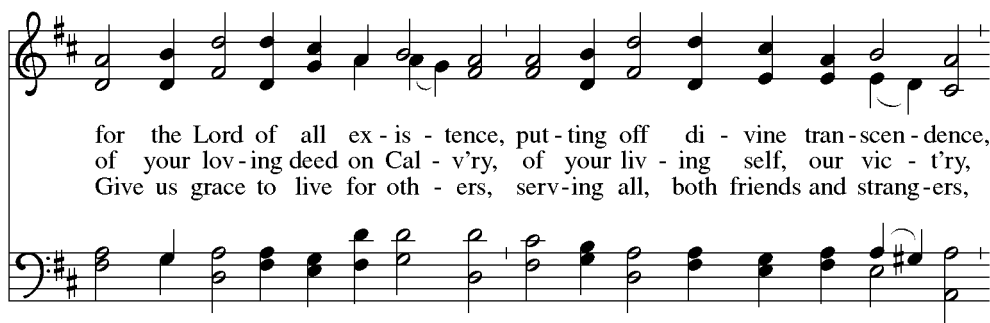
Now We Join in Celebration



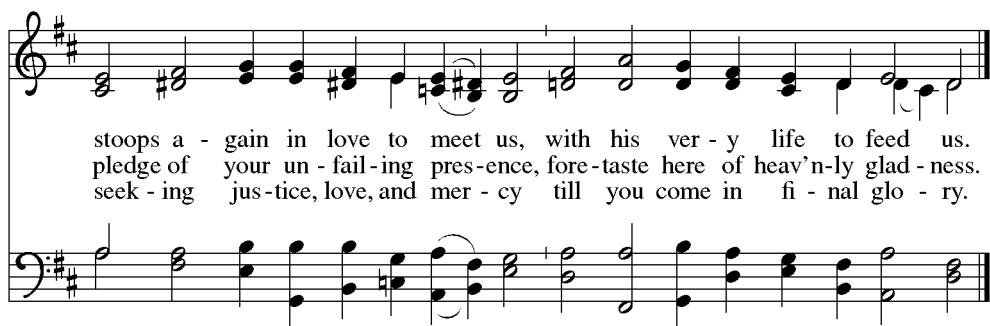
1 Now we join in cel - e - bra - tion at our Sav - ior's in - vi - ta - tion,
2 Lord, as round this feast we gath - er, fill our hearts with ho - ly rap - ture!
3 Lord, we share in this com - mu - nion as one fam - 'ly of God's chil - dren,



dressed no more in spir - it som - ber, clothed in - stead in joy and won - der;
For this bread and cup of bless - ing are for us the sure pos - sess - ing
rec - on - ciled through you, our broth - er, one in you with God our Fa - ther.



for the Lord of all ex - is - tence, put - ting off di - vine tran - scen - dence,
of your lov - ing deed on Cal - v'ry, of your liv - ing self, our vic - t'ry,
Give us grace to live for oth - ers, serv - ing all, both friends and strang - ers,



stoops a - gain in love to meet us, with his ver - y life to feed us.
pledge of your un - fail - ing pres - ence, fore - taste here of heav' - nly glad - ness.
seek - ing jus - tice, love, and mer - cy till you come in fi - nal glo - ry.

Introduction

♩ = 50

The first system of the piano introduction consists of two staves. The right-hand staff begins with a treble clef, a key signature of two sharps (D major), and a tempo marking of quarter note = 50. It contains a series of chords and melodic fragments. The left-hand staff begins with a bass clef and contains a series of chords.

The second system continues the piano introduction with two staves. The right-hand staff continues with chords and melodic lines, while the left-hand staff provides harmonic support with chords.

The third system of the piano introduction consists of two staves. The right-hand staff continues with chords and melodic lines, and the left-hand staff continues with harmonic support.

The fourth system of the piano introduction consists of two staves. The right-hand staff continues with chords and melodic lines, and the left-hand staff continues with harmonic support. The system concludes with the instruction *molto rit.*

Tune: Johann Crüger, 1598-1662

Arrangement: Richard Lind; copyright © 2008 Augsburg Fortress. All rights reserved.

Introductions and Alternate Accompaniments for Piano, vol. 4, ISBN 978-0-8006-2362-3

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Introduction 1

Play on one or two contrasting manuals

sim.

acc.

Tune: Johann Crüger, 1598–1662

Arrangement: Intro. 1, Acc. 1, Wayne L. Wold; Intro. 2, Acc. 2, Lynn L. Petersen; 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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Introduction 2

$\text{♩} = 92$

Solo Reed 8'

Strings, Flute 8'

Ped: Flutes 16', 8'

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. It features a melodic line for the Solo Reed 8' instrument, starting with a quarter rest, followed by quarter notes G4, A4, B4, and C5, then a series of eighth notes: D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5. The middle staff is in bass clef and represents the Strings and Flute 8' parts. It begins with a quarter rest, followed by a half note chord of G2 and D2, then a half note chord of G2 and D2 with a fermata. The bottom staff is also in bass clef and represents the Pedal for Flutes 16' and 8'. It starts with a quarter rest, followed by a half note chord of G2 and D2, then a half note chord of G2 and D2 with a fermata.

The second system continues the musical score. The top staff (Solo Reed 8') continues with quarter notes D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5. The middle staff (Strings, Flute 8') continues with a half note chord of G2 and D2 with a fermata, followed by a quarter rest, then a half note chord of G2 and D2 with a fermata. The bottom staff (Pedal: Flutes 16', 8') continues with a half note chord of G2 and D2 with a fermata, followed by a quarter rest, then a half note chord of G2 and D2 with a fermata.

The third system of the musical score. The top staff (Solo Reed 8') begins with a series of eighth notes: D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5. The middle staff (Strings, Flute 8') begins with a half note chord of G2 and D2 with a fermata, followed by a quarter rest, then a half note chord of G2 and D2 with a fermata. The bottom staff (Pedal: Flutes 16', 8') begins with a half note chord of G2 and D2 with a fermata, followed by a quarter rest, then a half note chord of G2 and D2 with a fermata.

Accompaniment 1

The musical score for "Accompaniment 1" is written in a grand staff format. It begins with a treble clef and a bass clef, indicating a piano accompaniment. The key signature consists of two sharps (F# and C#), and the time signature is 4/4. The score is divided into two systems. The first system contains two staves: a treble staff and a bass staff. The second system contains a single bass staff. The music features a variety of note values, including quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings such as *mf* and *f*. The overall structure is that of a piano accompaniment for a piece in D major.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, including a half-note chord. The middle staff is in bass clef and features a rhythmic accompaniment of eighth notes with some accidentals. The bottom staff is also in bass clef and contains a simple bass line of quarter notes.

The second system of musical notation continues the piece with three staves. The top staff shows a continuation of the melodic line with various chordal textures. The middle staff maintains the eighth-note accompaniment pattern. The bottom staff continues the bass line with quarter notes.

The third system of musical notation concludes the piece with three staves. The top staff features a more complex melodic passage with many sixteenth notes. The middle staff continues the eighth-note accompaniment. The bottom staff ends with a quarter note. All three staves terminate with a double bar line and a repeat sign.

Accompaniment 2

Full organ

The musical score is written in G major (two sharps) and 4/4 time. It consists of three staves. The top two staves are grouped by a brace on the left and represent a piano accompaniment. The top staff uses a treble clef, and the bottom staff uses a bass clef. The text "Full organ" is written in the piano part. The bottom staff is a separate bass line, also in a bass clef. The piano part begins with a half rest in the first measure, followed by a series of chords and moving lines. The bass line starts with a half rest in the first measure and then plays a simple rhythmic pattern of quarter notes.

First system of a musical score in G major (one sharp). It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff features a melody in the treble clef and accompaniment in the bass clef. The separate bass staff provides a low-frequency accompaniment. The music is written in a common time signature.

Second system of the musical score. It continues the melody and accompaniment from the first system. The grand staff shows more complex chordal textures in the bass clef, while the separate bass staff maintains a steady rhythmic pattern.

Third system of the musical score. The melody in the treble clef continues with various intervals and rests. The accompaniment in the bass clef of the grand staff becomes more dense with chords. The separate bass staff continues its accompaniment.

Fourth system of the musical score, concluding the piece. The melody in the treble clef ends with a final note. The accompaniment in the bass clef of the grand staff features sustained chords. The separate bass staff concludes with a final note. The system ends with a double bar line.

Accompaniment

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The upper staff contains a melody of eighth notes, starting on G4 and moving in a stepwise fashion. The lower staff contains a bass line of eighth notes, starting on G2 and moving in a stepwise fashion.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The upper staff contains a melody of eighth notes, starting on G4 and moving in a stepwise fashion. The lower staff contains a bass line of eighth notes, starting on G2 and moving in a stepwise fashion.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The upper staff contains a melody of eighth notes, starting on G4 and moving in a stepwise fashion. The lower staff contains a bass line of eighth notes, starting on G2 and moving in a stepwise fashion.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of two sharps (F# and C#). The upper staff contains a melody of eighth notes, starting on G4 and moving in a stepwise fashion. The lower staff contains a bass line of eighth notes, starting on G2 and moving in a stepwise fashion.

First system of musical notation. The treble clef staff contains a melody of eighth and sixteenth notes, with a half note rest on the second measure. The bass clef staff provides a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation. The treble clef staff continues the melody with eighth and sixteenth notes. The bass clef staff continues the accompaniment, featuring a prominent eighth-note pattern.

Third system of musical notation. The treble clef staff shows a change in the melody with some notes marked with a sharp sign. The bass clef staff continues with a steady accompaniment of eighth notes.

Fourth system of musical notation, ending with a double bar line. The treble clef staff concludes the melody with a final half note. The bass clef staff provides a concluding accompaniment.

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

P: Let us all pray... **C: Living One, in this feast you have made yourself known to us. Send us now to tell of your wonders, sing of your glory, and proclaim your risen life to a wounded and weary world. Amen.**

SENDING

L: May God who has brought us from death to life fill you with great joy! Almighty God, Father, +Son, and Holy Spirit, bless you now and forever! **C: Amen.**

Hymn: Christ the Lord Is Risen Today; Alleluia!

ELW #369

1. Christ the Lord is ris'n today; Alleluia!
Christians, hasten on your way; Alleluia!
Offer praise with love replete, Alleluia!
At the paschal victim's feet. Alleluia!
2. For the sheep the Lamb has bled; Alleluia!
Sinless in the sinner's stead; Alleluia!
Christ the Lord is ris'n on high; Alleluia!
Now he lives, no more to die. Alleluia!
3. Christ, the victim undefiled, Alleluia!
God and sinners reconciled, Alleluia!
When contending death and life, Alleluia!
Met in strange and awesome strife. Alleluia!
4. Christians, on this holy day, Alleluia!
All your grateful homage pay; Alleluia!
Christ the Lord is ris'n on high, Alleluia!
Now he lives, no more to die. Alleluia!

Introduction

The musical score is written for piano in 4/4 time, featuring two systems of staves. The first system consists of a treble clef staff and a bass clef staff. The treble staff begins with a series of chords and eighth-note patterns, while the bass staff provides a steady accompaniment of eighth notes. The second system continues the piece with similar textures, ending with a final chord in the treble staff and a sustained bass line.

Tune: Robert Williams, 1781–1821

Arrangement: Lynette Maynard; copyright © 2008 Augsburg Fortress. All rights reserved.

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Introduction

Well-marked and rhythmic (♩ = ♩ throughout)

The musical score is written for organ in 4/4 time, featuring three systems of staves. The first system includes a treble clef staff with a key signature of one flat and a 4/4 time signature, and a bass clef staff. The second system continues the piece with similar notation. The third system introduces a 'legato' marking in the treble staff and a 'non legato' marking in the bass staff. The fourth system concludes the introduction with a change in time signature to 6/8 and back to 4/4, and includes a 'legato' marking in the treble staff.

Tune: Robert Williams, 1781–1821

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+ Reed 16'

The image shows a musical score for piano and bassoon. The piano part is written on a grand staff with a treble and bass clef. The bassoon part is written on a single bass clef staff. The score is in 4/4 time and features a key signature of one flat (B-flat). The piano part consists of a melody in the right hand and a bass line in the left hand. The bassoon part provides a harmonic accompaniment. The score is divided into three measures. The first measure shows the piano melody starting with a quarter note, followed by eighth notes. The second measure continues the piano melody with eighth notes and a quarter note. The third measure features a piano melody with eighth notes and a quarter note, and a bassoon part with a quarter note and a half note. The piano part ends with a fermata over the final note. The bassoon part ends with a quarter note and a half note. The word "rit." is written above the piano part in the third measure, indicating a ritardando. There are also some markings above the piano part in the third measure, possibly indicating fingerings or breath marks.

Christ the Lord Is Risen Today; Alleluia!

1 Christ the Lord is ris'n to - day; Al - le - lu - ia!
2 For the sheep the Lamb has bled, Al - le - lu - ia!
3 Christ, the vic - tim un - de - filed, Al - le - lu - ia!
4 Chris - tians, on this ho - ly day, Al - le - lu - ia!

Chris - tians, has - ten on your way; Al - le - lu - ia!
sin - less in the sin - ner's stead. Al - le - lu - ia!
God and sin - ners rec - on - ciled, Al - le - lu - ia!
all your grate - ful hom - age pay; Al - le - lu - ia!

of - fer praise with love re - plete, Al - le - lu - ia!
Christ the Lord is ris'n on high; Al - le - lu - ia!
when con - tend - ing death and life, Al - le - lu - ia!
Christ the Lord is ris'n on high; Al - le - lu - ia!

at the pas - chal vic - tim's feet. Al - le - lu - ia!
now he lives, no more to die. Al - le - lu - ia!
met in strange and awe - some strife. Al - le - lu - ia!
now he lives, no more to die. Al - le - lu - ia!

Accompaniment

The image displays a piano accompaniment score in three systems. The music is written in a key signature of one flat (B-flat) and a common time signature (C). The first system begins with a dynamic marking of *ff* (fortissimo) and includes a rehearsal mark III/1. The second system continues the piece with various rhythmic patterns. The third system features tempo markings: *poco rall.* (a little slower), *a tempo* (return to the original tempo), and another *poco rall.* marking. The score concludes with a double bar line and repeat dots.

Accompaniment

The image shows a piano accompaniment for the hymn 'Christ the Lord Is Risen Today; Alleluia!'. It consists of two systems of music, each with a treble and bass clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The first system features a melody in the treble staff with eighth and sixteenth notes, and a bass line with quarter and eighth notes. The second system continues the melody and bass line, with some chords in the treble staff.

Tune: Robert Williams, 1781–1821

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Introductions and Alternate Accompaniments for Piano, vol. 3, ISBN 978-0-8006-2361-6

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The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music is written in a style that suggests a 20th-century composition. The upper staff features a melodic line with eighth and sixteenth notes, often beamed together, and some rests. The lower staff provides a harmonic accompaniment with chords and moving lines, including some sixteenth-note patterns.

The second system of the musical score continues the piece. It also consists of two staves in treble and bass clefs with a one-flat key signature. The upper staff continues the melodic development with more complex rhythmic patterns, including some sixteenth-note runs. The lower staff continues the accompaniment, featuring a steady bass line with some chordal textures. The system concludes with a double bar line and a wavy line indicating the end of the piece.

LLANFAIR

(Jesus Christ Is Risen Today)

Robert Williams
Arranged by Richard Unfreid

Intro.

Stanza 1

Solo Ped.

Interlude

Stanza 2

L: Alleluia! Christ is risen! **C: He is risen indeed! Alleluia!**

L: You are the body of Christ raised up for the world.

Go in peace. In Christ you are made new. Alleluia!

C: Thanks be to God! Alleluia!

Postlude:

COMPOSITIONS FOR THE PIPE ORGAN

By

E. S. HOSMER

9347	SHORT POSTLUDE IN G	40
13127	POSTLUDE IN G	50
13049	WEDDING MARCH	50
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23502	POSTLUDE IN D MINOR	50

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Theodore Proyer & Co.
1712 Chestnut Str.

EASTER JOY

E. S. HOSMER

Tempo di Marcia M.M. ♩ = 108

a tempo

MANUAL

PEDAL

The first system of music features a treble clef staff for the Manual and a bass clef staff for the Pedal. The Manual part begins with a forte (*f*) dynamic and includes a *poco rit.* (slightly ritardando) section. The Pedal part provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece, showing more complex chordal textures in the Manual part and a steady bass line in the Pedal. A fortissimo (*ff*) dynamic is indicated towards the end of the system.

The third system features a variety of chordal patterns in the Manual part, with the Pedal part continuing its accompaniment. A *f* dynamic is present in the Manual part.

The fourth system concludes the piece with sustained chords in the Manual part and a final melodic line in the Pedal. The music ends with a final chord in the Manual part.

Sw. *mf*

First system of a musical score. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff contains melodic lines with slurs and ties, and some chords. The bass staff contains a simple bass line. A dynamic marking of *mf* and the instruction 'Sw.' are present.

f 3 3 Gt. Sw. *mf*

Second system of the musical score. It features more complex textures with triplets in both the treble and bass clefs of the grand staff. The instruction 'Gt.' is present. Dynamics include *f* and *mf*.

f Gt. *f*

Third system of the musical score. It continues with complex textures, including many chords and slurs. The instruction 'Gt.' is present. Dynamics include *f*.

Fourth system of the musical score, featuring dense textures with many chords and slurs. Dynamics include *f*.

First system of musical notation, featuring treble and bass staves with a dynamic marking of *mf*.

Second system of musical notation, featuring treble and bass staves with dynamic markings of *ff* and *f*.

Third system of musical notation, featuring treble and bass staves.

Christ The Lord is Risen Today
Meno mosso

Fourth system of musical notation, featuring treble and bass staves with dynamic markings of *poco rit.* and *f*.

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle and bottom staves are bass clefs with the same key signature. The music features a complex texture with many beamed notes and slurs. The bottom staff includes several accents (^) and dynamic markings (v).

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The music continues with intricate patterns and dynamics, including accents and slurs.

Third system of musical notation. This system shows a change in texture, with more block chords and sustained notes in the upper staves. The bottom staff continues with rhythmic patterns and accents.

Fourth system of musical notation, the final system on the page. It features a **ff** (fortissimo) dynamic marking. The music concludes with sustained chords in the upper staves and a final melodic line in the bottom staff.

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