

The 2nd Sunday of Easter
“Holy Humor” Sunday

April 27, 2025

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



GATHERING

Gathering Music: *The Heavenly Sunlight* George H. Cook/ arr.

Mark Hayes

Welcome

Prelude: *In the Garden*

C. Austin Miles / arr. Mark Hayes

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

L: Blessed be the holy Trinity, +one God, the fountain of living water, the rock who gave us birth, our light and our salvation. We give you thanks, O God, for the gift of baptism. **C: Amen.**

Call to Reconciliation

L: None of us likes to look foolish, but which is sillier? Chasing after the world and all its gaudy trinkets which flatter our souls, or being a ‘fool for Christ’, imitating him in service to others, offering ourselves in love and joy to the world? Let us admit to God the foolish choices we make each and every day, as together we confess our sins.

C: You know better than we do, God, what important people we believe we are. Thinking we have to be serious all the time, we miss out on the joy of your creation. Choosing to feast on the pain of the world, we skip the picnic offered in paradise. Clinging to the despair which is our best friend, we ignore Jesus, who can bring us home to your heart. Forgive us, Heart of Joy, and make us open to the startling, and upside-down ways in which you work. Fill us with Easter’s laughter; fill us with your healing joy; fill us with the love poured into us through Jesus Christ, our Lord and Savior. Amen.

L: The Gospels tell us over and over again of the joy which comes to us through Christ. When Jesus was around, lives were changed: the sick were healed, the sorrowful began to laugh with joy. The good news is that this joy is now given to us. Baptized into Christ’s death and his resurrection, our sins are forgiven!

C: Thanks be to God!

Gathering Song: This Joyful Eastertide

ELW #391

1. This joyful Eastertide, away with sin and sor-row!
My love, the Crucified, has sprung to life this mor-row.

Refrain: Had Christ, who once was slain, not burst his three-day prison,
Our faith had been in vain. But now has Christ arisen, arisen, arisen, a-risen.

2. My flesh in hope shall rest and for a season slum-ber
Till trump from east to west shall wake the dead in num-ber. (refrain)

3. Death’s flood has lost its chill since Jesus crossed the riv-er.
Lover of souls, from ill my passing soul de-li-ver. (refrain)

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

L: Knock-knock. **C: Who's there?** L: Lettuce **C: Lettuce who?**

L: Let us pray... **Glorious and risen Lord, you alone are the source of all our joy. As we stumble through this life, help us to create more laughter than tears, dispense more happiness than gloom, spread more cheer than despair. Never let us become so indifferent that we fail to see the wonder in the eyes of a child or the twinkle in the eyes of the aged. And Lord, in our final moment, let us hear you whisper: "When you made my people smile, you made me smile." Amen.**

WORD

1st Reading: Acts 5:27-32

R: Word of God, word of life.

C: Thanks be to God!

Responsive reading of Psalm 150

L: Praise the Lord! Praise God in his sanctuary;

C: praise him in his mighty firmament!

L: Praise him for his mighty deeds;

C: praise him according to his surpassing greatness!

L: Praise him with trumpet sound;

C: praise him with lute and harp!

L: Praise him with tambourine and dance;

C: praise him with strings and pipe!

L: Praise him with clanging cymbals;

C: praise him with loud clashing cymbals!

L: Let everything that breathes praise the Lord!

C: Praise the Lord!

2nd Reading: Revelation 1:4-8

R: 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: John 20:19-31 **C: Glory to you, O Lord.**

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

Children's Time

Sermon

Hymn: That Easter Day with Joy was Bright

ACS #384

1. That Easter day with joy was bright; the sun shone out with fairer light when, to their longing eyes restored, the apostles saw their risen Lord!

2. O Jesus, king of gentleness, with constant love our hearts possess; to you our lips will ever raise the tribute of our grateful praise.

3. O Christ you are the Lord of all in this our Easter festival, for you will be our strength and shield from every weapon death can wield.
4. All praise, O risen Lord, we give to you, once dead, but now alive! To God the Father equal praise, and God the Spirit, now we raise!

Today we welcome Seth Butler as a new member!

I believe in God, the Father Almighty, creator of heaven and earth.

I believe in Jesus Christ, God's only Son, our Lord, who was conceived by the Holy Spirit, born of the virgin Mary, suffered under Pontius Pilate, was crucified, died, and was buried; he descended to the dead. On the third day he rose again; he ascended into heaven, he is seated at the right hand of the Father, and he will come again to judge the living and the dead.

I believe in the Holy Spirit, the holy catholic church, the communion of saints, the forgiveness of sins, the resurrection of the body, and the life everlasting.

Amen.

Call to Laughter

L: This is the time to rejoice! **C: What better time than now!**

(At the conclusion of Call to Laughter)

L: What's the greatest joke ever?

C: The one God played on Satan on Easter morning!

L: The peace and joy of our risen Lord Jesus Christ be with you all.

C: And also with you!

The Offering *(At this time we bring our gifts and offerings to God in gratitude and joy! In response to God's love, we care for others in the name of Jesus. One of the ways we do this is by being a source of joy and hope for the weary in our community. 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!)*

L: Knock-knock. **C: Who's there?** L: Phillip **C: Phillip who?**

L: Please Phillip the offering plate when it's passed to you.

Offertory Music: *He Hideth My Soul* William J. Kirkpatrick/ arr. Mark Hayes

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.**

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

L: Glorious & risen Lord Jesus, remember us in your kingdom, and teach us to boldly 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.

SENDING

L: The joy of Easter, the glee of the (+) Lord Jesus Christ, the mirth of God, and the laughter of the Holy Spirit, be with you all this day and forever. **C: Amen.**

Hymn: Christ Has Arisen, Alleluia

ELW #364

1. Christ has arisen, alleluia. Rejoice and praise him, alleluia.
For our redeemer burst from the tomb,
even from death, dispelling its gloom.

REFRAIN: Let us sing praise to him with endless joy.

Death's fearful sting he has come to destroy.

Our sin forgiving, alleluia! Jesus is living, alleluia!

2. For three long days the grave did its worst
until its strength by God was dispersed.

He who gives life did death undergo, and in its conquest his might did show.

(refrain)

3. The angel said to them, "Do not fear. You look for Jesus who is not here.

See for yourselves the tomb is all bare. Only the grave-clothes are lying there."

(refrain)

4. "Go spread the news: he's not in the grave. He has arisen this world to save.

Jesus' redeeming labors are done. Even the battle with sin is won." (refrain)

5. Christ has arisen to set us free. Alleluia, to him praises be.

Jesus is living! Let us all sing; he reigns triumphant, heavenly king. (refrain)

L: Go in laughter; live in grace.

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

Postlude: *When the Roll is Called Up Yonder* James M. Black / arr. Mark Hayes

Organist: James Rickley

Song Leader: Jodie Tooley

Reader: Melanie Jensen

Fellowship:

Altar Care: Vicki Evans & Victoria Bull

Special Offering for April is the Children's Receiving Home

THANK YOU... to the many people who helped make our Holy Week and Easter celebrations meaningful: musicians, worship leaders, office volunteers, A/V team, ushers/greeters, cleaning and set up teams, and all those who worshiped with us!



Announcements for the week of April 27:

- ELCA text study group from noon – 2 pm in the Library.
- Wed. 4/30 WOW! Children’s ministry from 6-7 pm (simple supper, Bible story, and activity) in the Social Hall.
- Sat. 5/3 Family Promise dinner & dance fundraiser at the Elk’s Lodge from 5-10 pm. The theme is dancing through the decades! Prizes for best costume. Get tickets online at familypromisegf.org or call 406-590-2610.

Attributions: Thank you to Pastor Cheryl Hoops for sharing her “Holy Humor” liturgy which is taken, in part from Fellowship of Merry Christians resources, and has been adapted for today’s worship.

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HEAVENLY SUNLIGHT



George Harrison Cook

Arr. Mark Hayes

Moderate shuffle feel ($\text{♩} = \text{ca. } 120$) ($\text{♩} = \text{♩} \text{ } \overset{\frown}{3}$)

Chords: Gmaj9, Gmaj9/D, Cmaj7/D, Gmaj9, Gmaj9/D, Am7/D

mf

2

4

Chords: G2, Em7

7

Chords: Am7, Gsus/A, D7, Bm7, Em7

10

Chords: A7sus, A7, Am7, G/B, C, A7/C#, Am7/D, G2

mf

14

Chords: Em7, Am7, Gsus/A, D7

17

Bm7 Em7 Am7 D7 G Am7 A#°7

Musical notation for measures 17-19. The treble staff contains chords and melodic lines, while the bass staff provides a rhythmic accompaniment. Chords are indicated above the staff: Bm7, Em7, Am7, D7, G, Am7, and A#°7.

20

G/B G7 C Bm7 Am7 Am7/D C Bm7

Musical notation for measures 20-22. The treble staff features chords and a melodic line with a triplet in measure 22. The bass staff has a steady accompaniment. Dynamics include *f* and *pedal ad lib.* Chords are indicated above the staff: G/B, G7, C, Bm7, Am7, Am7/D, C, and Bm7.

23

Em G Bm7/F# Em7 A7 Am7

Musical notation for measures 23-26. The treble staff contains chords and melodic lines, while the bass staff provides a rhythmic accompaniment. Chords are indicated above the staff: Em, G, Bm7/F#, Em7, A7, and Am7.

27

G/B C A7/C# D7sus G2

Musical notation for measures 27-29. The treble staff contains chords and melodic lines, while the bass staff provides a rhythmic accompaniment. Dynamics include *mf*. Chords are indicated above the staff: G/B, C, A7/C#, D7sus, and G2.

30

Em7 Am7 Gsus/A D7

Musical notation for measures 30-32. The treble staff contains chords and melodic lines, while the bass staff provides a rhythmic accompaniment. Chords are indicated above the staff: Em7, Am7, Gsus/A, and D7.

33

Bm7

Em7

Am7

Am/D D7 G

Am7

Bm7

Am7/D

Musical notation for system 33, measures 33-36. Treble and bass staves with chords and a melody line. The melody line is marked with a '1 2 1' sequence at the end.

37

G

Am7

Gmaj7/B

C/D

G

Bm7

Em7

Musical notation for system 37, measures 37-40. Treble and bass staves with chords and a melody line. The melody line is marked with a 'melody' label and a '3' sequence.

41

Am7

D

Bm7

Em7

Em7/A

A7

Musical notation for system 41, measures 41-44. Treble and bass staves with chords and a melody line. The melody line is marked with a '3' sequence.

45

Am7

G/B

C

A7/C# Am7/D

D7

G

Bm7

Em7

Musical notation for system 45, measures 45-48. Treble and bass staves with chords and a melody line. The melody line is marked with a '3' sequence.

49

Am7

D

Bm

Em7

Am7

D

G

Musical notation for system 49, measures 49-52. Treble and bass staves with chords and a melody line. The melody line is marked with a '3' sequence.

53 Am7 A#°7 G/B C Bm7 Am7 C/D D/C

57 Bm7 Em7 G/D Em7 A7 F

61 Cm6/Eb D7 G Em7

65 Am7 Am7 D7 Gmaj7 Em7

68 D7sus Am/D Bm/D Am/D G Am/G Bm/G Am/G G

71

Gmaj9

Gmaj9/D

Am7

Am7/D

Gmaj9

Gmaj9/D

Am7

Am7/D

75

Abmaj9

Abmaj9/Eb

Bbm7

Bbm7/Eb

Abmaj9

Abmaj9/Eb

Dbmaj7/Eb

bring out melody
Eb7

79

Ab

Ab/Eb

Ab

Fm7

Eb

Absus/F

F#o7

Eb7/G

83

Ab

Fm7

Bb9

Bb9

Eb

Fm7

86

F#o7

Eb7/G

Eb7

Ab

Ab/Eb

Ab

Fm7

Eb

Absus/F

90

F#o7

Eb7/G

Ab

Fm7

Bb9

Eb7

Ab

Bbm7

94 *Ad/C* *Ad/* *D \flat* *Abmaj7/C Bbm7* *E \flat 9*

f

97 *Cm7* *Fm7* *Ab/E \flat* *Fm7*

100 *Ab/B \flat* *B \flat 9* *Bbm7/E \flat* *Cm/E \flat* *D \flat /E \flat* *E \flat*

mf *cresc.*

103 *Ab* *Ab/E \flat* *Ab* *Fm7* *E \flat* *Ab sus/F* *F \sharp $^\circ$ 7* *E \flat 7/G*

f

107 *Ab* *Fm7* *B \flat 9* *E \flat 7* *Ab* *Fm7* *D \flat* *E \flat 7sus* *E \flat 7*

mf

111 *Ab* *Fm7* *D \flat* *Bbm7/E \flat* *E \flat 7-9* *Ab* *Bbm7* *B $^\circ$ 7* *Ab/C* *D \flat Bbm7 A7(b5) Ab*

mp *f*

Welcome

Prelude: *In the Garden*

C. Austin Miles / arr. Mark Hayes

IN THE GARDEN



C. Austin Miles
Arr. Mark Hayes

Slowly, unhurried (♩ = ca. 80)

Cmaj9(add6) G7^{#9}/₅ Cmaj9(add6) Fm⁶/₂ Em7

pedal ad lib. *p.*

Slightly faster (♩ = ca. 88)

Faster (♩ = ca. 100)

25 C Am A²₄sus Am G7 Dm Dm(maj7)

mf

2 3 1

30 F/G G13 G7+ Cmaj7 F/G G7b9 C Bm7(b5) E7

35 Am2 Am Am7/G F#m7(b5) C2/G G7 C2

rit. *mp*

2 1 1 4

40 Bb13(#11) C2 Bb9 C2 Dm/C

45 C2 Gm7/C C9 F2 C2

50 Am⁷₄ Bm7(b5) E D/E E7b9 Am2 Am G/B

54 C D7sus D9 G7 F#°7/G

mf

58 Dm7/G G13(b9) G7b9 C Eb°7 G7

Faster (♩ = ca. 104)

f rit. *joyously*

63 Dm Dm(maj7) F/G G6 G7#5 Cmaj7 F/G

68 Cmaj7 Bm7(b5) Bm7(b5)/E Am F#m7(b5)

rit.

Slower (♩ = ca. 92)

72

D9
8va 7

C2/G

G7

Fb2/Bb

mp

moving ahead

1 4

76

Fm7/Bb

Gm/Bb

Abm6

cresc. poco a poco

1

3

1

2

1

3

79

Eb2/G

Eb/G

Eb2/C

Cm7

Fm7

Bb13(b9)

Bb7b9

3

ff *molto rit.*

a tempo

83

Eb

F#°7

Bb7/F

Bb7

f

2

1

#

2

1

87

Fm

G7b9

G7#5

G7b9

Cm

Bbm7

Eb9

91 Abmaj7 F/G G7^{b9} G7b9 Cm Cm/Bb Am7(b5)

mf *rit.*

95 Abm9 Abm6 8va₇ Eb/Bb B°7

Slower (♩ = ca. 88)

mp

99 Cm Cm/Bb F9 8va ---

rit.

102 Eb2/Bb a tempo Bb7b9 Eb⁶ D°9

Tempo I

rit. *rit. poco a poco*

107 Abmaj9/C Db9/C Eb⁶ 8va --- Esmaj7

p

L: Alleluia! Christ is risen!

C: He is risen indeed! Alleluia!

L: Blessed be the holy Trinity, +one God, the fountain of living water, the rock who gave us birth, our light and our salvation. We give you thanks, O God, for the gift of baptism. **C: Amen.**

Call to Reconciliation

L: None of us likes to look foolish, but which is sillier? Chasing after the world and all its gaudy trinkets which flatter our souls, or being a ‘fool for Christ’, imitating him in service to others, offering ourselves in love and joy to the world? Let us admit to God the foolish choices we make each and every day, as together we confess our sins.

C: You know better than we do, God, what important people we believe we are. Thinking we have to be serious all the time, we miss out on the joy of your creation. Choosing to feast on the pain of the world, we skip the picnic offered in paradise. Clinging to the despair which is our best friend, we ignore Jesus, who can bring us home to your heart. Forgive us, Heart of Joy, and make us open to the startling, and upside-down ways in which you work. Fill us with Easter’s laughter; fill us with your healing joy; fill us with the love poured into us through Jesus Christ, our Lord and Savior. Amen.

L: The Gospels tell us over and over again of the joy which comes to us through Christ. When Jesus was around, lives were changed: the sick were healed, the sorrowful began to laugh with joy. The good news is that this joy is now given to us. Baptized into Christ’s death and his resurrection, our sins are forgiven!

C: Thanks be to God!

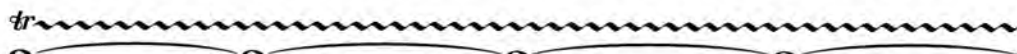
Gathering Song: This Joyful Eastertide

ELW #391

1. This joyful Eastertide, away with sin and sor-row!
My love, the Crucified, has sprung to life this mor-row.
- Refrain: Had Christ, who once was slain, not burst his three-day prison,
Our faith had been in vain. But now has Christ arisen, arisen, arisen, a-risen.
2. My flesh in hope shall rest and for a season slum-ber
Till trump from east to west shall wake the dead in num-ber. (refrain)
3. Death’s flood has lost its chill since Jesus crossed the riv-er.
Lover of souls, from ill my passing soul de-li-ver. (refrain)

Introduction

♩ = 100

tr. 




Tune: Dutch folk tune, 17th c.

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2

3/2 4/4

This system contains three staves. The top staff is in treble clef, starting in 3/2 time and changing to 4/4. It features a melodic line with a triplet of eighth notes in the first measure, followed by a quarter rest, and then a series of eighth-note patterns. The middle staff is in bass clef and provides harmonic support with chords and single notes. The bottom staff is also in bass clef and contains a simple melodic line.

Slower
reduce

II } *p*

I

This system contains three staves. The top staff has a melodic line with a fermata over the final note. The middle staff has a fermata over a chord, with a bracket and the instruction "II } *p*" below it. The bottom staff has a fermata over a single note. The instruction "Slower reduce" is placed above the middle staff.

tr

This system contains two staves. The top staff is in treble clef and has a simple melodic line. The bottom staff is in bass clef and features a tremolo effect over a sustained chord, indicated by a wavy line and the instruction "tr".

II: original registration

This system contains one staff in bass clef with a simple melodic line consisting of several notes.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in a lower bass clef. All staves are in the key of B-flat major (two flats) and 4/4 time. The top staff begins with a dotted quarter note, followed by an eighth-note triplet, and continues with a series of eighth and sixteenth notes. The middle staff provides harmonic support with chords and single notes. The bottom staff features a simple melodic line of quarter notes.

The second system of the musical score continues with three staves. The top staff features a trill (tr.) over a whole note, indicated by a wavy line. The middle staff includes a ritardando (rit.) marking over a series of chords. The bottom staff continues with a melodic line. The system concludes with a fermata over a whole note in the top staff and a final chord in the middle and bottom staves.

Introduction

Majestically (♩ = 66)

The first system of the introduction is written for piano in a grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/2. The music begins with a forte (*ff*) dynamic. The right hand starts with a quarter rest, followed by a series of eighth notes and chords. The left hand provides a simple harmonic accompaniment with chords and single notes.

The second system continues the introduction. The right hand features more complex rhythmic patterns, including sixteenth notes and chords. The left hand continues with a steady accompaniment of chords and single notes.

The third system shows the continuation of the piece. The right hand has a long melodic line with a slur over several measures. The left hand maintains the accompaniment with eighth-note patterns and chords.

The fourth system concludes the introduction. It features a final melodic phrase in the right hand and a concluding accompaniment in the left hand, ending with a double bar line.

Tune: Dutch folk tune, 17th c.

Arrangement: Aaron David Miller; copyright © 2008 Augsburg Fortress. All rights reserved.

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This Joyful Eastertide

1 This joy - ful Eas - ter - tide, a - way with sin and
2 My flesh in hope shall rest and for a sea - son
3 Death's flood has lost its chill since Je - sus crossed the

The first system of music features a treble and bass staff in B-flat major. The treble staff contains a vocal line with lyrics and a piano accompaniment. The bass staff provides a harmonic foundation with chords and a bass line. The lyrics are: '1 This joy - ful Eas - ter - tide, a - way with sin and; 2 My flesh in hope shall rest and for a sea - son; 3 Death's flood has lost its chill since Je - sus crossed the'.

sor - - row! My love, the Cru - ci - fied, has
slum - - ber till trump from east to west shall
riv - - er. Lov - er of souls, from ill my

The second system continues the melody and accompaniment. The treble staff has lyrics: 'sor - - row! My love, the Cru - ci - fied, has; slum - - ber till trump from east to west shall; riv - - er. Lov - er of souls, from ill my'. The bass staff continues with chords and a bass line.

sprung to life this mor - - row.
wake the dead in num - - ber.
pass - ing soul de - liv - - er.

The third system concludes the piece. The treble staff has lyrics: 'sprung to life this mor - - row.; wake the dead in num - - ber.; pass - ing soul de - liv - - er.'. The bass staff continues with chords and a bass line.

Refrain

Had Christ, who once was slain, not burst his three-day pris - on, our

faith had been in vain. But now has Christ a - ris - en, a -

ris - en, a - ris - en, a - ris - en.

Text: George R. Woodward, 1848–1934
Music: Dutch folk tune, 17th cent.; arr. hymnal version
Arr. © 2006 Augsburg Fortress.

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Accompaniment (Final stanza)

Confidently

The first system of musical notation consists of two staves, Treble and Bass clef. The key signature has two flats (B-flat and E-flat). The music begins with a forte (*ff*) dynamic and a *legato* marking. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment with chords and single notes.

The second system continues the musical piece. The right hand has more complex chordal textures and melodic fragments, while the left hand maintains a consistent rhythmic and harmonic support.

Refrain

The third system is marked as the *Refrain*. It begins with a repeat sign in the right hand. The music features a more pronounced rhythmic pattern in both hands, with the right hand playing chords and the left hand playing a steady accompaniment.

The fourth system continues the refrain. The right hand has a series of chords and moving lines, while the left hand provides a steady accompaniment with chords and single notes.

The fifth system concludes the piece. It features a final chord in the right hand and a steady accompaniment in the left hand, ending with a double bar line.

Accompaniment

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a quarter rest, followed by a quarter note chord (F2, C3), a quarter note chord (F2, C3), a quarter note chord (F2, C3), and a quarter note chord (F2, C3). This is followed by a half note chord (F2, C3), a quarter note chord (F2, C3), a quarter note chord (F2, C3), and a quarter note chord (F2, C3). The lower staff is in bass clef with the same key signature. It begins with a quarter note (F2), a quarter note (C3), a quarter note (F2), a quarter note (C3), a quarter note (F2), a quarter note (C3), a quarter note (F2), and a quarter note (C3).

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It begins with a quarter note (F2), a quarter note (C3), a quarter note (F2), a quarter note (C3), a quarter note (F2), a quarter note (C3), a quarter note (F2), and a quarter note (C3). The lower staff is in bass clef with the same key signature. It begins with a quarter note (F2), a quarter note (C3), a quarter note (F2), a quarter note (C3), a quarter note (F2), a quarter note (C3), a quarter note (F2), and a quarter note (C3).

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It begins with a quarter note (F2), a quarter note (C3), a quarter note (F2), a quarter note (C3), a quarter note (F2), a quarter note (C3), a quarter note (F2), and a quarter note (C3). The lower staff is in bass clef with the same key signature. It begins with a quarter note (F2), a quarter note (C3), a quarter note (F2), a quarter note (C3), a quarter note (F2), a quarter note (C3), a quarter note (F2), and a quarter note (C3).

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats. It begins with a quarter note (F2), a quarter note (C3), a quarter note (F2), a quarter note (C3), a quarter note (F2), a quarter note (C3), a quarter note (F2), and a quarter note (C3). The lower staff is in bass clef with the same key signature. It begins with a quarter note (F2), a quarter note (C3), a quarter note (F2), a quarter note (C3), a quarter note (F2), a quarter note (C3), a quarter note (F2), and a quarter note (C3).

Refrain

The first system of the Refrain consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a dotted quarter note, followed by an eighth note, and then a quarter note. The middle and bottom staves are in bass clef. The middle staff has a key signature change to three flats (B-flat, E-flat, and A-flat) and a 3/4 time signature. The bottom staff has a key signature of two flats and a 4/4 time signature. A double bar line is present after the first two measures.

The second system of the Refrain consists of three staves. The top staff is in treble clef with a key signature of two flats. It features a dotted quarter note followed by an eighth note, and then a quarter note. The middle and bottom staves are in bass clef with a key signature of two flats. The middle staff has a dotted quarter note followed by an eighth note, and then a quarter note. The bottom staff has a dotted quarter note followed by an eighth note, and then a quarter note.

The third system of the Refrain consists of three staves. The top staff is in treble clef with a key signature of two flats. It features a dotted quarter note followed by an eighth note, and then a quarter note. The middle and bottom staves are in bass clef with a key signature of two flats. The middle staff has a dotted quarter note followed by an eighth note, and then a quarter note. The bottom staff has a dotted quarter note followed by an eighth note, and then a quarter note.

The fourth system of the Refrain consists of three staves. The top staff is in treble clef with a key signature of two flats. It features a dotted quarter note followed by an eighth note, and then a quarter note. The middle and bottom staves are in bass clef with a key signature of two flats. The middle staff has a dotted quarter note followed by an eighth note, and then a quarter note. The bottom staff has a dotted quarter note followed by an eighth note, and then a quarter note.

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

L: Knock-knock. **C: Who's there?** L: Lettuce **C: Lettuce who?**

L: Let us pray... **Glorious and risen Lord, you alone are the source of all our joy. As we stumble through this life, help us to create more laughter than tears, dispense more happiness than gloom, spread more cheer than despair. Never let us become so indifferent that we fail to see the wonder in the eyes of a child or the twinkle in the eyes of the aged. And Lord, in our final moment, let us hear you whisper: "When you made my people smile, you made me smile." Amen.**

WORD

1st Reading: Acts 5:27-32

27 And when they had brought them, they set them before the council. And the high priest questioned them, 28 saying, "We strictly charged you not to teach in this name, yet here you have filled Jerusalem with your teaching and you intend to bring this man's blood upon us." 29 But Peter and the apostles answered, "We must obey God rather than men. 30 The God of our fathers raised Jesus whom you killed by hanging him on a tree. 31 God exalted him at his right hand as Leader and Savior, to give repentance to Israel and forgiveness of sins. 32 And we are witnesses to these things, and so is the Holy Spirit whom God has given to those who obey him."

R: Word of God, word of life.

C: Thanks be to God!

Responsive reading of Psalm 150

L: Praise the Lord! Praise God in his sanctuary;

C: praise him in his mighty firmament!

L: Praise him for his mighty deeds;

C: praise him according to his surpassing greatness!

L: Praise him with trumpet sound;

C: praise him with lute and harp!

L: Praise him with tambourine and dance;

C: praise him with strings and pipe!

L: Praise him with clanging cymbals;

C: praise him with loud clashing cymbals!

L: Let everything that breathes praise the Lord!

C: Praise the Lord!

2nd Reading: Revelation 1:4-8

4 John to the seven churches that are in Asia:

Grace to you and peace from him who is and who was and who is to come, and from the seven spirits who are before his throne, 5 and from Jesus Christ the faithful witness, the first-born of the dead, and the ruler of kings on earth.

To him who loves us and has freed us from our sins by his blood 6 and made us a kingdom, priests to his God and Father, to him be glory and dominion for ever and ever. Amen. 7 Behold, he is coming with the clouds, and every eye will see him, every one who pierced him; and all tribes of the earth will wail on account of him. Even so. Amen.

8 “I am the Alpha and the Omega,” says the Lord God, who is and who was and who is to come, the Almighty.

R: 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 contains the first four measures of the piece. 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 features a C major triad with a suspended fourth (Csus) in the first measure, followed by a D minor triad (Dm) in the second, a G minor seventh triad (Gm⁷) in the third, and a C dominant seventh triad with a suspended fourth (C⁷ sus) in the fourth. The fifth measure begins with a C dominant seventh triad (C⁷). The bass line provides a steady accompaniment with eighth and quarter notes.

ia.

F B \flat F F B \flat F F

This system contains the final four measures of the piece. The vocal line has a half note G4 in the first measure, followed by a whole rest in the second, and whole rests in the third and fourth. The piano accompaniment features a sequence of chords: F major (F) in the first measure, B-flat major (B \flat F) in the second, F major (F) in the third, B-flat major (B \flat F) in the fourth, and F major (F) in the fifth. The bass line continues with eighth and quarter notes.

Gospel: John 20:19-31 **C: Glory to you, O Lord.**

Jesus Appears to the Disciples

19 On the evening of that day, the first day of the week, the doors being shut where the disciples were, for fear of the Jews, Jesus came and stood among them and said to them, "Peace be with you." 20 When he had said this, he showed them his hands and his side. Then the disciples were glad when they saw the Lord. 21 Jesus said to them again, "Peace be with you. As the Father has sent me, even so I send you." 22 And when he had said this, he breathed on them, and said to them, "Receive the Holy Spirit. 23 If you forgive the sins of any, they are forgiven; if you retain the sins of any, they are retained."

Jesus and Thomas

24 Now Thomas, one of the twelve, called the Twin, was not with them when Jesus came. 25 So the other disciples told him, "We have seen the Lord." But he said to them, "Unless I see in his hands the print of the nails, and place my finger in the mark of the nails, and place my hand in his side, I will not believe."

26 Eight days later, his disciples were again in the house, and Thomas was with them. The doors were shut, but Jesus came and stood among them, and said, "Peace be with you." 27 Then he said to Thomas, "Put your finger here, and see my hands; and put out your hand, and place it in my side; do not be faithless, but believing." 28 Thomas answered him, "My Lord and my God!" 29 Jesus said to him, "Have you believed because you have seen me? Blessed are those who have not seen and yet believe."

The Purpose of This Book

30 Now Jesus did many other signs in the presence of the disciples, which are not written in this book; 31 but these are written that you may believe that Jesus is the Christ, the Son of God, and that believing you may have life in his name.

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

Children's Time

Sermon

Hymn: That Easter Day with Joy was Bright

ACS #384

1. That Easter day with joy was bright; the sun shone out with fairer light when, to their longing eyes restored, the apostles saw their risen Lord!
2. O Jesus, king of gentleness, with constant love our hearts possess; to you our lips will ever raise the tribute of our grateful praise.
3. O Christ you are the Lord of all in this our Easter festival, for you will be our strength and shield from every weapon death can wield.
4. All praise, O risen Lord, we give to you, once dead, but now alive! To God the Father equal praise, and God the Spirit, now we raise!

Introduction

Gt. Full to Mixture; Sw/Gt.
f

Ped: Full, Gt., + Sw/Ped

ff rit.

Tune: European tune, adapt. Michael Praetorius, 1571-1621

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That Easter Day with Joy Was Bright

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PUER NOBIS

Introduction 1

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 are in the key of D major (two sharps) and 6/4 time. The upper staff begins with a half note D4, followed by a series of eighth notes: E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The lower staff begins with a whole rest, followed by a series of chords: a D major triad (D2, F#2, A2), a D major triad (D2, F#2, A2), a D major triad (D2, F#2, A2), and a D major triad (D2, F#2, A2).

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 are in the key of D major (two sharps) and 6/4 time. The upper staff begins with a half note D4, followed by a series of eighth notes: E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The lower staff begins with a whole rest, followed by a series of chords: a D major triad (D2, F#2, A2), a D major triad (D2, F#2, A2), a D major triad (D2, F#2, A2), and a D major triad (D2, F#2, A2).

Tune: European tune, adapt. Michael Praetorius, 1571–1621

Arrangement: Intro. 1, Acc. 1, Lynette Maynard; Intro. 2, Acc. 2, Valerie Shields; copyright © 2008 Augsburg Fortress. All rights reserved.

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That Easter Day with Joy Was Bright

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PUER NOBIS

Introduction 2

The musical score for 'Introduction 2' is written for piano in G major (one sharp) and 6/4 time. It consists of three systems of music, each with a right-hand and left-hand part. The first system contains four measures, the second system contains four measures, and the third system contains four measures. The right-hand part features a melodic line with eighth and quarter notes, while the left-hand part provides a harmonic accompaniment with chords and moving bass lines. The key signature has one sharp (F#) and the time signature is 6/4.

Tune: European tune, adapt. Michael Praetorius, 1571–1621

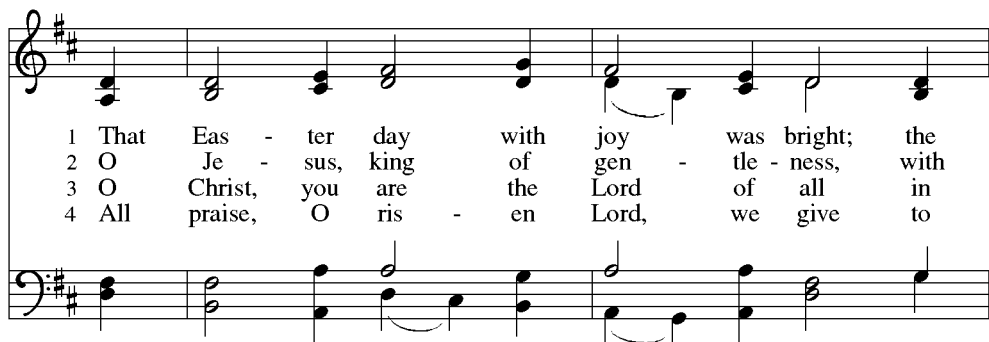
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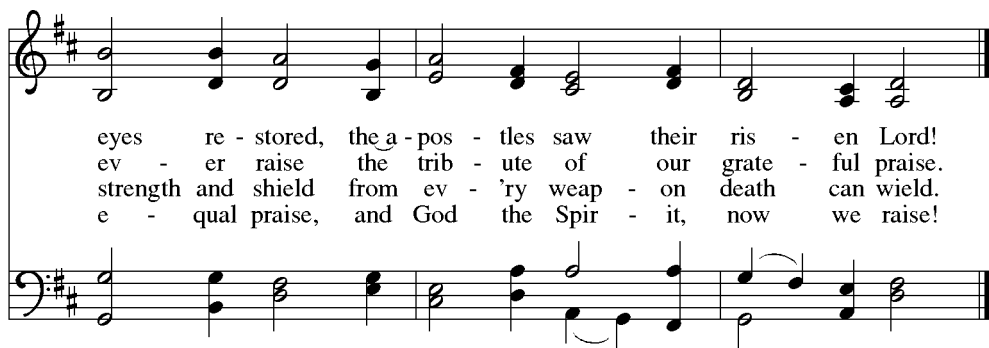
That Easter Day with Joy Was Bright



1 That Eas - ter day with joy was bright; the
2 O Je - sus, king of gen - tle - ness, with
3 O Christ, you are the Lord of all in
4 All praise, O ris - en Lord, we give to



sun shone out with fair - er light when, to their long - ing
con - stant love our hearts pos - sess; to you our lips will
this our Eas - ter fes - ti - val, for you will be our
you, once dead, but now a - live! To God the Fa - ther



eyes re - stored, the a - pos - tles saw their ris - en Lord!
ev - er raise the trib - ute of our grate - ful praise.
strength and shield from ev - 'ry weap - on death can wield.
e - qual praise, and God the Spir - it, now we raise!

Accompaniment 1

The first system of music features a treble clef staff with a key signature of two sharps (F# and C#) and a bass clef staff. The treble staff begins with a quarter rest, followed by a series of eighth notes: D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8. The bass staff starts with a quarter rest, followed by a series of quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8. The system concludes with a double bar line.

The second system continues the piece. The treble staff starts with a quarter rest, followed by eighth notes: D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8. The bass staff begins with a quarter rest, followed by quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8. The system ends with a double bar line.

The third system features a treble clef staff with a key signature of two sharps and a bass clef staff. The treble staff begins with a quarter rest, followed by eighth notes: D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8. The bass staff starts with a quarter rest, followed by quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8. The system concludes with a double bar line.

The fourth system continues the piece. The treble staff starts with a quarter rest, followed by eighth notes: D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8. The bass staff begins with a quarter rest, followed by quarter notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8. A triplet of eighth notes (D5, E5, F#5) is marked with a '3' above it. The system ends with a double bar line.

Accompaniment 2 (*final stanza*)

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 are in the key of D major, indicated by two sharps (F# and C#). The music features a complex texture with multiple chords and moving lines in both hands.

The second system of musical notation continues the piece with two staves in treble and bass clefs. The key signature remains D major. The texture is dense, with many chords and moving lines.

Optional coda

The optional coda section is marked with a dashed line and the label "8va" above the first staff. It consists of two staves in treble and bass clefs. The key signature is D major. The music is characterized by sustained chords and moving lines, ending with a final chord.

(End)

The final section of the piece is marked with a dashed line and the label "(8va)" above the first staff. It consists of two staves in treble and bass clefs. The key signature is D major. The music features sustained chords and moving lines, concluding with a final chord.

Accompaniment

The first system of the accompaniment consists of three staves. The top two staves are grouped by a brace on the left. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a dynamic marking of *ff*. The bottom staff is in bass clef with the same key signature. The third staff is a single bass clef staff with a dynamic marking of *fff*. The music features chords and single notes with various rests.

The second system of the accompaniment consists of three staves. The top two staves are grouped by a brace on the left. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with the same key signature. The third staff is a single bass clef staff. The music continues with chords and single notes, including some sixteenth-note patterns.

The third system of the accompaniment consists of three staves. The top two staves are grouped by a brace on the left. The top staff is in treble clef with a key signature of two sharps. The bottom staff is in bass clef with the same key signature. The third staff is a single bass clef staff. A dynamic marking of *rit.* is present in the middle of the system. The system concludes with a double bar line and repeat signs on the top and bottom staves.

Today we welcome Seth Butler as a new member!

I believe in God, the Father Almighty, creator of heaven and earth.

I believe in Jesus Christ, God's only Son, our Lord, who was conceived by the Holy Spirit, born of the virgin Mary, suffered under Pontius Pilate, was crucified, died, and was buried; he descended to the dead. On the third day he rose again; he ascended into heaven, he is seated at the right hand of the Father, and he will come again to judge the living and the dead.

**I believe in the Holy Spirit, the holy catholic church, the communion of saints, the forgiveness of sins, the resurrection of the body, and the life everlasting.
Amen.**

Call to Laughter

L: This is the time to rejoice!

C: What better time than now!

(At the conclusion of Call to Laughter)

L: What's the greatest joke ever?

C: The one God played on Satan on Easter morning!

L: The peace and joy of our risen Lord Jesus Christ be with you all.

C: And also with you!

The Offering *(At this time we bring our gifts and offerings to God in gratitude and joy! In response to God's love, we care for others in the name of Jesus. One of the ways we do this is by being a source of joy and hope for the weary in our community. 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!)*

L: Knock-knock. **C: Who's there?** L: Phillip **C: Phillip who?**

L: Please Phillip the offering plate when it's passed to you.

Offertory Music: *He Hideth My Soul*

William J. Kirkpatrick/ arr. Mark Hayes

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.

To the glory of God, in honor of Diane Ford,
for 25 years of sharing God's gift of music with First Baptist Church, Radford, Virginia

HE HIDETH MY SOUL

William J. Kirkpatrick

Arr. Mark Hayes



Moderately (♩ = ca. 120)

Chords: Cmaj9(add6)/B, Am⁷₄, C⁶₂/G, Fmaj9(add6)

p *rit.*

pedal ad lib.

a tempo

Chords: C2, Cmaj7/B, F2/A, C2/G, F2, C/E, Bb2/D, G7/D

espressivo

Chords: C, C/B, Dm7/A, F#m7(b5), C/G, F/G, G7

Chords: C, G7, G#7, Am, C2/G, C/G, Em7/G

mf

2 5 3 2 2 1 2 3 2

Chords: Csus/D, G7sus, G⁶, C2, C⁶₂, Cmaj9, G9, F/G, G9, C, C+

2 1 3 2 1

18 F6 F Dm7 C2/G C/G G7 C/G G7 C2 5 4 3 F2 C/G F/G G7

mp *poco rit.*

22 Cmaj7 a tempo F2(#4)no3 1 2 F2 Cmaj7 F2(#4)no3 F2 poco rit.

a tempo *poco rit.*

26 a tempo Db2/Ab Gb/Ab Fm7/Ab Bbm9 Fm/Ab

a tempo

29 Eb/G Eb9/Gb Db2/F D9/F Bbm9 Db7/Ab Gbmaj7 Ebm7

32 Dbmaj7/Ab Gb/Ab Ab7 Db Ab7 F7b9 1 1 3 mf

mf

35

Bbm/Db Gb Db/F Ebm Ab9 Db Gbmaj7/Ab Ab⁶

2 1 2 1 2 2 1

38

Db Abm7/Db Db9 Gb6 Gb Ebm7 Db2/Ab Db/Ab Dbmaj7/Ab Gb/Ab Ab7

2 3

41

Db Ebm7 Db/F Gb Db/Ab Bbm7 Ebm7 Ab9 Db Gbmaj7/A A7

poco rit.

44

D2 D D+ Gmaj7 Em6/G D2/F# D/F# F#m D/C B7b9 B13(b9) B7b9

a tempo
f

47

Em A13(b9) A7 D2 D D7 Gmaj7 Em7/G G#7

1 4 3 2

50 *D2/A* *A9* *D* *Em7* *G/A* *D* *A7* *F#7*

2 3 1 1

53 *Bm* *Dmaj7/A* *Gmaj7* *D2/F#* *D/F#* *F#m* *C* *Em/A* *A9* *Dmaj9* *Gmaj7/A*

56 *D/F#* *D+/F#* *G6* *G* *E9* *8va*

cresc. *ff*

1 2 3 1 2 3 4 2 4 2 3

59 *D2/A* *D/A* *Am7* *D7/A* *Gm9* *Dmaj7/F#* *D/F#* *Em7* *Eb9*

mf *rit.*

63 *D2* *C9* *Bm7* *Gm6/Bb* *D* *D2+* *D*

mp *rit.* *p* *pp*

Slightly slower

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 - diance
 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 a vocal line with lyrics. The lower staff is in bass clef and contains a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is simple and hymn-like, with a final cadence. The piano accompaniment provides harmonic support with chords and moving bass lines.

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.**

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

L: Glorious & risen Lord Jesus, remember us in your kingdom, and teach us to boldly 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.

SENDING

L: The joy of Easter, the glee of the (+) Lord Jesus Christ, the mirth of God, and the laughter of the Holy Spirit, be with you all this day and forever. **C: Amen.**

Hymn: Christ Has Arisen, Alleluia

ELW #364

1. Christ has arisen, alleluia. Rejoice and praise him, alleluia.

For our redeemer burst from the tomb,
even from death, dispelling its gloom.

REFRAIN: Let us sing praise to him with endless joy.

Death's fearful sting he has come to destroy.

Our sin forgiving, alleluia! Jesus is living, alleluia!

2. For three long days the grave did its worst
until its strength by God was dispersed.

He who gives life did death undergo, and in its conquest his might did show.

(refrain)

3. The angel said to them, “Do not fear. You look for Jesus who is not here.

See for yourselves the tomb is all bare. Only the grave-clothes are lying there.”

(refrain)

4. “Go spread the news: he's not in the grave. He has arisen this world to save.

Jesus' redeeming labors are done. Even the battle with sin is won.” (refrain)

5. Christ has arisen to set us free. Alleluia, to him praises be.

Jesus is living! Let us all sing; he reigns triumphant, heavenly king. (refrain)

Introduction/Accompaniment 1

Gt: Solo

Sw.

Refrain

Sw.

Gt.

Gt.

Sw.

Tune: Tanzanian traditional

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Introductions and Alternate Accompaniments for Organ, vol. 3, ISBN 978-0-8006-3916-7

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Introduction

Lively, in one

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). It consists of two systems of music. The first system has four measures, and the second system has four measures. The right hand (treble clef) begins with a chord of B-flat and D, followed by a melodic line of quarter notes: B-flat, D, F, B-flat, D, F, B-flat, D. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes: B-flat, D, F, B-flat, D, F, B-flat, D. The second system continues the melodic and rhythmic patterns, ending with a final chord of B-flat and D.

Tune: Tanzanian traditional

Arrangement: John Helgen; copyright © 2008 Augsburg Fortress. All rights reserved.

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Christ Has Arisen, Alleluia

Mfurahini, haleluya

M - fu - ra - hi - ni, ha - le - lu - ya,
1 Christ has a - ris - en, al - le - lu - ia.
2 For three long days the grave did its worst
3 The an - gel said to them, "Do not fear.

m - ko - mbo - zi a - me - fu - fu - ka.
Re - joice and praise him, al - le - lu - ia.
un - til its strength by God was dis - persed.
You look for Je - sus who is not here.

A - me - fu - fu - ka, ha - le - lu - ya,
For our re - deem - er burst from the tomb,
He who gives life did death un - der - go,
See for your - selves the tomb is all bare.

m - si - fu - ni sa - sa - yu ha - i.
e - ven from death, dis - pel - ling its gloom.
and in its con - quest his might did show.
On - ly the grave - clothes are ly - ing there."

Refrain

Tu - mwi - mbi - e so - te kwa fu - ra - ha.
Let us sing praise to him with end - less joy.

Ye - su a - me - to - ka ka - bu - ri - ni.
Death's fear - ful sting he has come to de - stroy.

Ka - shi - nda ki - fo, ha - le - lu - ya;
Our sin for - giv - ing, al - le - lu - ia!

ha - le - lu - ya, Ye - su yu ha - i.
Je - sus is liv - ing, al - le - lu - ia!

- 4 “Go spread the news: he’s not in the grave. He has arisen this world to save. Jesus’ redeeming labors are done. Even the battle with sin is won.” *Refrain*
- 5 Christ has arisen to set us free. Alleluia, to him praises be. Jesus is living! Let us all sing; he reigns triumphant, heavenly king. *Refrain*

Text: Bernard Kyamanywa, b. 1938; tr. Howard S. Olson, b. 1922

Music: Tanzanian traditional

Swahili text © 1968 Lutheran Theological College, Makumira, Tanzania, admin. Augsburg Fortress; English text © 1977 Howard S. Olson, admin. Augsburg Fortress.

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Accompaniment

The image shows two systems of piano accompaniment for the hymn 'Christ Has Risen, Alleluia'. Each system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The first system contains four measures of music. The second system also contains four measures. The music features a mix of chords and moving lines in both hands, with some notes marked with accents.

Tune: Tanzanian traditional

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The first system of music consists of two staves. The treble staff begins with a key signature of one flat (B-flat) and a common time signature. It contains a series of chords and melodic lines, including a prominent chord with a double bar line and repeat dots. The bass staff provides a rhythmic accompaniment with eighth and quarter notes.

Refrain

The second system is labeled "Refrain" and contains two measures. The first measure is separated from the second by a vertical bar line. The notation is similar to the first system, with chords in the treble and a bass line in the bass staff.

The third system continues the musical piece with two measures. It features a mix of chords and melodic fragments in the treble staff, supported by a steady bass line.

The fourth system consists of two measures of music. The treble staff shows a sequence of chords and a melodic line, while the bass staff continues with a rhythmic accompaniment.

The fifth and final system on the page contains two measures. It concludes with a final chord in the treble staff and a bass line that ends with a double bar line and repeat dots.

Introduction/Accompaniment 1

Gt: Solo

Sw.

Refrain

Sw.

Gt.

Gt.

Sw.

Tune: Tanzanian traditional

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Introductions and Alternate Accompaniments for Organ, vol. 3, ISBN 978-0-8006-3916-7

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L: Go in laughter; live in grace.

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

Postlude: *When the Roll is Called Up Yonder* James M. Black / arr. Mark Hayes

WHEN THE ROLL IS CALLED UP YONDER



James M. Black
Arr. Mark Hayes

Bright pop feel (♩ = ca. 132)

Chords: B♭maj7/C, Am7/D, B♭maj7/C, Am7/D

mf

pedal ad lib.

5

Chords: B♭maj7/C, Am7/D, D♭/E♭, E♭/F, F/G

mp

9

Chords: G♭/A♭, B♭maj9/C, Fmaj9, F7

f, *mp*, *mf*

8va

13

Chords: B9(b5), B♭²/₆, B♭2, F2, B♭maj7/C, C7♭9, Fmaj9, G9

17

Chords: G⁷/₆, G9, Gm7, C7, B♭/C, C7♭9, Fmaj9, F+

21 Bb6/F Bb/F F2 Bb/D G°/Db Am7 Dm7 G7

25 G7+ Gm/C C7b9 F2 Fmaj9 Gm7/C Bbmaj7/C C7b9 Fmaj9 Gm7

29 Am7 D7b9

32 Gm Gm(maj7) Gm7 Bb/C C9 Bbmaj7/C C9

36 Fmaj9 F7 B9(b5) Bbmaj7 F/A Gm7 Gm11(b5)/Db Bbm6/Db

40 F/C Dm7 G7 G7+ Gm/C C7b9 Dbmaj7 Eb F2

44

Bbmaj7/C

Am7/D

Bbmaj7/C

Am7/D

Db/Eb

Musical score for exercise 44, measures 44-47. The piece is in B-flat major with a key signature of two flats. The right hand features a complex chordal texture with many tied notes and some grace notes. The left hand has a steady eighth-note bass line with some triplets. Fingerings are indicated with numbers 1-5.

48

C/D

Cb/Db

Bb/C

Fmaj9

F+

Musical score for exercise 48, measures 48-51. The piece is in C major with a key signature of no sharps or flats. The right hand has a melodic line with some grace notes and a dynamic marking of *mf*. The left hand has a steady eighth-note bass line. A dynamic marking of *mf* is present.

52

Gm7/F

F2

3

2

1

1

2

3

4

1

Dm

Dm(maj7)

Dm7

G13

G9

Musical score for exercise 52, measures 52-55. The piece is in G minor with a key signature of two flats. The right hand has a melodic line with some grace notes and a dynamic marking of *mf*. The left hand has a steady eighth-note bass line. A dynamic marking of *mf* is present.

56

Eb

Bbm6/Db

Bbmaj9/C

Fmaj7

F7

B9(b5)

Musical score for exercise 56, measures 56-59. The piece is in E-flat major with a key signature of three flats. The right hand has a melodic line with some grace notes. The left hand has a steady eighth-note bass line.

60

Bb6

Bb

F2/A

Dm9

G7₆

G7

Gm/C

C7(b9)

Musical score for exercise 60, measures 60-63. The piece is in B-flat major with a key signature of two flats. The right hand has a melodic line with some grace notes and a triplet. The left hand has a steady eighth-note bass line.

64

Fmaj9

Gm7/C

Fmaj9

Bbmaj7/C

Musical score for measures 64-66. The key signature has one flat (Bb). Measure 64 starts with a piano (p) dynamic and features a melodic line in the right hand and a bass line in the left hand. Measure 65 continues the melodic development. Measure 66 begins with a forte (f) dynamic and features a sustained chord in the right hand and a melodic line in the left hand.

67

Fmaj9

D7b9

Gm

Gm(maj7)

Gm7

Musical score for measures 67-69. Measure 67 continues the melodic line. Measure 68 features a chromatic descending line in the right hand. Measure 69 features a sustained chord in the right hand and a melodic line in the left hand.

71

C9/E

C9

Bbmaj7/C

C7b9

Musical score for measures 71-73. Measure 71 features a sustained chord in the right hand and a melodic line in the left hand. Measure 72 continues the melodic line. Measure 73 features a sustained chord in the right hand and a melodic line in the left hand.

74

Fmaj9

F2-

Bb

F/A

Gm7

Eb13(#11) Eb9

Musical score for measures 74-76. Measure 74 features a sustained chord in the right hand and a melodic line in the left hand. Measure 75 continues the melodic line. Measure 76 features a sustained chord in the right hand and a melodic line in the left hand.

78

F/C

Gm7/C

C7b9

F

Gm7

F7/A

Musical score for measures 78-80. Measure 78 features a sustained chord in the right hand and a melodic line in the left hand. Measure 79 continues the melodic line. Measure 80 features a sustained chord in the right hand and a melodic line in the left hand, ending with a forte (f) dynamic.

V.M.111111

When We All Get to Heaven—Emily D. Wilson

82

B \flat Cm7 C \sharp 7 B \flat /D

F/E \flat E \flat B \flat /D

Cm7 B \flat

Musical notation for measures 82-85. The system includes a treble clef staff with chords and a bass clef staff with a melodic line. The bass line includes a triplet of notes (5, 3, 1) at the end of measure 85.

86

Gm Gm(maj7) Gm7

C \flat 9 C9

Cm/F E \flat maj7/F

F \sharp 9

F9

Musical notation for measures 86-89. The system includes a treble clef staff with chords and a bass clef staff with a melodic line. The bass line includes a triplet of notes (3) at the end of measure 89.

90

B \flat maj7

Fm9

B \flat 7+

E \flat maj7

Dm7

Cm7

A7 \flat 9

Musical notation for measures 90-93. The system includes a treble clef staff with chords and a bass clef staff with a melodic line.

94

B \flat /D

E \flat /F

F7

B \flat sus

B \flat

B \flat maj7/C Gm/C

Musical notation for measures 94-97. The system includes a treble clef staff with chords and a bass clef staff with a melodic line. The bass line includes a triplet of notes (2, 1, 3) at the end of measure 94 and a triplet of notes (2) at the end of measure 95.

98

Fmaj9

Gm7

Am7

D7 \flat 9

D7 \flat 9/5

Musical notation for measures 98-101. The system includes a treble clef staff with chords and a bass clef staff with a melodic line. The bass line includes a triplet of notes (2, 3, 1) at the end of measure 98 and a triplet of notes (3) at the end of measure 101. The dynamic marking *mf* is present at the start of measure 98.

102

Gm

Gm(maj7)

Gm7

C9

B \flat maj7/C C7 \flat 9

Musical notation for measures 102-105. The system includes a treble clef staff with chords and a bass clef staff with a melodic line.

106

Fmaj9

Cm7

F9

F7

Bb

F/A

Gm7

Bbm6/Db

110

Am/C

Gm7/C

C7

Fmaj7/C

Gm7/C

C7

114

F2

Dm₄⁷

Bbmaj7/C

Am7/D

118

Bbmaj7/C

Am7/D

Db/Eb

Eb/F

121

F/G

G/A

Bbmaj7/C

F(no3)

F2