

Date:

Pedal

3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4
1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
1 Subbass 16'		2 Oktavbass 8'		3 Choralbass 4'		4 Rauschquinte 2 2/3'		5 Fagott 16'		6 I → P		7 II → P		8 III → P	

II Great

3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4
1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
9 Principal 8'		10 Rohrflöte 8'		11 Oktave 4'		12 Sesquialtera II 2 2/3 + 1 3/5'		13 Superoktave 2'		14 Mixtur IV 1 1/3'		15 Tromp. En chamade 8'		16 I → II		17 III → II	

I Positif

3	4	3	4	3	4	3	4	3	4	3	4	3	4
1	2	1	2	1	2	1	2	1	2	1	2	1	2
26 Holzgedeckt 8'		27 Praestant 4'		28 Gemshorn 2'		29 Larigot 1 1/3'		30 Scharff IV 1'		31 Regal 8'		32 Tremulant	

III Swell

3	4	3	4	3	4	3	4	3	4	3	4	3	4	3	4
1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	2
18 Hohlflöte 8'		19 Salicional 8'		20 Schwebung 8'		21 Traversflöte 4'		22 Octavin 2'		23 Mixtur IV 2 2/3'		24 Dulcian 16'		25 Tremulant	

Zimblesturn

# As It Began To Dawn

## Easter Morning

Lani Smith

James F. Rickley

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Organ

This system contains five staves. The top three staves are for Trumpet in C 1, 2, and 3, all in 4/4 time and showing whole rests. The fourth staff is for the Organ, with a grand staff (treble and bass clefs) in 4/4 time. It features a melodic line in the treble with chords and a bass line with eighth notes. The fifth staff is a single bass clef line, also in 4/4 time, showing whole rests.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Org.

This system contains five staves. The top three staves are for C Tpt. 1, 2, and 3, all in 4/4 time and showing whole rests. The fourth staff is for the Organ, with a grand staff in 4/4 time. It continues the organ part from the first system, featuring chords and triplets. The fifth staff is a single bass clef line in 4/4 time, featuring a triplet of eighth notes.

As It Began To Dawn

2  
11

C Tpt. 1

C Tpt. 2

C Tpt. 3

Org.

11

3 3 3

3 3

3

16

C Tpt. 1

C Tpt. 2

C Tpt. 3

Org.

16

3 3 3 3

## 3

25

C Tpt. 1

C Tpt. 2

C Tpt. 3

Org.

25

The image shows a musical score for three Cornet parts (C Tpt. 1, 2, 3) and an Organ (Org.). The score is divided into four measures. The Cornet parts are in treble clef and contain whole rests in all measures. The Organ part is in grand staff (treble and bass clefs) and contains a melodic line in the treble and a bass line in the bass. The bass line features triplet patterns in the first two measures and a single note in the third and fourth measures. The Organ part is marked with a '25' at the beginning of the first measure.



As It Began To Dawn

4  
29

C Tpt. 1

C Tpt. 2

C Tpt. 3

Org.

32

C Tpt. 1

C Tpt. 2

C Tpt. 3

Org.

35

## As It Began To Dawn

5

35

C Tpt. 1

C Tpt. 2

C Tpt. 3

Org.

39

C Tpt. 1

C Tpt. 2

C Tpt. 3

Org.

As It Began To Dawn

6

43

C Tpt. 1

C Tpt. 2

C Tpt. 3

Org.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Org.

## 7

[illegible]

As It Began To Dawn

8 60

C Tpt. 1

C Tpt. 2

C Tpt. 3

Org.

64

C Tpt. 1

C Tpt. 2

C Tpt. 3

Org.

## As It Began To Dawn

9

69

C Tpt. 1

C Tpt. 2

C Tpt. 3

Org.

74

C Tpt. 1

C Tpt. 2

C Tpt. 3

Org.

The musical score is divided into two systems. The first system covers measures 69 to 73. In these measures, the three Cornet parts (C Tpt. 1, 2, 3) and the Organ (Org.) play a rhythmic pattern consisting of eighth notes and triplets. The Bass line also features triplets. The second system starts at measure 74. The key signature changes to two flats (B-flat and E-flat). The Cornet parts and the Organ play a more complex melodic line with many triplets and slurs. The Bass line continues with a steady eighth-note pattern.

As It Began To Dawn

10

80

C Tpt. 1

C Tpt. 2

C Tpt. 3

Org.

80

3

3

3

3

This musical score is for a piece titled "As It Began To Dawn". It is arranged for three C Trumpets (C Tpt. 1, 2, 3), Organ (Org.), and Bass. The score is written in 4/4 time and consists of four measures. The first measure has a tempo marking of 10 and a dynamic marking of 80. The second measure has a dynamic marking of 80. The third measure has a dynamic marking of 80. The fourth measure has a dynamic marking of 80. The Organ part is written in two staves, and the Bass part is written in one staff. The Organ part features chords and sustained notes, while the Bass part features a melodic line with triplets and sustained notes. The three C Trumpets play sustained notes, with the first and third trumpets playing a half note and the second trumpet playing a whole note. The first and third trumpets have a dynamic marking of 80, while the second trumpet has a dynamic marking of 80. The Organ part has a dynamic marking of 80. The Bass part has a dynamic marking of 80. The score is written in a standard musical notation style with a key signature of one flat (Bb) and a time signature of 4/4.

# As It Began To Dawn

## Easter Morning

Lani Smith

James F. Rickley

Trumpet in C

Organ

C Tpt.

Org.

C Tpt.

Org.

The musical score is written for three parts: Trumpet in C, Organ, and C Tpt. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three systems, each containing five measures. The first system shows the Trumpet in C part with whole rests, the Organ part with a melodic line in the right hand and a bass line in the left hand, and the C Tpt. part with whole rests. The second system shows the Trumpet in C part with whole rests, the Organ part with a melodic line in the right hand and a bass line in the left hand, and the C Tpt. part with whole rests. The third system shows the Trumpet in C part with whole rests, the Organ part with a melodic line in the right hand and a bass line in the left hand, and the C Tpt. part with whole rests. The Organ part features several triplet markings (3) and a 33 triplet in the final measure of the third system.



# As It Began To Dawn

2  
16

C Tpt.

Org.

21

C Tpt.

Org.

25

C Tpt.

Org.

This musical score is for the piece "As It Began To Dawn". It is arranged for C Trumpet (C Tpt.) and Organ (Org.). The score is divided into three systems, each starting with a measure number (2, 21, and 25). The C Tpt. part is written in a single staff with a treble clef. The Organ part is written in a grand staff (treble and bass clefs). The first system (measures 2-16) features a C Tpt. part with whole rests and an Organ part with a complex texture of eighth and sixteenth notes, including triplets. The second system (measures 21-25) continues the Organ's melodic and harmonic development, with the C Tpt. part remaining mostly at rest. The third system (measures 25-29) shows the Organ playing a series of triplets in the right hand and a more active line in the left hand, while the C Tpt. part has a few notes in the final measures.

## As It Began To Dawn

3

29

C Tpt.

Org.

Measures 29-31. The C Tpt. part has whole rests. The Org. part features a complex texture with triplets in both staves and a descending line in the right hand.

32

C Tpt.

Org.

Measures 32-34. The C Tpt. part has whole rests. The Org. part continues with triplets and a descending line in the right hand.

35

C Tpt.

Org.

Measures 35-37. The C Tpt. part has whole rests. The Org. part features a complex texture with triplets and a descending line in the right hand.

# As It Began To Dawn

4  
39

C Tpt.

Org.

Measures 39-42: The C Tpt. part consists of whole rests. The Organ part begins with a triplet of eighth notes in the right hand, followed by a series of chords and triplets in both hands, including a triplet of eighth notes in the left hand.

43

C Tpt.

Org.

Measures 43-46: The C Tpt. part consists of whole rests. The Organ part continues with chords and triplets, including a triplet of eighth notes in the left hand and a triplet of eighth notes in the right hand.

47

C Tpt.

Org.

Measures 47-50: The C Tpt. part consists of whole rests. The Organ part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

51

C Tpt.

Org.

Measures 51-53. C Tpt. has whole rests. Org. has complex patterns with triplets and slurs.

54

C Tpt.

Org.

*Zimblestern*

Measures 54-59. C Tpt. has whole rests. Org. has chords and a Zimblestern effect.

60

C Tpt.

Org.

*f*

Measures 60-63. C Tpt. has a melodic line starting with a forte dynamic. Org. has whole rests.

# As It Began To Dawn

6  
64

C Tpt.

Org.

ff

f

69

C Tpt.

Org.

74

C Tpt.

Org.

As It Began To Dawn

80

C Tpt.

Org.

This musical score is for the piece 'As It Began To Dawn', page 7. It features two staves: C Tpt. (C Trumpet) and Org. (Organ). The C Tpt. staff is in treble clef and contains three measures of music. The first measure has a whole note chord of G4, B4, and D5. The second measure has a whole note chord of F#4, A4, and B4. The third measure has a whole note chord of G4, B4, and D5, with a fermata over it. The Org. staff is in treble clef and contains three measures of music. The first measure has a whole note chord of G4, B4, and D5. The second measure has a whole note chord of F#4, A4, and B4. The third measure has a whole note chord of G4, B4, and D5, with a fermata over it. The bass staff is in bass clef and contains three measures of music. The first measure has a quarter rest, followed by eighth notes G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, B88, C89, D89, E89, F89, G89, A89, B89, C90, D90, E90, F90, G90, A90, B90, C91, D91, E91, F91, G91, A91, B91, C92, D92, E92, F92, G92, A92, B92, C93, D93, E93, F93, G93, A93, B93, C94, D94, E94, F94, G94, A94, B94, C95, D95, E95, F95, G95, A95, B95, C96, D96, E96, F96, G96, A96, B96, C97, D97, E97, F97, G97, A97, B97, C98, D98, E98, F98, G98, A98, B98, C99, D99, E99, F99, G99, A99, B99, C100, D100, E100, F100, G100, A100, B100, C101, D101, E101, F101, G101, A101, B101, C102, D102, E102, F102, G102, A102, B102, C103, D103, E103, F103, G103, A103, B103, C104, D104, E104, F104, G104, A104, B104, C105, D105, E105, F105, G105, A105, B105, C106, D106, E106, F106, G106, A106, B106, C107, D107, E107, F107, G107, A107, B107, C108, D108, E108, F108, G108, A108, B108, C109, D109, E109, F109, G109, A109, B109, C110, D110, E110, F110, G110, A110, B110, C111, D111, E111, F111, G111, A111, B111, C112, D112, E112, F112, G112, A112, B112, C113, D113, E113, F113, G113, A113, B113, C114, D114, E114, F114, G114, A114, B114, C115, D115, E115, F115, G115, A115, B115, C116, D116, E116, F116, G116, A116, B116, C117, D117, E117, F117, G117, A117, B117, C118, D118, E118, F118, G118, A118, B118, C119, D119, E119, F119, G119, A119, B119, C120, D120, E120, F120, G120, A120, B120, C121, D121, E121, F121, G121, A121, B121, C122, D122, E122, F122, G122, A122, B122, C123, D123, E123, F123, G123, A123, B123, C124, D124, E124, F124, G124, A124, B124, C125, D125, E125, F125, G125, A125, B125, C126, D126, E126, F126, G126, A126, B126, C127, D127, E127, F127, G127, A127, B127, C128, D128, E128, F128, G128, A128, B128, C129, D129, E129, F129, G129, A129, B129, C130, D130, E130, F130, G130, A130, B130, C131, D131, E131, F131, G131, A131, B131, C132, D132, E132, F132, G132, A132, B132, C133, D133, E133, F133, G133, A133, B133, C134, D134, E134, F134, G134, A134, B134, C135, D135, E135, F135, G135, A135, B135, C136, D136, E136, F136, G136, A136, B136, C137, D137, E137, F137, G137, A137, B137, C138, D138, E138, F138, G138, A138, B138, C139, D139, E139, F139, G139, A139, B139, C140, D140, E140, F140, G140, A140, B140, C141, D141, E141, F141, G141, A141, B141, C142, D142, E142, F142, G142, A142, B142, C143, D143, E143, F143, G143, A143, B143, C144, D144, E144, F144, G144, A144, B144, C145, D145, E145, F145, G145, A145, B145, C146, D146, E146, F146, G146, A146, B146, C147, D147, E147, F147, G147, A147, B147, C148, D148, E148, F148, G148, A148, B148, C149, D149, E149, F149, G149, A149, B149, C150, D150, E150, F150, G150, A150, B150, C151, D151, E151, F151, G151, A151, B151, C152, D152, E152, F152, G152, A152, B152, C153, D153, E153, F153, G153, A153, B153, C154, D154, E154, F154, G154, A154, B154, C155, D155, E155, F155, G155, A155, B155, C156, D156, E156, F156, G156, A156, B156, C157, D157, E157, F157, G157, A157, B157, C158, D158, E158, F158, G158, A158, B158, C159, D159, E159, F159, G159, A159, B159, C160, D160, E160, F160, G160, A160, B160, C161, D161, E161, F161, G161, A161, B161, C162, D162, E162, F162, G162, A162, B162, C163, D163, E163, F163, G163, A163, B163, C164, D164, E164, F164, G164, A164, B164, C165, D165, E165, F165, G165, A165, B165, C166, D166, E166, F166, G166, A166, B166, C167, D167, E167, F167, G167, A167, B167, C168, D168, E168, F168, G168, A168, B168, C169, D169, E169, F169, G169, A169, B169, C170, D170, E170, F170, G170, A170, B170, C171, D171, E171, F171, G171, A171, B171, C172, D172, E172, F172, G172, A172, B172, C173, D173, E173, F173, G173, A173, B173, C174, D174, E174, F174, G174, A174, B174, C175, D175, E175, F175, G175, A175, B175, C176, D176, E176, F176, G176, A176, B176, C177, D177, E177, F177, G177, A177, B177, C178, D178, E178, F178, G178, A178, B178, C179, D179, E179, F179, G179, A179, B179, C180, D180, E180, F180, G180, A180, B180, C181, D181, E181, F181, G181, A181, B181, C182, D182, E182, F182, G182, A182, B182, C183, D183, E183, F183, G183, A183, B183, C184, D184, E184, F184, G184, A184, B184, C185, D185, E185, F185, G185, A185, B185, C186, D186, E186, F186, G186, A186, B186, C187, D187, E187, F187, G187, A187, B187, C188, D188, E188, F188, G188, A188, B188, C189, D189, E189, F189, G189, A189, B189, C190, D190, E190, F190, G190, A190, B190, C191, D191, E191, F191, G191, A191, B191, C192, D192, E192, F192, G192, A192, B192, C193, D193, E193, F193, G193, A193, B193, C194, D194, E194, F194, G194, A194, B194, C195, D195, E195, F195, G195, A195, B195, C196, D196, E196, F196, G196, A196, B196, C197, D197, E197, F197, G197, A197, B197, C198, D198, E198, F198, G198, A198, B198, C199, D199, E199, F199, G199, A199, B199, C200, D200, E200, F200, G200, A200, B200, C201, D201, E201, F201, G201, A201, B201, C202, D202, E202, F202, G202, A202, B202, C203, D203, E203, F203, G203, A203, B203, C204, D204, E204, F204, G204, A204, B204, C205, D205, E205, F205, G205, A205, B205, C206, D206, E206, F206, G206, A206, B206, C207, D207, E207, F207, G207, A207, B207, C208, D208, E208, F208, G208, A208, B208, C209, D209, E209, F209, G209, A209, B209, C210, D210, E210, F210, G210, A210, B210, C211, D211, E211, F211, G211, A211, B211, C212, D212, E212, F212, G212, A212, B212, C213, D213, E213, F213, G213, A213, B213, C214, D214, E214, F214, G214, A214, B214, C215, D215, E215, F215, G215, A215, B215, C216, D216, E216, F216, G216, A216, B216, C217, D217, E217, F217, G217, A217, B217, C218, D218, E218, F218, G218, A218, B218, C219, D219, E219, F219, G219, A219, B219, C220, D220, E220, F220, G220, A220, B220, C221, D221, E221, F221, G221, A221, B221, C222, D222, E222, F222, G222, A222, B222, C223, D223, E223, F223, G223, A223, B223, C224, D224, E224, F224, G224, A224, B224, C225, D225, E225, F225, G225, A225, B225, C226, D226, E226, F226, G226, A226, B226, C227, D227, E227, F227, G227, A227, B227, C228, D228, E228, F228, G228, A228, B228, C229, D229, E229, F229, G229, A229, B229, C230, D230, E230, F230, G230, A230, B230, C231, D231, E231, F231, G231, A231, B231, C232, D232, E232, F232, G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355, B355, C356, D356, E356, F356, G356, A356, B356, C357, D357, E357, F357, G357, A357, B357, C358, D358, E358, F358, G358, A358, B358, C359, D359, E359, F359, G359, A359, B359, C360, D360, E360, F360, G360, A360, B360, C361, D361, E361, F361, G361, A361, B361, C362, D362, E362, F362, G362, A362, B362, C363, D363, E363, F363, G363, A363, B363, C364, D364, E364, F364, G364, A364, B364, C365, D365, E365, F365, G365, A365, B365, C366, D366, E366, F36

## AS IT BEGAN TO DAWN

Duration 4:30

Sw. Strings 8' and 4'

Gt. Solo Flute 8'

Ped. Bourdon 16' and 8', Sw. to Ped.

(E)

(F#)

Ped. 43

LANI SMITH

Rather freely, mysteriously

The musical score is written for piano, strings, and guitar. It is in 4/4 time and consists of three systems of music.

**System 1:** The piano part begins with a *mf* dynamic, marked with a slur and an accent. The strings enter with a *p* dynamic, marked with a slur and an accent. The flute part is marked with a slur and an accent. The tempo/mood is indicated as "Rather freely, mysteriously".

**System 2:** The piano part continues with a *mf* dynamic. The strings part features a complex texture with triplets and slurs. The flute part continues with a slur and an accent.

**System 3:** The guitar part enters with a *p* dynamic, marked with a slur and an accent. The piano part continues with a slur and an accent. The strings part features a complex texture with triplets and slurs.

Handwritten annotations: 1, 2, 3 rit. 3-4

3

3

3

3

*slower*  
Sw. Add Flutes 8' and 4'

[F] Gt. Diapason 8', Sw. to Gt.

*a tempo*

3

3

*mp*

*mf*

*dim.*

3



## More motion

*mp* G Gt. Add Diapasons 4' and 2'

*cresc.*

*poco accel.*

*simile*

The musical score is written for piano and guitar. The piano part consists of four systems of staves. The first system includes a guitar part with triplets and a dynamic marking of *mp*. The second system includes a *cresc.* marking. The third system includes a *poco accel.* marking. The fourth system includes a *simile* marking. The guitar part is written in G major and features a melodic line with triplets and a dynamic marking of *mp*. The piano part is written in G major and features a melodic line with triplets and a dynamic marking of *mp*. The score is titled 'More motion'.

*ff* *molto rit.*

1 2 3 4 1 2 3 4

**Triumphantly**

*fff* **Gt. Full**

*marcato*

1 2 3 4

Ped. Full  
Ped. 73

1 2 3 4

3

Musical score for piano, featuring three systems of staves. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4.

**System 1:** The first system consists of three staves. The top two staves (treble and alto clefs) contain complex chordal textures with triplets. The bottom staff (bass clef) contains a melodic line with triplets and a circled "dim." marking.

**System 2:** The second system consists of three staves. The top two staves continue the melodic and harmonic development with triplets. The bottom staff (bass clef) contains a melodic line with triplets and a circled "rit." marking.

**System 3:** The third system consists of three staves. The top two staves contain sustained chords. The bottom staff (bass clef) contains a melodic line with triplets and a circled "rit." marking.

Dynamics and markings include: *dim.*, *f*, *poco agitato e cresc.*, and *fff broadly*.

# As It Began To Dawn

## Easter Morning

Lani Smith

James F. Rickley

The musical score is written for three trumpets, organ, and three cornets. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems, each containing four measures.

**Trumpet in C 1:** Measures 1 and 2 are whole rests. In measure 3, it plays a half note G4 (marked *f*) followed by a triplet of eighth notes (F#4, E4, D4) in measure 4.

**Trumpet in C 2:** Measures 1 and 2 are whole rests. In measure 3, it plays a whole rest. In measure 4, it plays a whole note G4.

**Trumpet in C 3:** Measures 1 and 2 are whole rests. In measure 3, it plays a whole rest. In measure 4, it plays a whole note G4.

**Organ:** The organ part is written for a four-staff instrument (treble and bass clefs). In measure 1, the treble staff plays a half note G4 (marked *Zimblestern*). In measure 2, it plays a whole rest. In measure 3, it plays a whole rest. In measure 4, it plays a whole note G4.

**C Tpt. 1:** Measures 1 and 2 are whole rests. In measure 3, it plays a half note G4 (marked *f*) followed by a triplet of eighth notes (F#4, E4, D4) in measure 4.

**C Tpt. 2:** Measures 1 and 2 are whole rests. In measure 3, it plays a half note G4 (marked *f*) followed by a triplet of eighth notes (F#4, E4, D4) in measure 4.

**C Tpt. 3:** Measures 1 and 2 are whole rests. In measure 3, it plays a half note G4 (marked *f*) followed by a triplet of eighth notes (F#4, E4, D4) in measure 4.

**Org.:** The organ part is written for a four-staff instrument (treble and bass clefs). In measure 1, the treble staff plays a half note G4 (marked *f*). In measure 2, it plays a whole rest. In measure 3, it plays a whole rest. In measure 4, it plays a whole note G4.

As It Began To Dawn

2  
8

C Tpt. 1



Staff 1: Treble clef, key of C major. Measures 1-4: eighth-note ascending scale (C4-G4). Measure 5: half note C5. Measure 6: dotted half note C5. Measure 7: whole rest.

C Tpt. 2



Staff 2: Treble clef, key of B-flat major. Measures 1-4: eighth-note ascending scale (Bb3-F#4). Measure 5: half note Bb4. Measure 6: dotted half note Bb4. Measure 7: whole rest.

C Tpt. 3



Staff 3: Treble clef, key of B-flat major. Measures 1-4: eighth-note ascending scale (Bb3-F#4). Measure 5: half note Bb4. Measure 6: dotted half note Bb4. Measure 7: whole rest.

8

Org.



Staff 4: Treble and Bass clefs. Measures 1-7: whole rests in both staves.



Staff 5: Empty bass clef staff.

A musical score for piano and bass. The piano part is written on a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The bass part is written on a single bass clef staff. The score consists of three measures. The first measure features a piano melody with a triplet of eighth notes and a bass line with a half note. The second measure continues the piano melody with a triplet of eighth notes and a bass line with a half note. The third measure concludes the piano melody with a triplet of eighth notes and a bass line with a half note. The piano part includes various musical notations such as chords, slurs, and triplets. The bass part includes a half note and a triplet of eighth notes.

The musical score is written for piano and consists of three systems of staves. The key signature is two sharps (F# and C#), and the time signature is 3/4.

**First System:** The right hand features a series of chords, many of which are triplets. The left hand has a melodic line with triplets and a circled "dim." (diminuendo) marking. The system concludes with a circled "1 2 3 4" above the left hand.

**Second System:** The right hand continues with triplets and a circled "f" (forte) marking. The left hand has a circled "poco agitato e cresc." (poco agitato e crescendo) marking. The system concludes with a circled "3" above the left hand.

**Third System:** The right hand features a circled "3 rit." (ritardando) marking. The left hand has a circled "3" above it. The system concludes with a circled "3" above the left hand.

**Fourth System:** The right hand features a circled "fff broadly" (fortissimo broadly) marking. The left hand has a circled "2" above it. The system concludes with a circled "3" above the left hand.

**Fifth System:** The right hand features a circled "1 - 2" above it. The left hand has a circled "3" above it. The system concludes with a circled "3" above the left hand.

## **ANNOUNCEMENT**

Pastor:

Christ is risen!

Congregation:

**He is risen indeed! Alleluia!**



# Jesus Christ Is Risen Today

Hymn 1 #365

Lyra Davidica

## Introduction

Trumpet in C

Organ

C Tpt.

Org.

C Tpt.

Org.

1]Je - sus Christ is

18

C Tpt.

Org.

ris'n to - day, — Al - le - lu - ia! our tri - um - phant ho - ly day, — Al - le -

24

C Tpt.

Org.

lu - ia! who did once up - on the cross, Al - le - lu - ia! suf - fer to re -

30

C Tpt.

Org.

deem our loss. Al - le - lu - ia! 2] Hymns of praisethen let us sing, Al - le -

36

C Tpt.

Org.

lu - ia! un - to Christ, our heav'n - ly king, Al - le - lu - ia!

41

C Tpt.

Org.

who en - dured the cross and grave, Al - le - lu - ia! sin - ners to re -

46

C Tpt.

Org.

deem and save. — Al - le - lu - ia! 3]But the pains which he en - dured,

51

C Tpt.

Org.

Al - le - lu - ia! our sal - va - tion have pro - cured; Al - le - lu - ia!

57

C Tpt.

Org.

now a - bove the sky he's king, Al - le - lu - ia! where the an - gels ev - er sing.

63

C Tpt.

Org.

Al - le - lu - ia!

68

C Tpt.

Org.

4]Sing we to our

74

C Tpt.

Org.

God a - bove, Al - le - lu - ia! praise e - ter - nal as his love; Al - le -

80

C Tpt.

Org.

lu - ia! praise him, all you heav'n-ly host, Al - le - lu - ia! Fa - ther, Son, and

86

C Tpt.

Org.

Ho - ly Ghost, — Al - - - le - lu - ia!

## **Welcome and Announcements**

### **BRIEF ORDER FOR Confession and Forgiveness**

In the name of the Father,  
and of the + Son,  
and of the Holy Spirit.

**Amen.**

Pastor: God of all mercy and consolation, come to the help of your people, turning us from our sin to live for you alone.

Give us the power of your Holy Spirit that we may confess our sin,  
receive your forgiveness,  
and grow into the fullness  
of Jesus Christ, our Savior and Lord.

**Amen.**

*Pastor:*

Let us confess our sin in the presence of God and of one another.

*The assembly kneels or stands. Silence is kept for reflection.*

Most merciful God,

**we confess that we are captive to sin  
and cannot free ourselves.**

**We have sinned against you in thought, word, and deed, by what we have done and by what we have left undone.**

**We have not loved you with  
our whole heart; we have not loved  
our neighbors as ourselves.**

**For the sake of your Son, Jesus Christ, have mercy on us. Forgive us, renew us, and lead us, so that we may delight in your will and walk in your ways, to the glory of your holy name. Amen.**

In the mercy of almighty God,  
Jesus Christ was given to die for us,  
and for his sake God forgives us all our sins.

As a called and ordained minister of the church of Christ, and by his authority,  
I therefore declare to you  
the entire forgiveness of all your sins,  
in the name of the Father,  
and of the + Son, and of the Holy Spirit.

**Amen.**

# Now All the Vault of Heaven Resounds

Hymn 2 #367

Lasst Uns Erfreuen

Introduction

Trumpet in C

Organ

5

C Tpt.

Org.

9

C Tpt.

Org.

13

C Tpt.

Org.

1]Now

18

C Tpt.

Org.

all the vault of heav'n re - sounds in praise of love that still a - bounds: "Christ has

22

C Tpt.

Org.

tri - umphed! He is liv - ing!" Sing, choirs of an - gels, loud and clear! Re -

26

C Tpt.

Org.

peat their song of glo - ry here: "Christ has tri - umphed! he is liv - ing!" Al - le -

30

C Tpt.

Org.

lu - ia, al - le - lu - ia, al - le - lu - ia! 2/E - ter - nal is the gift he



35

C Tpt.

Org.

brings, there - fore our heart with rap - ture sings: "Christ has tri - umphed! He is

39

C Tpt.

Org.

liv - ing! Now still he comes to give us life and by this pres - ence stills all

43

C Tpt.

Org.

strife. "Christ has tri - umphed! He is liv - ing!" Al - le - lu - ia, al - le -

47

C Tpt.

Org.

lu - ia, al - le - lu - ia! 3]Oh, fill us, Lord, with daunt - less love; set

# Now All the Vault of Heaven Resounds

4  
52

C Tpt.

Org.

heart and will on things a - bove that we con - quer through your tri - umph; grant

56

C Tpt.

Org.

grace suf - fi - cient for life's day that by our lives we tru - ly say: "Christ has

60

C Tpt.

Org.

tri - umphed! He is liv - ing!" Al - le - lu - ia, al - le - lu - ia, al - le - lu -

65

C Tpt.

Org.

ia! 4]A -

# Now All the Vault of Heaven Resounds

5

69

C Tpt.

Org.

dor - ing prais - es now we bring and with the heav'n - ly bless - ed sing: "Christ has

73

C Tpt.

Org.

tri - umphed! Al - le - lu - ia." Be to the Fa - ther, and our Lord, to

77

C Tpt.

Org.

Spir - it blest, most ho - ly God, all the glo - ry, nev - er end - ing! Al - le -

81

C Tpt.

Org.

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

## **Greeting**

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.**

## **Prayer of the Day**

**O God, you gave your only Son to suffer death on the cross for our redemption, and by his glorious resurrection you delivered us from the power of death. Make us die every day to sin, that we may live with him forever in the joy of the resurrection, through your Son, Jesus Christ our Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.**

## **Special Music    FLC Choir**

### **First Reading:**

#### **Acts 10:34–43**

<sup>34</sup>Then Peter began to speak to them: "I truly understand that God shows no partiality, <sup>35</sup>but in every nation anyone who fears him and does what is right is acceptable to him. <sup>36</sup>You know the message he sent to the people of Israel, preaching peace by Jesus Christ — he is Lord of all.

<sup>37</sup>That message spread throughout Judea, beginning in Galilee after the baptism that John announced: <sup>38</sup>how God anointed Jesus of Nazareth with the Holy Spirit and with power; how he went about doing good and healing all who were oppressed by the devil, for God was with him. <sup>39</sup>We are witnesses to all that he did both in Judea and in Jerusalem. They put him to death by hanging him on a tree;

<sup>40</sup>but God raised him on the third day and allowed him to appear, <sup>41</sup>not to all the people but to us who were chosen by God as witnesses, and who ate and drank with him after he rose from the dead. <sup>42</sup>He commanded us to preach to the people and to testify that he is the one ordained by God as judge of the living and the dead. <sup>43</sup>All the prophets testify about him that everyone who believes in him receives forgiveness of sins through his name."

#### **Psalm 118:1–2, 14–24**

<sup>1</sup>Give thanks to the LORD, for the LORD is good; God's mercy endures forever.

<sup>2</sup>Let Israel now declare,

**"God's mercy endures forever."**

<sup>14</sup>The LORD is my strength and my song, and has become my salvation.

<sup>15</sup>**Shouts of rejoicing and salvation echo in the tents of the righteous:**

**"The right hand of the LORD acts valiantly!**

<sup>16</sup>The right hand of the LORD is exalted! The right hand of the LORD acts valiantly!"

<sup>17</sup>**I shall not die, but live, and declare the works of the LORD.**

<sup>18</sup>The LORD indeed punished me sorely, but did not hand me over to death.

<sup>19</sup>**Open for me the gates of righteousness; I will enter them and give thanks to the LORD.**

<sup>20</sup>"This is the gate of the LORD; here the righteous may enter."

<sup>21</sup>**I give thanks to you, for you have answered me and you have become my salvation.**

<sup>22</sup>The stone that the builders rejected has become the chief cornerstone.

<sup>23</sup>**By the LORD has this been done;**

**it is marvelous in our eyes.**

<sup>24</sup>This is the day that the LORD has made; let us rejoice and be glad in it.

**Second Reading:**

**1 Corinthians 15:1–11**

Now I would remind you, brothers and sisters, of the good news that I proclaimed to you, which you in turn received, in which also you stand, <sup>2</sup>through which also you are being saved, if you hold firmly to the message that I proclaimed to you — unless you have come to believe in vain.

<sup>3</sup>For I handed on to you as of first importance what I in turn had received: that Christ died for our sins in accordance with the scriptures, <sup>4</sup>and that he was buried, and that he was raised on the third day in accordance with the scriptures, <sup>5</sup>and that he appeared to Cephas, then to the twelve.

<sup>6</sup>Then he appeared to more than five hundred brothers and sisters at one time, most of whom are still alive, though some have died. <sup>7</sup>Then he appeared to James, then to all the apostles. <sup>8</sup>Last of all, as to one untimely born, he appeared also to me. <sup>9</sup>For I am the least of the apostles, unfit to be called an apostle, because I persecuted the church of God.

<sup>10</sup>But by the grace of God I am what I am, and his grace toward me has not been in vain. On the contrary, I worked harder than any of them — though it was not I, but the grace of God that is with me.

<sup>11</sup>Whether then it was I or they, so we proclaim and so you have come to believe.

## Gospel Acclamation

*The assembly stands to welcome the gospel.*

S151a

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

This musical system consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in G major (one sharp) and 4/4 time. It begins with a whole rest, followed by a half note 'A', a half note 'l', a quarter note 'e', a half note 'l', a quarter note 'u', a half note 'i', and a quarter note 'a'. After a measure rest, it continues with a half note 'L', a quarter note 'o', a half note 'r', a quarter note 'd', a half note 't', a quarter note 'o', a half note 'w', a quarter note 'h', a half note 'o', a quarter note 'm', a half note 's', a quarter note 'h', a half note 'a', a quarter note 'l', a half note 'l', a quarter note 'e', a half note 'g', and a quarter note 'o'. The piano accompaniment is written for grand staff (treble and bass clefs). The right hand plays chords and moving lines, while the left hand provides a steady bass line. The key signature has one sharp (F#) and the time signature is 4/4. A 6/4 time signature change is indicated above the staff in the second measure.

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

This musical system continues the vocal line and piano accompaniment. The vocal line begins with a half note 'Y', a half note 'o', a half note 'u', a half note 'h', a half note 'a', a half note 'v', a half note 'e', a half note 't', a half note 'h', a half note 'e', a half note 'w', a half note 'o', a half note 'r', a half note 'd', a half note 's', a half note 'o', a half note 'f', a half note 'e', a half note 't', a half note 'e', a half note 'r', a half note 'n', a half note 'a', a half note 'l', a half note 'l', a half note 'i', a half note 'f', a half note 'e'. After a measure rest, it continues with a half note 'A', a half note 'l', a half note 'e', a half note 'l', a half note 'u', a half note 'i', and a half note 'a'. The piano accompaniment continues with chords and moving lines. The key signature has one sharp (F#) and the time signature is 4/4. A 6/4 time signature change is indicated above the staff in the second measure.

**GOSPEL Reading**

The holy gospel according to

**Mark 16:1–8**

**Glory to you, O Lord.**

When the sabbath was over, Mary Magdalene, and Mary the mother of James, and Salome bought spices, so that they might go and anoint him. <sup>2</sup>And very early on the first day of the week, when the sun had risen, they went to the tomb.

<sup>3</sup>They had been saying to one another, "Who will roll away the stone for us from the entrance to the tomb?" <sup>4</sup>When they looked up, they saw that the stone, which was very large, had already been rolled back. <sup>5</sup>As they entered the tomb, they saw a young man, dressed in a white robe, sitting on the right side; and they were alarmed.

<sup>6</sup>But he said to them, "Do not be alarmed; you are looking for Jesus of Nazareth, who was crucified. He has been raised; he is not here. Look, there is the place they laid him. <sup>7</sup>But go, tell his disciples and Peter that he is going ahead of you to Galilee; there you will see him, just as he told you."

<sup>8</sup>So they went out and fled from the tomb, for terror and amazement had seized them; and they said nothing to anyone, for they were afraid.

The gospel of the Lord.

**Praise to you, O Christ.**

**SERMON**

# Christ Is Risen! Alleluia!

Hymn 3 #382

Frederick C. Maker  
MORGENLIED

Introduction

Trumpet in C

Organ

C Tpt.

Org.

C Tpt.

Org.

C Tpt.

Org.

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# Christ Is Risen! Alleluia!

2  
26

C Tpt.

Org.

1] Christ is ris - en! Al - le - lu - ia! Ri - sen our vic - to - rious head! Sing his prais - es! Al - le - lu - ia!

32

C Tpt.

Org.

Christ is ris - en from the dead! Grate - ful - ly our hearts a - dore him as his light once more ap - pears;

38

C Tpt.

Org.

bow - ing down in joy be - fore him, ris - ing up from griefs and tears. Christ is ris - en! Al - le - lu - ia!

44

C Tpt.

Org.

Ris - en our vic - to - rious head! Sing his prais - es! Al - le - lu - ia! Christ is ris - en from the dead!

51

C Tpt.

Org.

2] Christ is ris - en! All the sad-ness of our Lent - en fast is o'er; through the o - pen gates of glad-ness

57

C Tpt.

Org.

he re - turns to life once more; death and hell be - fore him bend - ing see him rise, the vic - tor now,

63

C Tpt.

Org.

an - gels on his steps at - tend - ing, glo - ry round his wound - ed brow. Christ is ris - en! Al - le - lu - ia!

69

C Tpt.

Org.

Ris - en our vic - to - rious head! Sing his prais - es! Al - le - lu - ia! Christ is ris - en from the dead!

# Christ Is Risen! Alleluia!

4  
76

C Tpt.

Org.

3] Christ is ris - en! All the sor - row that last eve - ning round him lay now has found a glo - rious mor - row

82

C Tpt.

Org.

in the ris - ing of to - day. See the grave its first-fruits giv - ing, spring - ing up from ho - ly ground;

88

C Tpt.

Org.

Christ was dead, but now is liv - ing; he was lost, but he is found. Christ is ris - en! Al - le - lu - ia!

94

C Tpt.

Org.

Ris - en our vic - to - rious head! Sing his prais - es! Al - le - lu - ia! Christ is ris - en

# Christ Is Risen! Alleluia!

5

99

C Tpt.

Org.

from the dead! 4]Christ is ris - en! Hence-forth nev - er death or hell shall us en-thrall.

105

C Tpt.

Org.

We are Christ's, in him for - ev - er we have triumphed o - ver all. All the doubt-ing and de - jec - tion

111

C Tpt.

Org.

of our trembling hearts have ceased; hail the day of res - ur - rec - tion! Let us rise and keep the feast.

117

C Tpt.

Org.

Christ is ris - en! Al - le - lu - ia! Ris - en our vic - to - rious head! Sing his prais - es! Al - le - lu - ia!

# Christ Is Risen! Alleluia!

6

C Tpt.

Org.

123

123

Christ is ris - en from the dead!

The musical score is written for C Tpt. and Org. in a key of three flats (B-flat major or D-flat minor) and a 6/8 time signature. The C Tpt. part begins with a treble clef and a key signature of three flats. It features a series of chords and a final measure with a large '8' time signature. The Org. part is written for a grand staff (treble and bass clefs) with a key signature of three flats. It includes a series of chords and a final measure with a large '8' time signature. The lyrics 'Christ is ris - en from the dead!' are written below the Org. part.

## **Apostle's Creed**

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

**I believe in Jesus Christ, His only Son, our Lord, He was conceived by the power of the Holy Spirit, and born of the virgin Mary, He suffered under Pontius Pilate, was crucified, died, and was buried;**

**He descended into hell.**

**On the third day he rose again;**

**He ascended into heaven, He is seated at the right hand of the Father, 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.**

## **Prayers of THE CHURCH**

Lord, in your mercy,

**hear our prayer.**

## **SHARING OF THE Peace**

The peace of Christ be with you always.

**And also with you.**

## **OFFERING**

**FLC Choir**

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

all; u - nite them with the prayers we of - fer. Grace our ta - ble

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The vocal line is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs) with a grand brace. The music is in 4/4 time. The vocal line begins with a half note G4, followed by a quarter note F#4, and then a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

with your pres - ence, and give us a fore - taste of the feast to come.

The second system continues the musical score. It follows the same instrumental and vocal parts as the first system. The vocal line concludes with a half note G4. The piano accompaniment continues with its established patterns, ending with a final chord in the right hand and a sustained note in the left hand. The system concludes with a double bar line.



# Great Thanksgiving

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

S 152

The Lord be with you. And al - so 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.

[153] 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 153

Ho - ly, ho - ly, ho - ly Lord, Lord God of

pow'r and might, heav'n and earth are full of your

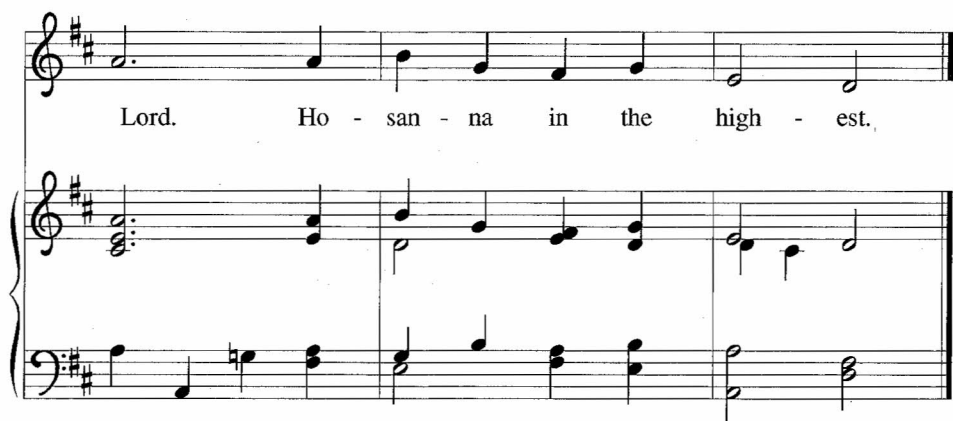
This system contains the first two measures of the hymn. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The first measure is in 4/4 time, and the second measure is in 3/4 time. The lyrics are: "pow'r and might, heav'n and earth are full of your".

glo - ry. Ho - san - na in the high - est.

This system contains the next two measures. The first measure is in 3/4 time, and the second measure is in 2/4 time. The lyrics are: "glo - ry. Ho - san - na in the high - est.".

Bless - ed is he who comes in the name of the

This system contains the final two measures. The first measure is in 3/4 time, and the second measure is in 2/4 time. The lyrics are: "Bless - ed is he who comes in the name of the".



*The presiding minister continues, using one of the following or another appropriate form.*

**OR**

**I**  
You are indeed holy, almighty and merciful God. You are most holy, and great is the majesty of your glory.

You so loved the world that you gave your only Son, so that everyone who believes in him may not perish but have eternal life.

We give you thanks for his coming into the world to fulfill for us your holy will and to accomplish all things for our salvation.

In the night in which he was betrayed, our Lord Jesus took bread, and gave thanks; broke it, and gave it to his disciples, saying: Take and eat; this is my body, given for you. Do this for the remembrance of me.

Again, after supper, he took the cup, gave thanks, and gave it for all to drink, saying: This cup is the new covenant in my blood, shed for you and for all people for the forgiveness of sin. Do this for the remembrance of me.

**II**  
In the night in which he was betrayed, our Lord Jesus took bread, and gave thanks; broke it, and gave it to his disciples, saying: Take and eat; this is my body, given for you. Do this for the remembrance of me.

Again, after supper, he took the cup, gave thanks, and gave it for all to drink, saying: This cup is the new covenant in my blood, shed for you and for all people for the forgiveness of sin. Do this for the remembrance of me.

*Continue with the Lord's Prayer (p. 71 [154]).*

## Lord's Prayer

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.

# Let Us Break Bread Together

1 Let us break bread to - geth - er on our knees;  
2 Let us drink wine to - geth - er on our knees;  
3 Let us praise God to - geth - er on our knees;

This system contains the first line of the musical score. It features a treble and bass staff in B-flat major (two flats). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff, with three parts indicated by numbers 1, 2, and 3.

let us break bread to - geth - er on our knees.  
let us drink wine to - geth - er on our knees.  
let us praise God to - geth - er on our knees.

This system contains the second line of the musical score, continuing the melody and accompaniment from the first system. The lyrics are written below the treble staff.

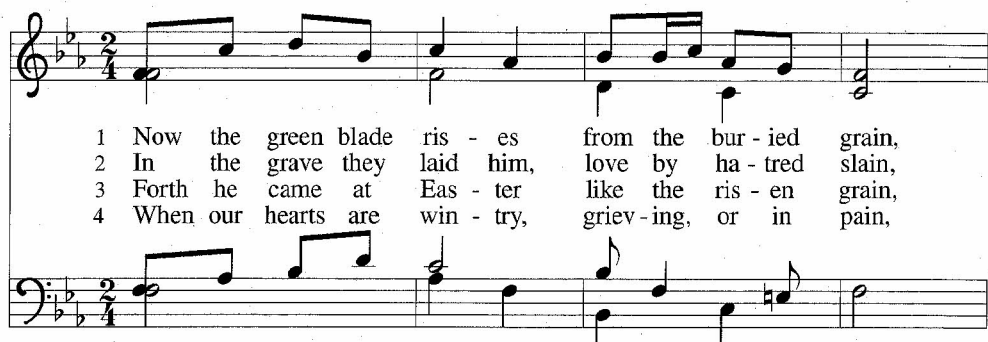
## *Refrain*

When I fall on my knees, with my face to the ris - ing

This system contains the first line of the Refrain. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.

sun, O Lord, have mer - cy on me.

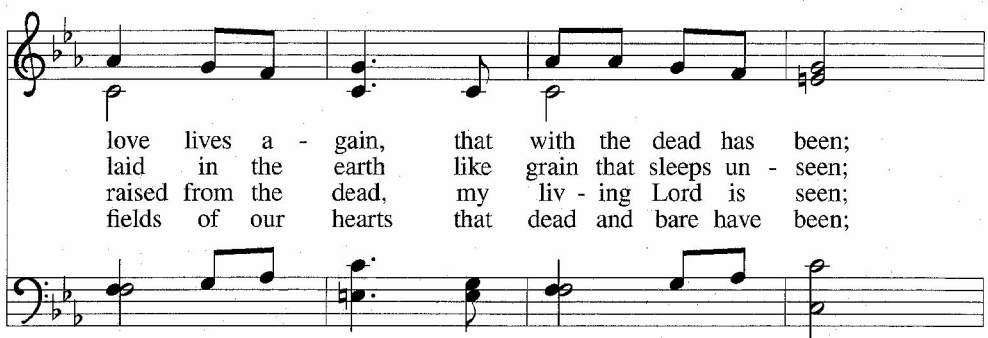
This system contains the second line of the Refrain. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the treble staff.



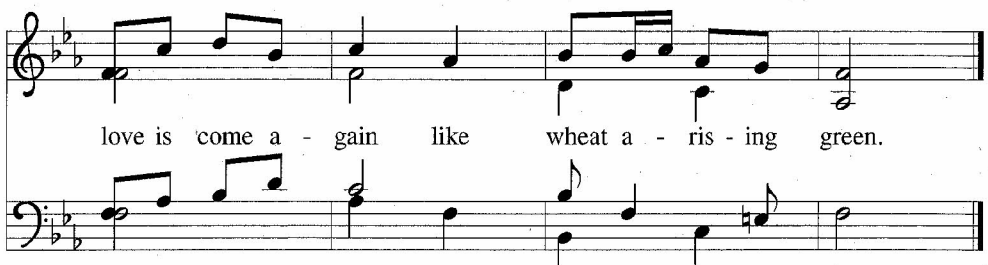
1 Now the green blade ris - es from the bur - ied grain,  
 2 In the grave they laid him, love by ha - tred slain,  
 3 Forth he came at Eas - ter like the ris - en grain,  
 4 When our hearts are win - try, griev - ing, or in pain,



wheat that in dark earth man - y days has lain;  
 think - ing that he would nev - er wake a - gain,  
 He that for three days in the grave had lain;  
 your touch can call us back to life a - gain,



love lives a - gain, that with the dead has been;  
 laid in the earth like grain that sleeps un - seen;  
 raised from the dead, my liv - ing Lord is seen;  
 fields of our hearts that dead and bare have been;



love is come a - gain like wheat a - ris - ing green.

1 F to D

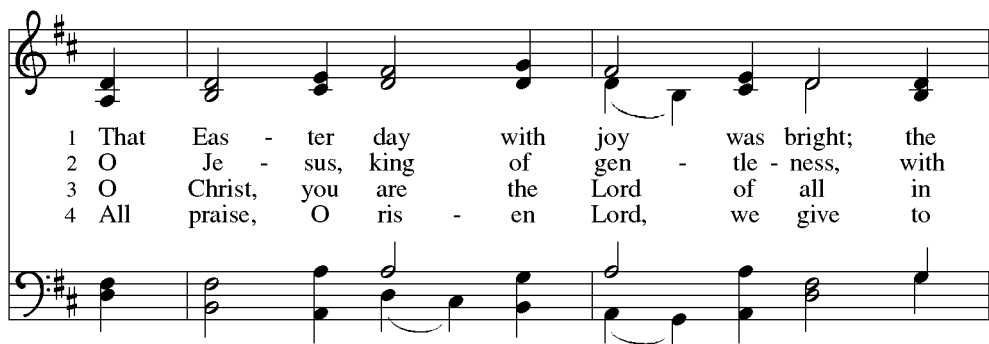
2

Musical notation for two systems of a piece in C major, 4/4 time. The first system is marked '1 F to D' and the second is marked '2'. Both systems feature a melody in the treble clef and a bass line in the bass clef. The first system has a repeat sign at the end, and the second system has a repeat sign at the end.

1

Musical notation for a single system of a piece in C major, 4/4 time, marked '1'. It features a melody in the treble clef and a bass line in the bass clef. The system ends with a repeat sign and a fermata over the final note.


# 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!

Text: Latin hymn, 5th cent.; tr. John Mason Neale, 1818–1866, alt.

Music: PUER NOBIS, European tune, adapt. Michael Praetorius, 1571–1621

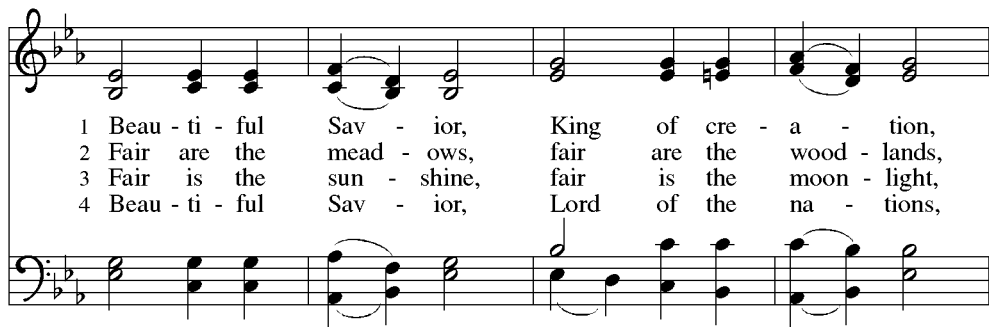


**1** D to E<sup>b</sup>

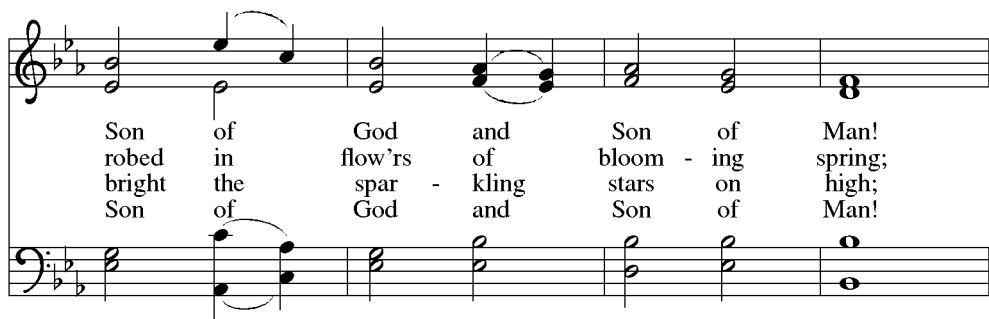
Musical notation for exercise 1, D to E<sup>b</sup>, in 3/4 time. The key signature has one sharp (F#). The notation consists of two staves. The upper staff begins with a treble clef and contains a series of chords and single notes, including a half note D4, a quarter note E4, and a half note F#4. The lower staff begins with a bass clef and contains a series of chords and single notes, including a half note D3, a quarter note E3, and a half note F#3. The exercise is marked with a '1' at the beginning.

Musical notation for exercise 2, in 3/4 time. The key signature has one sharp (F#). The notation consists of two staves. The upper staff begins with a treble clef and contains a series of chords and single notes, including a half note D4, a quarter note E4, and a half note F#4. The lower staff begins with a bass clef and contains a series of chords and single notes, including a half note D3, a quarter note E3, and a half note F#3. The exercise is marked with a '2' at the beginning.

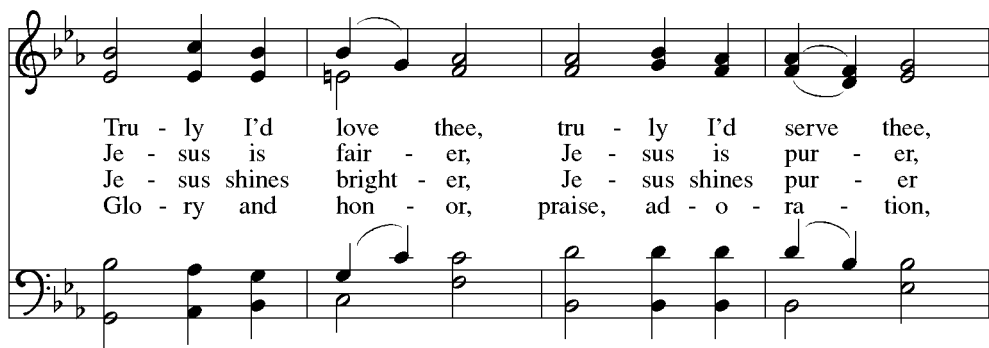
# Beautiful Savior



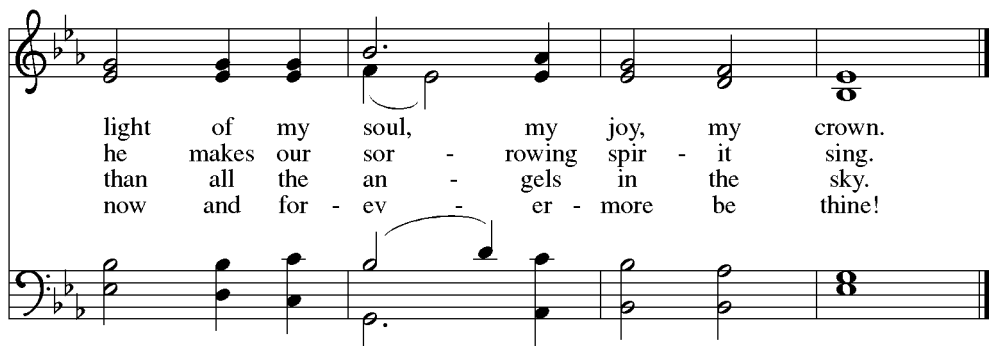
1 Beau - ti - ful Sav - ior, King of cre - a - tion,  
 2 Fair are the mead - ows, fair are the wood - lands,  
 3 Fair is the sun - shine, fair is the moon - light,  
 4 Beau - ti - ful Sav - ior, Lord of the na - tions,



Son of God and Son of Man!  
 robed in the flow'rs of bloom - ing spring;  
 bright the spar - kling stars on high;  
 Son of God and Son of Man!



Tru - ly I'd love thee, tru - ly I'd serve thee,  
 Je - sus is fair - er, Je - sus is pur - er,  
 Je - sus shines bright - er, Je - sus shines pur - er,  
 Glo - ry and hon - or, praise, ad - o - ra - tion,



light of my soul, my joy, my crown.  
 he makes our sor - rowing spir - it sing.  
 than all the an - gels in the sky.  
 now and for - ev - er - more be thine!

**Post  
Communion  
Prayer**

**Blessing**

## Thine Is the Glory

Hymn 4 #376

George Frederic Handel

Trumpet in C

Organ

C Tpt.

Org.

C Tpt.

Org.

C Tpt.

Org.

1]Thine is the

The musical score is written in 4/4 time and B-flat major. The Organ part is the primary melodic line, with the C Trumpet and Trumpet in C parts providing harmonic support. The score is divided into four systems, each with a C Trumpet staff and an Organ grand staff. The lyrics '1]Thine is the' are written under the final measure of the fourth system.

# Thine Is the Glory

2  
26

C Tpt.

Org.

glo - ry, ris - en, conq'ring Son; end - less is the vic - t'ry thou o'er death hast won!

33

C Tpt.

Org.

An - gels in bright rai - ment rolled the stone a - way, kept the fold - ed grave - clothes

39

C Tpt.

Org.

where thy bod - y lay. Thine is the glo - ry, ris - en, conq'ring Son; end - less is the

46

C Tpt.

Org.

vic - t'ry thou o'er death hast won! 2]Lo, Je - sus meets thee, ris - en from the tomb!

53

C Tpt.

Org.

lov - ing - ly he greets thee, scat - ters fear and gloom; let — his church with glad - ness

59

C Tpt.

Org.

hymns of triumph sing, for — the Lord now liv - eth; death hath lost its sting! Thine is the

66

C Tpt.

Org.

glo - ry, ris - en, conqu'ring Son; end - less is the vic - t'ry thou o'er death hast won!

73

C Tpt.

Org.

3] No more we doubt thee, glo - rious Prince of life; life is naught with - out thee; aid us in our

# Thine Is the Glory

4  
80

C Tpt.

Org.

strife; make us more than con-qu'rors, through thy deathless love; bring us safe through Jor - dan

87

C Tpt.

Org.

to thy home a - bove. Thine is the glo - ry, ris - en, conqu'ring Son; end - less is the

94

C Tpt.

Org.

vic - t'ry thou o'er death hast won!

The image displays a musical score for the hymn "Thine Is the Glory". It is arranged for C Tpt. (C Trumpet) and Org. (Organ). The score is divided into three systems, each with a C Tpt. staff and an Org. staff. The key signature is B-flat major (two flats). The time signature is 4/8. The first system starts at measure 80 and ends at measure 86. The second system starts at measure 87 and ends at measure 93. The third system starts at measure 94 and ends at measure 99. The lyrics are written below the Org. staff. The C Tpt. part features various musical notations including eighth notes, quarter notes, and chords. The Org. part provides a harmonic accompaniment with chords and moving lines. The lyrics are: "strife; make us more than con-qu'rors, through thy deathless love; bring us safe through Jor - dan", "to thy home a - bove. Thine is the glo - ry, ris - en, conqu'ring Son; end - less is the", and "vic - t'ry thou o'er death hast won!".

COMMISSION AND CHARGE

Go in peace. Serve the Lord.

**Thanks be to God.**



# That Easter Day with Joy Was Bright

9

Sw. Light Reeds 8, 4  
Gt. Foundations 8, 4, 2  
Ped. 16, 8 to balance

**Patricia Lou Harris**  
Tune: PUER NOBIS NASCITUR  
from *Piae Cantiones* (1582)

Lightly ♩ = ca. 58

The musical score is written for three parts: Soprano (Sw.), Guitar (Gt.), and Pedal (Ped.). The key signature is one flat (B-flat), and the time signature is 8/8. The tempo is marked 'Lightly' with a quarter note equal to approximately 58 beats per minute. The score is divided into three systems, each with four measures. The first system includes a dynamic marking of *f* (forte) for the guitar. The second system begins with a measure number of 5. The third system begins with a measure number of 9 and includes a dynamic marking of *Sw.* (Soprano) for the soprano part. The guitar part consists of eighth and sixteenth notes, while the soprano and pedal parts feature a mix of eighth, quarter, and half notes.

Duration: 1:35

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**Slightly  
slower**

13

{Gt.}

17

21

25

{Sw.}

29

{Gt.  
+Sw. to Gt.

33

37

41

*rit.*