

**Easter Sunday – March 27, 2016**

**PRELUDE:** *The Dawn of Day* Various

*Christ is Risen – He is Risen Indeed!*

**WELCOME ANNOUNCEMENTS**

**OPENING HYMN:**

*"Jesus Christ is Risen Today"* #365

Page 94: Brief Order for Confession and Forgiveness

**HYMN OF PRAISE:**

*"The Strife Is O'er, the Battle Done"* #366

**GREETING**

**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:** "Anthem for Easter"

**1ST READING** Acts 10:34-43

**PSALM** Psalm 118:1-2, 14-24

**2ND READING** 1 Corinthians 15:19-26

P. 151 **Gospel Acclamation** "Alleluia"

**GOSPEL** Luke 24:1-12

**SERMON HYMN:**

*"Christ is Risen Alleluia"* #382

Page 227 **Holy Baptism**

**PRAYERS OF THE PEOPLE**

**SHARING OF THE PEACE**

**OFFERING:** "Intermezzo" by Pietro Mascagni

**OFFERTORY:** *Let the Vineyards be fruitful,*

**OFFERTORY PRAYER**

P. 152 **The Great Thanksgiving**

**LORD'S PRAYER**

**DISTRIBUTION OF COMMUNION**

*"Lamb of God"* #336

*"Jesus the Very Thought of You"* #754

*"Thine Is the Glory"* #376

*"Beautiful Savior"* #838

*"Good Christian Friends, Rejoice and Sing"* #385

*"This Joyful Eastertide"* #391

**POST COMMUNION PRAYER**

**BLESSING**

**BENEDICTION**

**SENDING SONG:** "Hallelujah! Jesus Lives" #380

**Pastor:** Go in peace! Serve the Lord! **People:** Thanks be to God

**POSTLUDE:** *"That Easter Day with Joy was Bright"* arranged by Patricia Lou Harris

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

# EASTER SUNRISE

Duration: 5:00

Sw. Strings 8, Flute 8, 4  
Gt. Diapason 8, Flutes 8, 4

REX KOURY, ASCAP

## Introit

Maestoso  $\text{♩} = 72$

The first system of the musical score is written for three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has one sharp (F#). The time signature is 4/4. The first staff begins with a forte (f) dynamic and a 'Gt.' (Great) organ instruction. The second staff has a fortissimo (ff) dynamic. The third staff has a 'u' (unison) instruction. The system concludes with a repeat sign.

The second system continues the musical score. The top staff has a mezzo-forte (mf) dynamic. The middle staff has a 'u' (unison) instruction. The bottom staff has a 'u' (unison) instruction. The system concludes with a repeat sign.

The third system continues the musical score. The top staff has a 'cresc. poco a poco' (crescendo poco a poco) instruction. The middle staff has a forte (f) dynamic. The bottom staff has a 'u' (unison) instruction. The system concludes with a repeat sign.

## Prelude

& Lento  $\text{♩} = 66$ 

Sw.

*mf*

Gt.

*cresc.*

last time only

Fine

*rit. e dim. poco a poco**pp*

Sw.

*dim.**cresc.**f**dim. e rit.*



*a tempo*

*mf* { Sw. Add Fl. 8' } *cresc. poco a poco*

*f*

*8va* - - - - -

*rit. e dim. poco a poco*

Sw. Flute 8' off *D.S. al Fine*

*p* *p a tempo*

## Prelude

♩ Lento ♩ = 66

Sw.  
*mf*  
Gt.  
*cresc.*

The first system of the musical score consists of two staves. The upper staff, marked 'Sw.', features a continuous sequence of eighth-note chords in a treble clef, with a dynamic marking of *mf*. The lower staff, marked 'Gt.', contains a single melodic line in a treble clef, starting with a half note and followed by quarter notes, with a *cresc.* marking.

last time only  
*rit. e dim. poco a poco*  
*pp*  
Sw.  
Fine

The second system of the musical score also consists of two staves. The upper staff, marked 'Sw.', continues the eighth-note chord sequence, with a *rit. e dim. poco a poco* marking. The lower staff, marked 'Sw.', features a melodic line in a bass clef, starting with a half note and followed by quarter notes, with a *pp* marking. The system concludes with a 'Fine' marking.

# THE LILY

Duration: 2: 00

## (Symbol of Purity and Innocence)

The lily in any form symbolizes innocence and purity. It is often found in Madonna pictures symbolic of the Virgin's chastity. It is called Resurrection Flower because the dry, apparently dead bulb bursts forth into new life.

Sw. String 8  
Gt. Flute 8, 4  
Ped. Soft 16, 8

OLIVE NELSON RUSSELL

Serene with expression ♩ = 76

The musical score is written for three systems. The first system features a piano (p) section for strings (Sw.) and a mezzo-piano (mp) section for guitar (Gt.). The tempo is marked as ♩ = 76. The music is in 3/4 time and is characterized by a serene and expressive melody in the upper staves, with a steady accompaniment in the lower staves. The second and third systems continue the piano part, maintaining the same tempo and time signature.



First system of musical notation. The top staff (treble clef) contains a melody with a fermata on the final note, marked "Sw." and "p". The middle staff (treble clef) contains a series of chords. The bottom staff (bass clef) contains a series of notes, with a fermata on the final note.



Second system of musical notation. The top staff (treble clef) contains a melody with a fermata on the final note. The middle staff (treble clef) contains a series of chords. The bottom staff (bass clef) contains a series of notes, with a fermata on the final note.



Third system of musical notation. The top staff (treble clef) contains a melody with a fermata on the final note. The middle staff (treble clef) contains a series of chords. The bottom staff (bass clef) contains a series of notes, with a fermata on the final note.



Fourth system of musical notation. The top staff (treble clef) contains a melody with a fermata on the final note. The middle staff (treble clef) contains a series of chords. The bottom staff (bass clef) contains a series of notes, with a fermata on the final note. The instruction "poco rit." is written above the bottom staff.

Gt.

*mf a tempo*

This system contains the first three measures of the piece. The guitar part (Gt.) is written on a single staff with a treble clef. The piano accompaniment is written on two staves (treble and bass clefs). The tempo and dynamics are marked as *mf a tempo*. The piano part features a descending eighth-note scale in the right hand and a single note in the left hand.

Sw.

*p*

This system contains measures 4 through 7. The piano part continues with a descending eighth-note scale in the right hand. The string part (Sw.) enters in measure 7 with a single note, marked *p* (piano). The piano part has a fermata over the final measure.

*freely*

This system contains measures 8 through 11. The piano part features a long, sustained chord in the left hand and a descending eighth-note scale in the right hand. The string part (Sw.) enters in measure 10 with a single note, marked *freely*. The piano part has a fermata over the final measure.

*hold back*

*slower*

*dim. e rit.*

This system contains measures 12 through 15. The piano part features a long, sustained chord in the left hand and a descending eighth-note scale in the right hand. The string part (Sw.) enters in measure 14 with a single note, marked *dim. e rit.* (diminuendo e ritardando). The piano part has a fermata over the final measure.

## DAWN OF TRIUMPH

Duration: 4:15

Sw. Solo Flute 8'

Gt. Strings 8' and 4'

Ped. Bourdon 16', Gt. to Ped.



Prepare



00 5677 765 and



23 8877 766

Ped. 43

EDWARD BROUGHTON

Tune, "Orientis Partibus,"

a 13th century French melody

**Slowly, expressively**

pp   Gt. poco cresc.

Sw.  
mp dim.

Musical score for piano and orchestra, page 17. The score is divided into four systems.

System 1: Piano introduction. Treble staff: melodic line with eighth and sixteenth notes. Bass staff: accompaniment with eighth notes and rests.

System 2: Continuation of the piano part. Treble staff: melodic line with eighth and sixteenth notes. Bass staff: accompaniment with eighth notes and rests.

System 3: Introduction of the orchestra. Treble staff: melodic line with eighth and sixteenth notes. Bass staff: accompaniment with eighth notes and rests. Dynamics: *mp* (mezzo-piano), *cresc.* (crescendo), *F* (fortissimo).

System 4: Continuation of the orchestral part. Treble staff: melodic line with eighth and sixteenth notes. Bass staff: accompaniment with eighth notes and rests. Dynamics: *poco accel.* (poco accel.), *A#* (fortissimo), *molto rit.* (molto rit.).

Performance instructions and markings:

- mp* (mezzo-piano)
- cresc.* (crescendo)
- F* (fortissimo)
- poco accel.* (poco accel.)
- molto rit.* (molto rit.)
- A* (accents)
- U* (unison)
- Gt. Add Flutes* (Guitar Add Flutes)
- Gt. Add Diaps.* (Guitar Add Diapasons)
- Gt. Add Reeds and Mixtures* (Guitar Add Reeds and Mixtures)

*a tempo*  
**ff** B Gt. Full

Ped. Full

Ped. 73

The musical score is written for piano and guitar. It consists of four systems of staves. The first system includes the tempo marking 'a tempo', the dynamic 'ff', and a boxed letter 'B' followed by 'Gt. Full'. The piano part is in treble and bass clefs, and the guitar part is in treble clef. The score features various musical notations including notes, rests, slurs, and pedaling markings. The second system continues the piano part with complex chordal textures. The third system shows the piano part with sustained chords and the guitar part with a melodic line. The fourth system features the piano part with many beamed sixteenth notes and the guitar part with a descending melodic line. The key signature has two sharps (F# and C#).



Sw.

*mf* F Gt. Flutes and Strings only*mp* rit. e dim.

Ped. as at first

Ped. 43

*a tempo**p* E Gt. Flutes offGt.

rit. e dim.

*pp*

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

Pastor:  
Christ is risen!

Congregation:  
**He is risen indeed!**

**Welcome and Announcements**

# Jesus Christ Is Risen Today

ELW Hymn 365 - H01 Easter 2016

Lyra Davidica  
James F. Rickley

This musical score is for the hymn "Jesus Christ Is Risen Today" (ELW Hymn 365 - H01 Easter 2016) by Lyra Davidica and James F. Rickley. The score is written for a 4/4 time signature and consists of two systems of staves. The first system includes parts for Trumpet in B♭ 1, Trumpet in B♭ 2, Horn in F, Trombone, Choir 1, and Choir 2. The second system includes parts for B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., C 1, and C 2. The score begins with a key signature of one flat (B♭) and a 4/4 time signature. The first system shows the first five measures of the piece, with the brass instruments (Trumpets, Horn, Trombone) playing a sustained chord in the first measure, followed by a melodic line in the second measure, and then a series of chords in the third, fourth, and fifth measures. The choir parts (Choir 1 and Choir 2) enter in the second measure with a melodic line, followed by a series of chords in the third, fourth, and fifth measures. The second system shows the next five measures (measures 6-10), with the brass instruments (B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn.) playing a sustained chord in the sixth measure, followed by a melodic line in the seventh measure, and then a series of chords in the eighth, ninth, and tenth measures. The choir parts (C 1 and C 2) enter in the seventh measure with a melodic line, followed by a series of chords in the eighth, ninth, and tenth measures. The score is written for a 4/4 time signature and a key signature of one flat (B♭).

# Jesus Christ Is Risen Today

2  
12

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

C 2

1) Je - sus Christ is

12

18

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

C 2

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

18

24

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

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

C 2

30

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

deem our loss. — Al - le - lu - ia! 2] Hymns of praise then let us sing. —

C 2

# Jesus Christ Is Risen Today

4  
35

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

C 2

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

40

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

C 2

lu - ia! who en - dured the cross and grave, Al - le - lu - ia!

45

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

45

C 1

sin - ners to re - deem and save. Al - le - lu - ia! 3)But the pains which

C 2

50

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

50

C 1

he en - dured, Al - le - lu - ia! our sal - va - tion have pro - cured; Al - le -

C 2



# Jesus Christ Is Risen Today

6  
56

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

C 2

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

62

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Interlude

C 1

C 2

ev - er sing. — Al - le - lu - ia!

# Jesus Christ Is Risen Today

67

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

C 1

C 2

72

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

C 1

C 2

4] Sing we to our God a - bove, Al - le - lu - ia! praise e - ter - nal

# Jesus Christ Is Risen Today

8  
78

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

78

C 1

C 2

as his love; Al - le - lu - ia! praise him, all you heav'n-ly host, Al - le -

84

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

84

C 1

C 2

lu - ia! Fa - ther, Son, and Ho - ly Ghost, Al - le - lu - ia!

**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.**

# The Strife Is O'er, the Battle Done

Giovanni Pierluigi da Palestrina

ELW Hymn 366 - H02 Easter 2016

James F. Rickley

This musical score is for the hymn 'The Strife Is O'er, the Battle Done' by Giovanni Pierluigi da Palestrina, arranged by James F. Rickley. The score is in 3/4 time and D major (two sharps). It features five parts: Trumpet in B♭ 1, Trumpet in B♭ 2, Horn in F, Trombone, and a two-part choir (Choir 1 and Choir 2). The first system shows the first eight measures, where the brass instruments are silent and the choir enters with a rhythmic pattern. The second system shows measures 9 through 12, where the brass instruments enter with a sustained note and the choir continues. The third system shows measures 13 through 16, where the brass instruments continue their sustained note and the choir concludes with the word 'Alleluia'.

Trumpet in B♭ 1

Trumpet in B♭ 2

Horn in F

Trombone

Choir 1

Choir 2

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

C 1

C 2

Al - le - lu -

# The Strife Is O'er, the Battle Done

2  
18

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

18

C 1

C 2

ia, al - le - lu - ia, al - le - lu - ia! 1)The strife is o'er, the bat - tle done;

27

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

27

C 1

C 2

now is the vic - tor's tri - umph won! Now be the song of praise be - gun. Al - le -

36

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

36

C 1

lu - ia! 2)The pow'rs of death have done their worst; Je - sus their le - gions has dis -

C 2

45

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

45

C 1

persed. Let shouts of ho - ly joy out - burst. Al - le - lu - ia! 3)The three sad

C 2

# The Strife Is O'er, the Battle Done

4

54

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

C 2

days have quick - ly sped, Christ ris - es glo - rious from the dead. All glo - ry to our

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

C 2

ris - en head! Al - le - lu - ia! 4) Christ closed the yawn - ing gates of hell;



72

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

the bars from heav'n's high por - tals fell. Let hymns of praise his tri - umph tell. Al - le -

C 2

81

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

81

C 1

lu - ia! 5) Lord, by the stripes which wound - ed you, from death's sting free your

C 2

# The Strife Is O'er, the Battle Done

6  
89

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

ser - vants too, that we may live and sing — to you. Al - le - lu - ia!

C 2

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

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

C 2

## **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**

**“Anthem for Easter”**

**Arranged by Pietro Mascagni**

**Soprano: Maridene Johnson**

**French Horn: Brad Persinger**

**Trombone: Russell Johnson**

**Trumpet: Leonard Swenson**

**Trumpet: Meghan Galloway**

# Anthem for Easter

From the Opera "Cavalleria Rusticana"

Pietro Mascagni

**Largo**  $\text{♩} = 60$

Harry Simeone, Walter Rodby, Legrand Andersen, James F. Rickley

Baritone

Choir 1

Choir 2

Horn in F

Trombone

Organ



15

B

- ven. All glo - ry. God's Son \_\_\_\_\_ is

C 1

Al - le - lu - ia.

C 2

15

Hn.

Tbn.

15

Org.

22

B

ri - sen vic - to - rious. All of earth. All of hea -

C 1

Al - le - lu - ia.

C 2

Hn.

Tbn.

Org.

This musical score is for a piece titled 'Anthem for Easter', page 4. It features a vocal part for Bass (B) and two Contraltos (C 1, C 2), along with instrumental parts for Horn (Hn.), Trombone (Tbn.), and Organ (Org.). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The vocal parts have lyrics: 'ri - sen vic - to - rious. All of earth. All of hea -' and 'Al - le - lu - ia.'. The instrumental parts include triads and other musical figures. The Organ part has a large brace on the left side. The Trombone part has a large brace on the left side. The Horn part has a large brace on the left side. The Contralto parts have a large brace on the left side. The Bass part has a large brace on the left side.

29

B

ven. Christ is ri - sen vic - to - ri - ous ev - er - las - ting.

C 1

Al - le - lu - ia.

C 2

Hn.

Tbn.

Org.



**Largo maestoso** ♩. = 60

35

B

C 1

C 2

Hn.

Tbn.

Org.

0 sing praise to the Lord who is ri - sen. Death's do -

Detailed description: This page of a musical score is for the sixth measure of 'Anthem for Easter'. The tempo is 'Largo maestoso' with a quarter note equal to 60 beats. The key signature has three sharps (F#, C#, G#). The score includes parts for Baritone (B), Soprano (C 1), Alto (C 2), Horn (Hn.), Trombone (Tbn.), and Organ (Org.). The vocal parts (B, C 1, C 2) have lyrics: 'sing praise to the Lord who is ri - sen. Death's do -'. The organ part features a rhythmic accompaniment of eighth-note chords. The measure begins with a rehearsal mark '35' and a time signature change to 12/8.

38

B

C 1

C 2

Hn.

Tbn.

Org.

min - ion and pow'r to de - ny. He has bro - ken the bonds of his

Detailed description of the musical score: The score is for a piece titled 'Anthem for Easter', page 7. It features five instrumental parts and two vocal parts. The key signature is three sharps (F#, C#, G#). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The Organ part (Org.) is the most complex, featuring a dense, rhythmic accompaniment with many sixteenth and thirty-second notes. The vocal parts (C 1 and C 2) are in harmony, with lyrics: 'min - ion and pow'r to de - ny. He has bro - ken the bonds of his'. The instrumental parts (B, Hn., Tbn.) are mostly rests, with some melodic lines in the Horn and Trombone parts. The score is divided into three measures, with a rehearsal mark '38' at the beginning of each system.

41

B

C 1

C 2

He has ri - sen to glo - ry on high! - Praise the

He has ri - sen to glo - ry on high! -

41

Hn.

Tbn.

41

Org.

Detailed description of the musical score: The score is for a choral and instrumental ensemble. It begins at measure 41. The Baritone (B) part has a whole rest. Contralto 1 (C 1) and Contralto 2 (C 2) sing the melody with lyrics. The Organ (Org.) provides a rhythmic accompaniment in the left hand and harmonic support in the right hand. The Horn (Hn.) and Trombone (Tbn.) parts have whole rests in the first two measures and enter in the third measure with a half note. The bottom-most staff is a Bass line with whole rests.

44

B

C 1

C 2

Lord who has brought us a new life, who has ruled that the world be re -

44

Hn.

Tbn.

44

Org.

The musical score is for a piece titled "Anthem for Easter", page 9. It features six staves: Baritone (B), Soprano (C 1), Alto (C 2), Horn (Hn.), Trombone (Tbn.), and Organ (Org.). The key signature is three sharps (F#, C#, G#). The Organ part has a continuous eighth-note accompaniment. The vocal parts have lyrics: "Lord who has brought us a new life, who has ruled that the world be re -". The score is marked with a 44 measure indicator at the beginning of each system.

47

B

who has ban - ished the dark with his good - ness, and trans -

C 1

born, who has ban - ished the dark with his good - ness, and trans -

C 2

- and trans -

Hn.

Tbn.

Org.

50

B

fi-gured the sun in a glo-rious morn.

C 1

fi-gured the sun glo-rious morn.

C 2

- fi - gured the sun - glo - rious - morn. -

50

Hn.

Tbn.

50

Org.

54

B

For the Lord \_\_\_\_\_ is the gi-ver of

C 1

C 2

Hn.

Tbn.

Org.

54

54

59

B

life \_\_\_\_\_ to all, For the Lord \_\_\_\_\_ is the gi-ver of life \_\_\_\_\_ to all, Fix-ing the

C 1

C 2

Hn.

Tbn.

Org.

59

59



62

B

stars in the sky, build-ing the firm - a - ment high \_\_\_\_\_ that no mor - tal shall

C 1

- - stars in the sky, firm - a - ment high \_\_\_\_\_

C 2

- - - - -

Hn.

Tbn.

Org.

62

62

64

B

die. \_\_\_\_\_

C 1

Gi - ver of Life that no mor - tal shall die. \_\_\_\_\_ Ev - 'ry

C 2

that no mor - tal shall die.

64

Hn.

Tbn.

64

Org.

die. \_\_\_\_\_

Gi - ver of Life that no mor - tal shall die. \_\_\_\_\_ Ev - 'ry

that no mor - tal shall die.

66

B

He gives us life, He gives us life, From the

C 1

year \_\_\_\_\_ in the dawn-ing of spring - time.

C 2

Ev - 'ry year \_\_\_\_\_ in the dawn-ing of

66

Hn.

Tbn.

66

Org.

The musical score is for page 16 of 'Anthem for Easter'. It features five staves: Bass (B), Contraltos (C 1 and C 2), Horns (Hn.), Trombones (Tbn.), and Organ (Org.). The key signature is three sharps (F#, C#, G#). The organ part is complex, with multiple voices in the right hand and a single voice in the left hand. The vocal parts have lyrics: 'He gives us life, He gives us life, From the year \_\_\_\_\_ in the dawn-ing of spring - time.' and 'Ev - 'ry year \_\_\_\_\_ in the dawn-ing of'.

68

B

Lord \_\_\_\_\_ comes a mess - age of hope and joy \_\_\_\_\_ ev - er - more

C 1

comes a mess - age of

C 2

spring - time. From the Lord comes a mess - age

Hn.

Tbn.

Org.



72

B

more \_\_\_\_\_ and the world is re - born.

C 1

joy \_\_\_\_\_ ev - er - more \_\_\_\_\_ and the world is re -

joy ev - er - more \_\_\_\_\_ and the world is re - born. For \_\_\_\_\_ the

C 2

joy \_\_\_\_\_ ev - er - more \_\_\_\_\_ and the world is re - born. is re - born.

72

Hn.

Tbn.

72

Org.

74

B

C 1

C 2

Hn.

Tbn.

Org.

born. \_\_\_\_\_ is the giv - er of Life \_\_\_\_\_

Lord \_\_\_\_\_ is the giv - er of Life \_\_\_\_\_

Lord is the giv - er gi - ver of life Lord of





78

B

call, the call \_\_\_\_\_ that e - choes through ev - 'ry liv - ing thing great and

C 1

call, the call \_\_\_\_\_ that e - choes through ev - 'ry liv - ing thing great and

C 2

Hn.

Tbn.

Org.

78

78

80

B

small. For the Lord gives us

C 1

small. Live a - gain. Live a - gain.

C 2

For the Lord gives us Life. For the Lord gives us

80

Hn.

Tbn.

80

Org.

82

B

Life. Through the Giv - er of Life.

C 1

Live a - gain. Through the Giv - er of Life.

C 2

Life. Through the Giv - er of Life. Through the Giv - er of

82

Hn.

Tbn.

82

Org.

84

B

Through the Giv - er of Life. Praise the

C 1

Through the Giv - er of Life. Through the Giv - er of Life. Hear the voice of the

C 2

Life.

Hn.

Tbn.

Org.

84

85

86

B

Lord \_\_\_\_\_ who has giv - en new Life \_\_\_\_\_ to all. Praise the

C 1

Lord who has giv - en Life to all. Praise the

C 2

Hn.

Tbn.

Org.

The musical score is written for a choir and instrumental ensemble. The choir parts (B, C 1, C 2) are in a three-part setting. The instrumental parts (Hn., Tbn., Org.) provide harmonic support. The Organ part features a prominent melodic line in the right hand and a supporting bass line in the left hand. The lyrics are distributed across the vocal parts, with the Bass part having the longest lines of text.

88

B

Lord \_\_\_\_\_ from whose hand count - less bless - ings fall. For all the

C 1

Lord Praise that whose hand count - less bless - ings fall. For all the

C 2

For all the

88

Hn.

Tbn.

88

Org.

90

B

earth is the Lord's And all the full - ness there - of.

C 1

earth is the Lord's And all the full - ness there - of. Sing Praise. Lift up your

C 2

earth is the Lord's the full - ness there - of.

Hn.

Tbn.

Org.

[illegible]



94

B

Joy - ful - ly sing God is Love. Al - le - lu - ia. Al - le -

C 1

Love. Joy - ful - ly sing God is Love. Al - le - lu - ia. Al - le - lu -

C 2

94

Hn.

Tbn.

94

Org.

97

B

lu - ia. Al-le-lu - ia. Al - le - lu - ia. Al - le - lu - ia.

C 1

ia. Al - le - lu - ia. For the Lord gives us life. For the Lord gives us

C 2

97

Hn.

Tbn.

Org.

100

B

ia. Al - le - lu - - - ia. Al - le - lu - ia. Al - le - lu -

C 1

life. For the Lord gives us life. Praise the Lord. Praise the

C 2

100

Hn.

Tbn.

Org.

100

This musical score is for a piece titled 'Anthem for Easter'. It is page 32 of a larger work. The score is written for a choir and instruments. The vocal parts include a Bass (B), Contraltos (C 1 and C 2), Horns (Hn.), and Trombones (Tbn.). The instrumental parts include an Organ (Org.) and a double bass line at the bottom. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The tempo is marked '100'. The lyrics are: 'ia. Al - le - lu - - - ia. Al - le - lu - ia. Al - le - lu -', 'life. For the Lord gives us life. Praise the Lord. Praise the'. The score is divided into two systems. The first system contains the vocal parts and the organ. The second system contains the instrumental parts. The organ part has a '7' above the first measure of the first system, indicating a seventh chord. The double bass line at the bottom has a '6' above the first measure of the first system, indicating a sixth chord.

102

B

ia! Al - le - lu - ia! \_\_\_\_\_

C 1

Lord. Praise the Lord. of Life!

C 2

Hn.

Tbn.

Org.

**First Reading:**  
**Acts 10:34-43**

<sup>34</sup>Peter began to speak to [the people]:

“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.”

Resurrection of Our Lord | Easter Day

Refrain

Bradley Ellingboe

This is the day that the LORD has made;

The first system of the musical score for the refrain. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics "This is the day that the LORD has made;" are written below the notes. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The melody is simple and hymn-like, with a final note on "made;" tied to the next system.

let us re-joice and be glad in it.

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics "let us re-joice and be glad in it." are written below the notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The system concludes with a double bar line.



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

<sup>2</sup>Let Israel <sup>1</sup>now declare,  
"God's mercy en-<sup>1</sup>dures forever."

<sup>14</sup>The LORD is my strength <sup>1</sup>and my song,  
and has become <sup>1</sup>my salvation.

<sup>15</sup>Shouts of rejoicing and salvation echo in the tents <sup>1</sup>of the righteous:  
"The right hand of the LORD acts valiantly!"

<sup>16</sup>The right hand of the LORD <sup>1</sup>is exalted!  
The right hand of the LORD acts valiantly!"

<sup>17</sup>I shall not <sup>1</sup>die, but live,  
and declare the works <sup>1</sup>of the LORD. **R**

<sup>18</sup>The LORD indeed pun-<sup>1</sup>ished me sorely,  
but did not hand me o-<sup>1</sup>ver to death.

<sup>19</sup>Open for me the <sup>1</sup>gates of righteousness;  
I will enter them and give thanks <sup>1</sup>to the LORD.

<sup>20</sup>"This is the gate <sup>1</sup>of the LORD;  
here the righ-<sup>1</sup>teous may enter."

<sup>21</sup>I give thanks to you, for you have <sup>1</sup>answered me  
and you have become <sup>1</sup>my salvation. **R**

<sup>22</sup>The stone that the build-<sup>1</sup>ers rejected  
has become the chief <sup>1</sup>cornerstone.

<sup>23</sup>By the LORD has <sup>1</sup>this been done;  
it is marvelous <sup>1</sup>in our eyes.

<sup>24</sup>This is the day that the LORD has made;  
let us rejoice and be <sup>1</sup>glad in it. **R**

**Second Reading:**

**1 Corinthians 15:19-26**

<sup>19</sup>If for this life only we have hoped in Christ, we are of all people most to be pitied. <sup>20</sup>But in fact Christ has been raised from the dead, the first fruits of those who have died. <sup>21</sup>For since death came through a human being, the resurrection of the dead has also come through a human being;

<sup>22</sup>for as all die in Adam, so all will be made alive in Christ. <sup>23</sup>But each in his own order: Christ the first fruits, then at his coming those who belong to Christ. <sup>24</sup>Then comes the end, when he hands over the kingdom to God the Father, after he has destroyed every ruler and every authority and power. <sup>25</sup>For he must reign until he has put all his enemies under his feet.

<sup>26</sup>The last enemy to be destroyed is death.



# 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 in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole rest, followed by a half note G4, a half note A4, a whole note B4, and a half note A4. The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature and time signature. It begins with a whole rest, followed by a half note G3, a half note A3, a whole note B3, and a half note A3. The system concludes with a 6/4 time signature change and a final 4/4 time signature.

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 G4, a half note A4, a whole note B4, and a half note A4. The piano accompaniment begins with a half note G3, a half note A3, a whole note B3, and a half note A3. The system concludes with a final 4/4 time signature.

## **GOSPEL Reading**

The holy gospel according to

**Luke 24:1-12**

**Glory to you, O Lord.**

<sup>1</sup>On the first day of the week, at early dawn, [the women] came to the tomb, taking the spices that they had prepared. <sup>2</sup>They found the stone rolled away from the tomb, <sup>3</sup>but when they went in, they did not find the body.

<sup>4</sup>While they were perplexed about this, suddenly two men in dazzling clothes stood beside them. <sup>5</sup>The women were terrified and bowed their faces to the ground, but the men said to them, "Why do you look for the living among the dead? He is not here, but has risen. <sup>6</sup>Remember how he told you, while he was still in Galilee,

<sup>7</sup>that the Son of Man must be handed over to sinners, and be crucified, and on the third day rise again."

<sup>8</sup>Then they remembered his words, <sup>9</sup>and returning from the tomb, they told all this to the eleven and to all the rest. <sup>10</sup>Now it was Mary Magdalene, Joanna, Mary the mother of James, and the other women with them who told this to the apostles.

<sup>11</sup>But these words seemed to them an idle tale, and they did not believe them. <sup>12</sup>But Peter got up and ran to the tomb; stooping and looking in, he saw the linen cloths by themselves; then he went home, amazed at what had happened.

The gospel of the Lord.

**Praise to you, O Christ.**

SERMON

# Christ Is Risen! Alleluia!

ELW Hymn 382 - H03 Easter 2016

Frederick C. Maker

James F. Rickley

This musical score is for the hymn "Christ Is Risen! Alleluia!". It is written for a large ensemble, including brass, woodwinds, and choir. The score is in 4/4 time and features a key signature of three flats (B-flat, E-flat, and A-flat). The first system includes staves for Trumpet in B-flat 1, Trumpet in B-flat 2, Horn in F, Trombone, Choir 1, and Choir 2. The second system includes staves for B-flat Trumpet 1, B-flat Trumpet 2, Horn, Trombone, C 1, and C 2. The music is written in a grand staff format, with the choir parts in the middle and the instrumental parts on the sides. The score is divided into two systems, with a repeat sign at the beginning of the second system. The first system contains six measures of music, and the second system contains six measures. The music is written in a grand staff format, with the choir parts in the middle and the instrumental parts on the sides. The score is divided into two systems, with a repeat sign at the beginning of the second system. The first system contains six measures of music, and the second system contains six measures.

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2

Horn in F

Trombone

Choir 1

Choir 2

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

C 2

# Christ Is Risen! Alleluia!

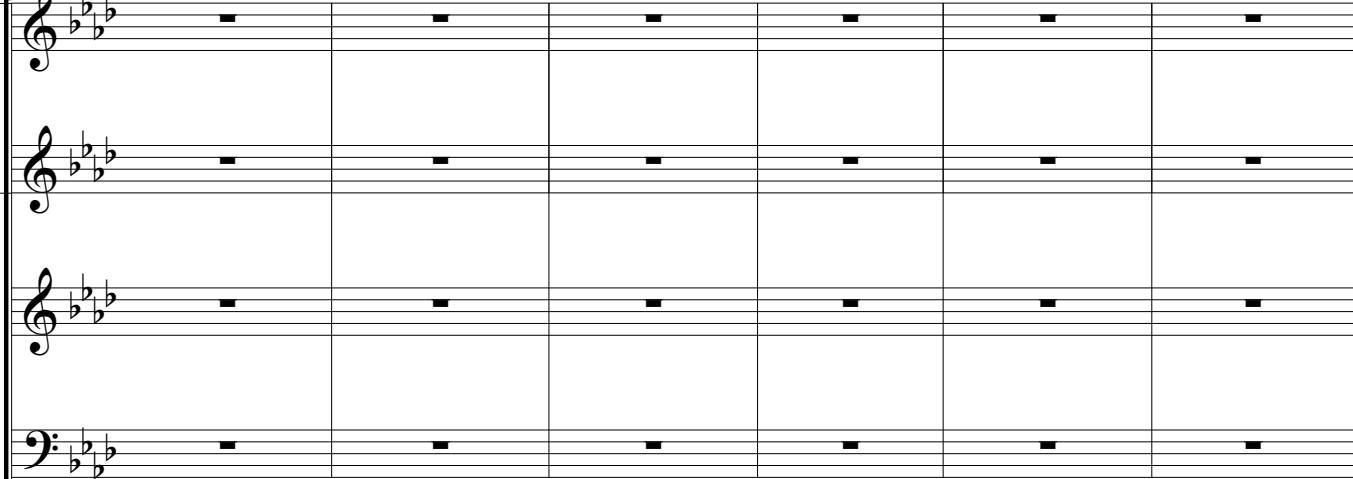
2  
13

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.



C 1

C 2



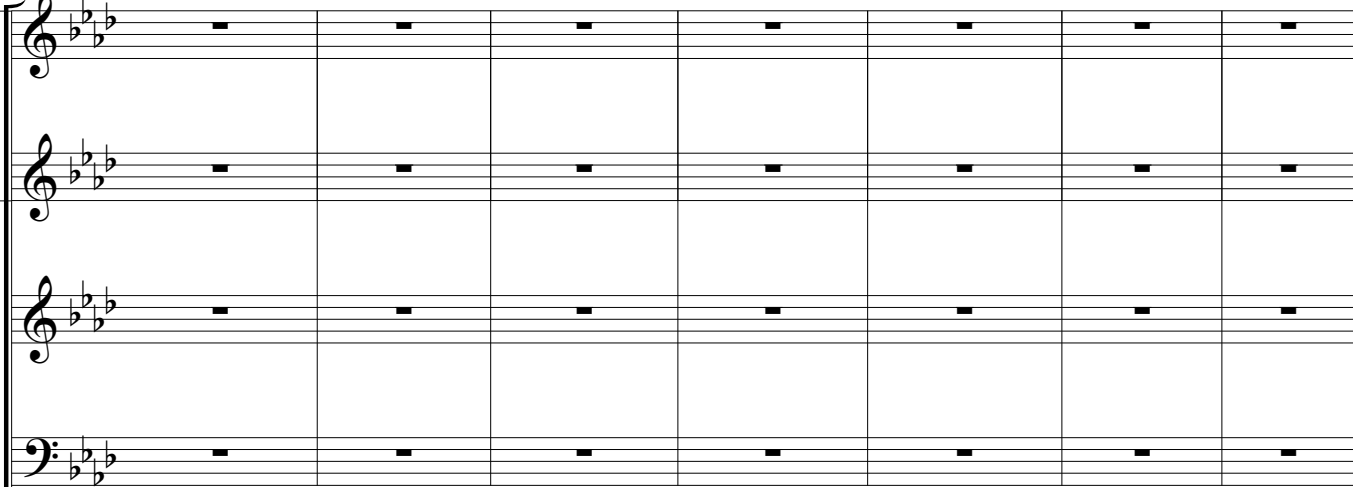
19

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.



C 1

C 2



26

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

C 2

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

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

C 2

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

# Christ Is Risen! Alleluia!

4  
38

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

C 2

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

44

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

C 2

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

50

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

50

C 1

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

C 2

56

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

56

C 1

gates of glad - ness he re - turns to life once more; death and hell be - fore him bend - ing see him rise, the

C 2

# Christ Is Risen! Alleluia!

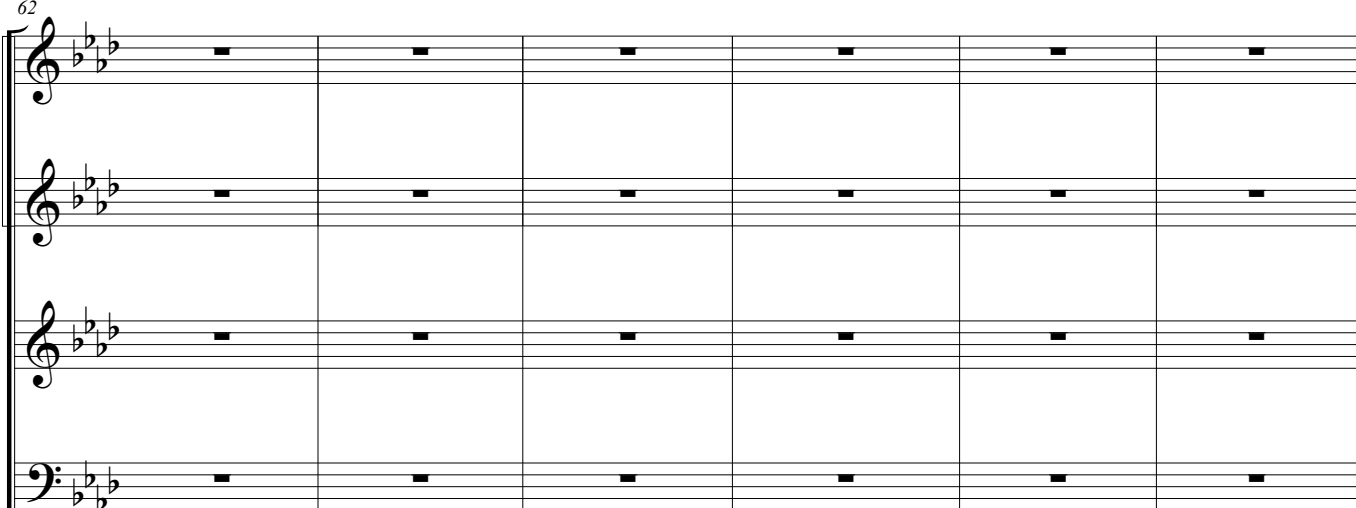
6  
62

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.



62

C 1

vic - tor now, an - gels on his steps at - tend - ing, glo - ry round his wound - ed brow. Christ is ris - en!

C 2



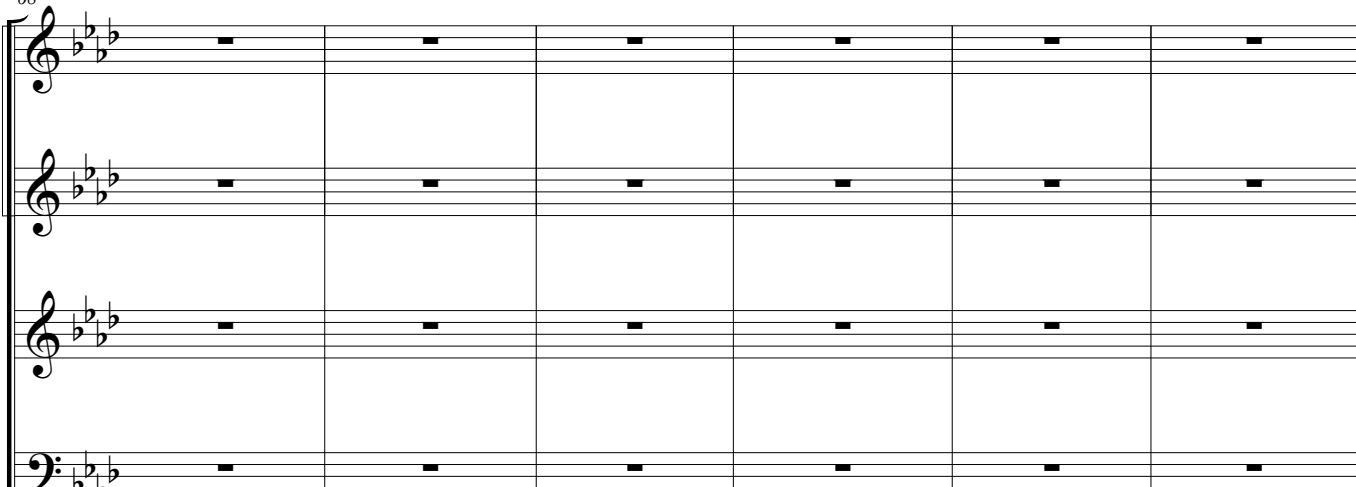
68

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

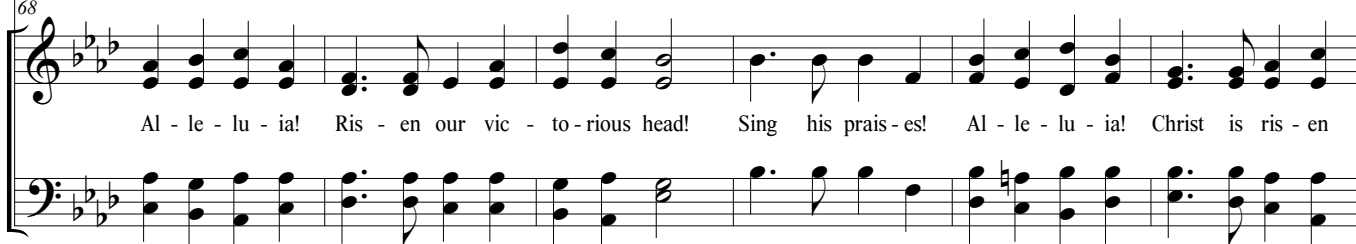


68

C 1

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

C 2





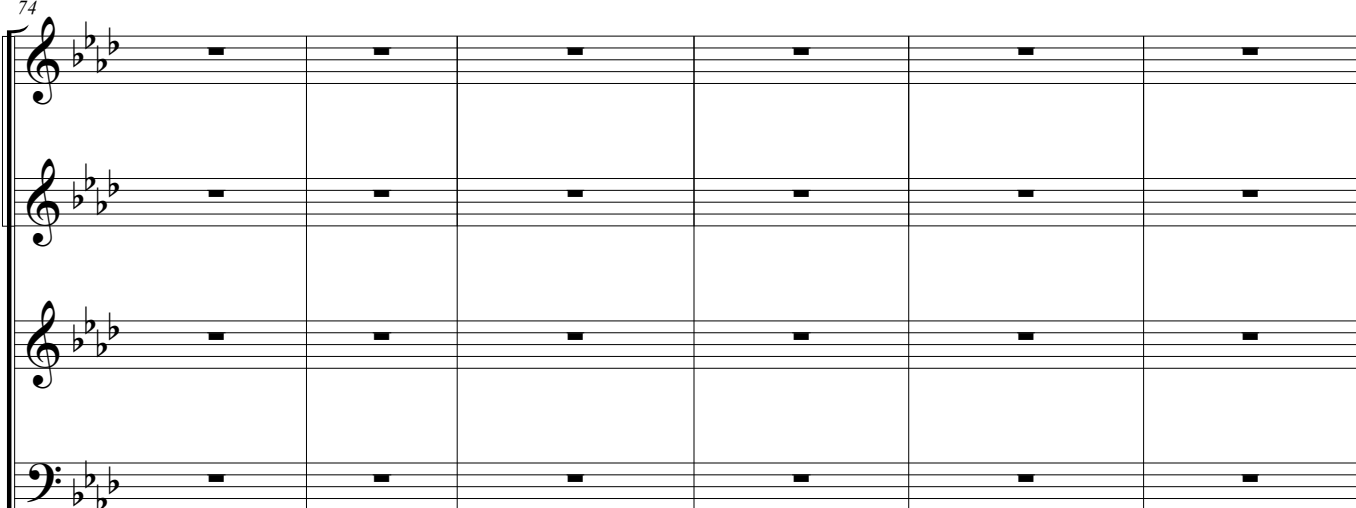
74

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.




74

C 1

from the dead! 3} Christ is ris - en! All the sor - row that last eve - ning round him lay

C 2



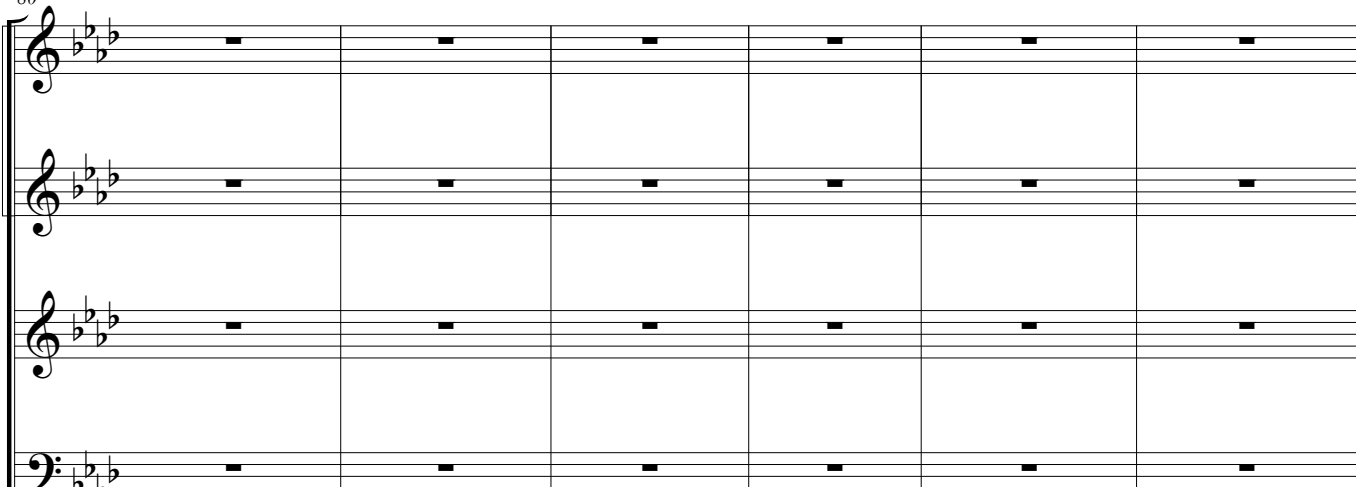
80

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.



80

C 1

now has found a glo - rious mor - row in the ris - ing of to - day. See the grave its first-fruits giv - ing,

C 2



# Christ Is Risen! Alleluia!

8  
86

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

spring - ing up from ho - ly ground; Christ was dead, but now is liv - ing; he was lost, but he is found.

C 2

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

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

C 2

# Christ Is Risen! Alleluia!

9

97

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

3

C 1

Al - le - lu - ia! Christ is ris - en from the dead! 4]Christ is ris - en!

C 2

102

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

102

C 1

Hence-forth nev - er death or hell shall us en-thrall. We are Christ's, in him for - ev - er we have tri-umphed

C 2

# Christ Is Risen! Alleluia!

10

108

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

108

C 1

o - ver all. All the doubt - ing and de - jec - tion of our trem - bling hearts have ceased; hail the day of

C 2

114

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

114

C 1

res - ur - rec - tion! Let us rise and keep the feast. Christ is ris - en! Al - le - lu - ia! Ris - en our vic -

C 2

120

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

C 2

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

Detailed description of the musical score: The score is for a brass ensemble. The top four staves are for Bb Trumpets 1 and 2, Horn, and Trombone. The bottom two staves are for Cornets 1 and 2. The key signature is three flats (Bb, Eb, Ab). The time signature is 4/4. The music begins at measure 120. The lyrics are: 'to - rious head! Sing his prais - es! Al - le - lu - ia! Christ is ris - en from the dead!'. The music features a variety of note values including quarter, eighth, and half notes, as well as rests. The Cornet parts include lyrics written below the notes.

## **Holy Baptism – Page 227**

### **Presentation of Baptism**

#### **Profession of Faith**

I ask you to profess your faith in Christ Jesus, reject sin, and confess the faith of the church.

Do you renounce the devil  
and all the forces that defy God?

*(Response): I renounce them*

Do you renounce the powers of  
This world that rebel against God?

*(Response): I renounce them*

Do you renounce the ways  
of sin that draw you from God?

*(Response): I renounce them*

Do you believe in God the Father?

*(Response): I believe in God, the Father*

**Almighty, creator of heaven and earth.**

Do you believe in Jesus Christ,  
the Son of God?

**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 to judge the living and the dead.**

Do you believe in God, the Holy Spirit?

**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.**

**THANKSGIVING AT THE FONT**

**BAPTISM**

**Blessed be God, the source of all life,**

**The word of salvation,**

**The spirit of mercy.**

**PRAYER**

**WELCOME**

**We welcome you into the body of Christ and into the mission we share: join us in giving thanks and praise to God and bearing God's creative and redeeming word to all the world.**

**Prayers of THE People**

Lord, in your mercy,

**hear our prayer.**

**SHARING OF THE Peace**

The peace of Christ be with you always.

**And also with you.**

**OFFERING**

*"Intermezzo"*

**by Pietro Mascagni**

# Pietro Mascagni

(1863-1945)

## Intermezzo dalla Cavalleria Rusticana

Trascrizione da Concerto per Grande Organo

a cura di  
Maurizio Machella



Andante sostenuto

Organo

*p*

Ped.

The first system of the musical score for the organ. It features a treble and bass staff for the organ, and a single bass staff for the pedal. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'Andante sostenuto'. The organ part begins with a piano (*p*) dynamic. The organ part consists of a series of chords and moving lines in both hands. The pedal part is mostly rests, with a few notes appearing later in the system.

6

5

dolcissimo

*pp*

The second system of the musical score. It continues the organ and pedal parts. The organ part has a five-measure rest marked with a '5' in the third measure. The system ends with a 'dolcissimo' marking and a piano (*pp*) dynamic. The pedal part has a few notes at the end of the system.

13

cresc.

rit.

cresc.

The third system of the musical score. It continues the organ and pedal parts. The organ part has a crescendo (*cresc.*) and a ritardando (*rit.*) marking. The pedal part has a crescendo (*cresc.*) marking. The system ends with a double bar line.

*manuali divisi*

20

*f*

26

31

*con forza*

37

43

*rall. e dim. sempre*

*pp*

The musical score is written for a piano. It consists of five systems of music, each with three staves: a treble staff, a piano staff, and a bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score begins at measure 20. The first system (measures 20-25) features a melodic line in the treble staff with a slur over measures 20-22 and another slur over measures 23-25. The piano staff has a complex, rhythmic accompaniment with many beamed sixteenth notes. The bass staff has a simple, steady accompaniment. The second system (measures 26-30) continues the melodic and piano parts. The third system (measures 31-36) includes the instruction 'con forza' above the treble staff. The fourth system (measures 37-42) continues the melodic and piano parts. The fifth system (measures 43-48) includes the instruction 'rall. e dim. sempre' above the treble staff and 'pp' above the piano staff. The score ends with a double bar line at measure 48.



## Let the Vineyards Be Fruitful

Let the vine-yards be fruit-ful, Lord, and fill to the brim our cup of

This system contains the first two staves of the musical score. The top staff is a vocal line in 3/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The melody begins with a quarter note G4, followed by a quarter note A4, a dotted quarter note B-flat4, and a quarter note A4. The bottom staff is a piano accompaniment in 3/4 time, starting with a bass clef and the same key signature. It features a steady eighth-note bass line and chords in the right hand.

bless-ing. Gath-er a har-vest from the seeds that were sown, that

This system contains the next two staves. The vocal line continues with a quarter note G4, a quarter note A4, a dotted quarter note B-flat4, and a quarter note A4. The piano accompaniment continues with its eighth-note bass line and chords.

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

This system contains the final two staves of the visible score. The vocal line concludes with a quarter note G4, a quarter note A4, a dotted quarter note B-flat4, and a quarter note A4. The piano accompaniment continues with its eighth-note bass line and chords.

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 in a single treble clef. The piano accompaniment is written in grand staff (treble and bass clefs). 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 key signature and time signature as the first system. The vocal line continues with a half note G4, followed by a quarter note F#4, and then a series of eighth and quarter notes. The piano accompaniment continues with the same eighth-note pattern in the right hand and active bass line 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

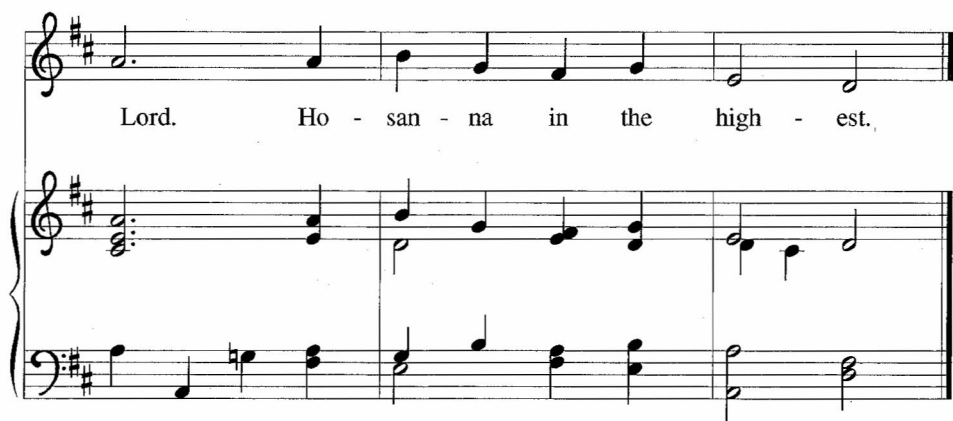
This system contains the first two measures of the hymn. The vocal melody is in G major (one sharp) and 4/4 time. The lyrics are 'pow'r and might, heav'n and earth are full of your'. The piano accompaniment consists of a treble and bass staff. The treble staff has a melody of quarter and eighth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

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

This system contains measures 3 and 4. The tempo changes from 4/4 to 3/4 in measure 3, and then to 2/4 in measure 4. The lyrics are 'glo - ry. Ho - san - na in the high - est.'. The piano accompaniment continues with the same harmonic structure, adapting to the new time signatures.

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

This system contains measures 5 and 6. The tempo changes from 2/4 to 3/4 in measure 5, and then to 2/4 in measure 6. The lyrics are 'Bless - ed is he who comes in the name of the'. The piano accompaniment continues with the same harmonic structure, adapting to the new time signatures.



*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.**

## **Invitation**

Welcome to the Meal: Here is the table of grace, where Christ Jesus is not only meal but host, truly present in, with, and under simple bread and wine. "Christ does not say, "If you believe or if you are worthy, you have my body and blood, but rather, "Take, eat and drink, this is my body and blood."

*Luther's Large Catechism*

*"Lamb of God" may be sung.*

S154

First system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment (grand staff) features a half note G3 in the right hand and a half note G2 in the left hand, with various chords and moving lines in the subsequent measures.

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

Second system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment continues with chords and moving lines.

world; have mer - cy on us. Lamb of

Third system of the musical score. The vocal line continues with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment continues with chords and moving lines.

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

mer-cy on us. Lamb of God, you

take a - way the sin of the world;

grant us peace; grant us peace.

*Assembly song and other music may accompany the communion.*



# Jesus, the Very Thought of You

The image displays a musical score for the hymn "Jesus, the Very Thought of You". It features two systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the staves, with four numbered lines of text corresponding to the first system and a continuation of the lyrics for the second system. The music is written in a simple, accessible style, with chords and single notes clearly indicated.

1 Je - sus, the ver - y thought of you fills us with sweet de - light;  
2 No voice can sing, no heart can frame, nor can the mind re - call  
3 O Hope of ev - 'ry con - trite soul, O Joy of all the meek,  
4 O Je - sus, be our joy to - day; help us to prize your love;

but sweet-er far your face to view and rest with - in your light.  
a sweet-er sound than your blest name, O Sav - ior of us all!  
how kind you are to those who fall! How good to those who seek!  
grant us at last to hear you say: "Come, share my home a - bove."

Text: attr. Bernard of Clairvaux, 1091–1153; tr. Edward Caswall, 1814–1878  
Music: ST. AGNES, John B. Dykes, 1823–1876

1 G to E $\flat$

Musical notation for exercise 1, G to E $\flat$ . The notation is written on a grand staff (treble and bass clefs) in G major (one sharp). The key signature is G major. The exercise consists of four measures. The first measure shows a G4 quarter note in the treble and a G3 quarter note in the bass. The second measure shows a G4 quarter note in the treble and a G3 quarter note in the bass. The third measure shows a G4 quarter note in the treble and a G3 quarter note in the bass. The fourth measure shows a G4 quarter note in the treble and a G3 quarter note in the bass. The exercise is marked with a '1' and a bracket indicating the range from G to E $\flat$ .

2

Musical notation for exercise 2. The notation is written on a grand staff (treble and bass clefs) in G major (one sharp). The key signature is G major. The exercise consists of four measures. The first measure shows a G4 quarter note in the treble and a G3 quarter note in the bass. The second measure shows a G4 quarter note in the treble and a G3 quarter note in the bass. The third measure shows a G4 quarter note in the treble and a G3 quarter note in the bass. The fourth measure shows a G4 quarter note in the treble and a G3 quarter note in the bass. The exercise is marked with a '2'.

# Thine Is the Glory

1 Thine is the glo - ry, ris - en, con-qu'ring Son; end - less is the  
 2 Lo, Je - sus meets thee, ris - en from the tomb! Lov - ing - ly he  
 3 No more we doubt thee, glo - rious Prince of life; life is naught with-

vic - t'ry thou o'er death hast won! An - gels in bright rai - ment  
 greets thee, scat - ters fear and gloom; let his church with glad - ness  
 out thee; aid us in our strife; make us more than con-qu'rors,

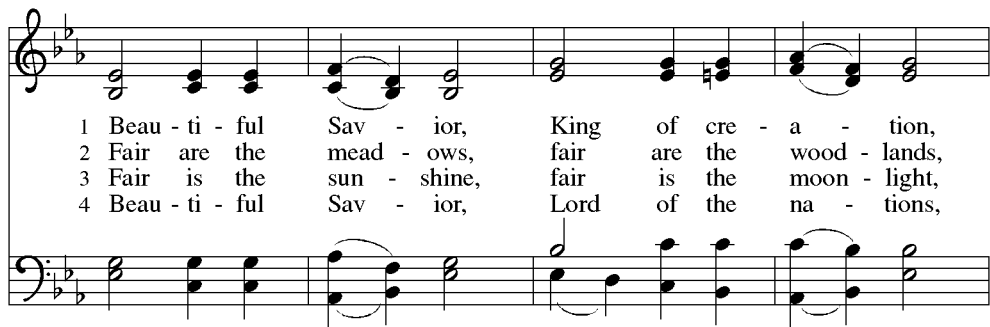
rolled the stone a - way, kept the fold - ed grave - clothes  
 hymns of tri - umph sing, for the Lord now liv - eth;  
 through thy death - less love; bring us safe through Jor - dan

*Refrain*

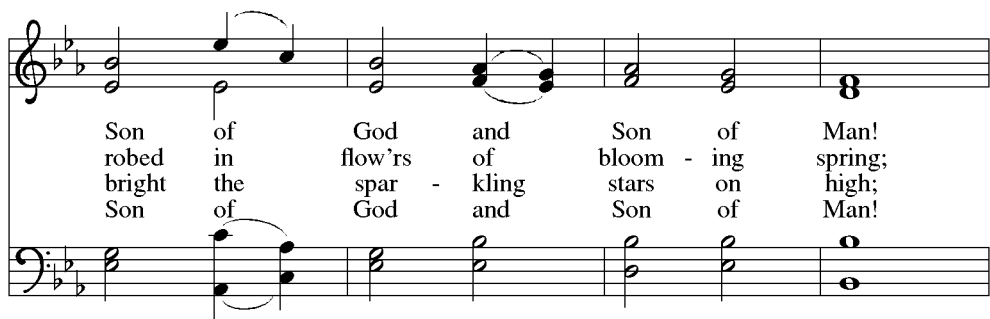
where thy bod - y lay.  
 death hath lost its sting! Thine is the glo - ry, ris - en, con-qu'ring  
 to thy home a - bove.

Son; end - less is the vic - t'ry thou o'er death hast won!

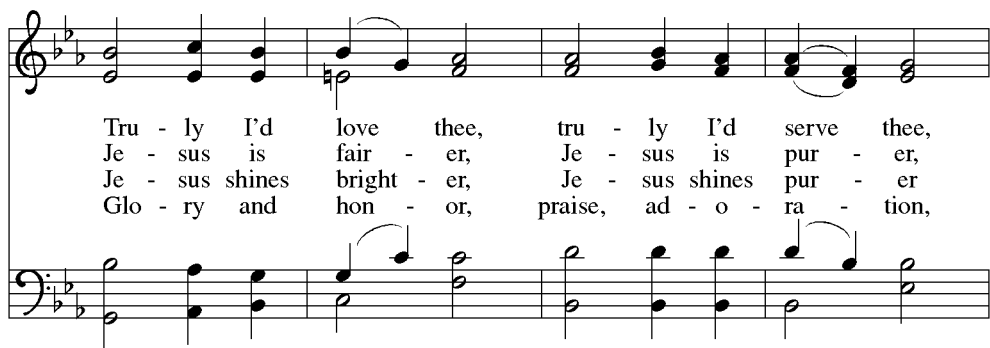
# Beautiful Savior



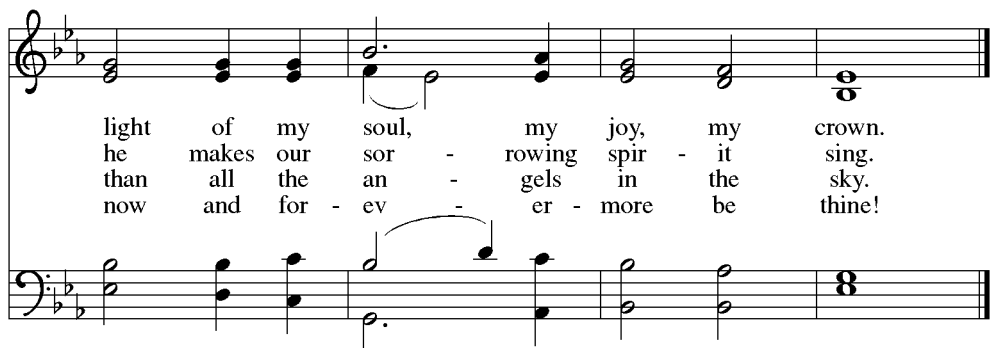
1 Beau - ti - ful Sav - ior, King of cre - a - tion,  
 2 Fair are the mead - ows, fair are the wood - lands,  
 3 Fair is the sun - shine, fair is the moon - light,  
 4 Beau - ti - ful Sav - ior, Lord of the na - tions,



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!

1 E $\flat$  to C

Measure 1 of the musical score. The key signature is E-flat major (two flats). The time signature is common time (C). The measure is divided into two parts by a double bar line. The first part contains a treble staff with a melodic line starting on G4, moving up to A4, B4, and C5, and a bass staff with a supporting line starting on E3, moving up to F3, G3, and A3. The second part contains a treble staff with a melodic line starting on G4, moving up to A4, B4, and C5, and a bass staff with a supporting line starting on E3, moving up to F3, G3, and A3. The measure ends with a double bar line.

2

3

Measures 2 and 3 of the musical score. The key signature is E-flat major (two flats). The time signature is common time (C). Measure 2 is divided into two parts by a double bar line. The first part contains a treble staff with a melodic line starting on G4, moving up to A4, B4, and C5, and a bass staff with a supporting line starting on E3, moving up to F3, G3, and A3. The second part contains a treble staff with a melodic line starting on G4, moving up to A4, B4, and C5, and a bass staff with a supporting line starting on E3, moving up to F3, G3, and A3. Measure 3 is divided into two parts by a double bar line. The first part contains a treble staff with a melodic line starting on G4, moving up to A4, B4, and C5, and a bass staff with a supporting line starting on E3, moving up to F3, G3, and A3. The second part contains a treble staff with a melodic line starting on G4, moving up to A4, B4, and C5, and a bass staff with a supporting line starting on E3, moving up to F3, G3, and A3. The score ends with a double bar line.

# Good Christian Friends, Rejoice and Sing!

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

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

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

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

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

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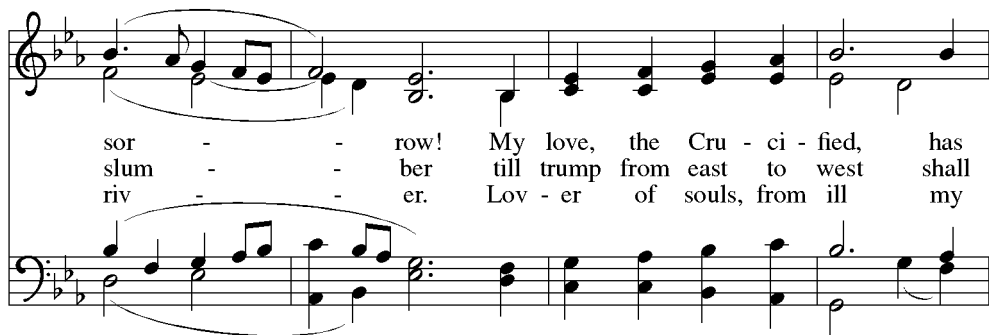
1 C to E<sup>b</sup>

The first system of the musical score consists of two staves, treble and bass, in common time. The treble staff begins with a half note C4, followed by a quarter note D4, and then an eighth-note pair of E4 and F4. The bass staff starts with a half note C3, followed by a quarter note D3, and then an eighth-note pair of E3 and F3. The second system continues the melody in the treble staff with a half note G4, a quarter note A4, and an eighth-note pair of B4 and C5. The bass staff has a half note G3, a quarter note A3, and an eighth-note pair of B3 and C4. A double bar line separates this from the second system. The second system, labeled '2', continues the melody. The treble staff has a half note D5, a quarter note E5, and an eighth-note pair of F5 and G5. The bass staff has a half note D4, a quarter note E4, and an eighth-note pair of F4 and G4. The final system shows the treble staff with a half note A5, a quarter note B5, and an eighth-note pair of C6 and B5. The bass staff has a half note A3, a quarter note B3, and an eighth-note pair of C4 and B3. The piece concludes with a final double bar line.

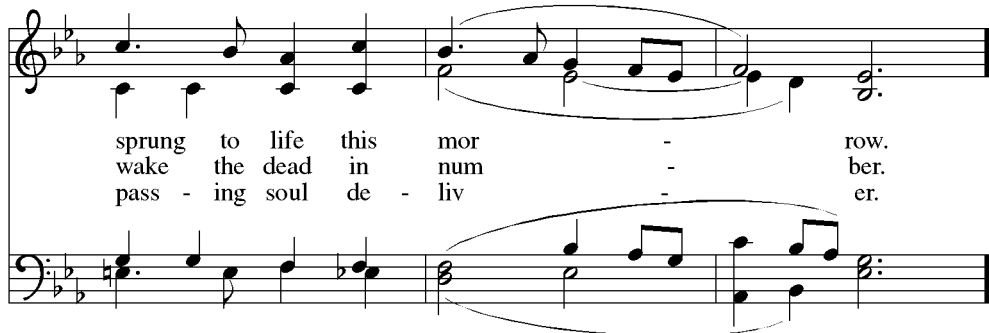
# This Joyful Eastertide



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



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



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



**Post  
Communion  
Prayer**

**Blessing**

**Benediction**

Score

# Hallelujah! Jesus Lives!

ELW Hymn 380 - H04 Easter 2016

Ludvig M. Lindeman

James F. Rickley

The musical score is written for a brass ensemble and two choirs. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system includes parts for Trumpet in Bb 1, Trumpet in Bb 2, Horn in F, Trombone, Choir 1, and Choir 2. The second system includes parts for Bb Tpt. 1, Bb Tpt. 2, Hn., Tbn., C 1, and C 2. The brass parts (Trumpets, Horn, Trombone) are mostly silent, indicated by whole rests. The choir parts (Choir 1, Choir 2, C 1, C 2) contain the vocal melody and accompaniment. The score begins with a rehearsal mark '7' at the start of the first system. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and note values.

# Hallelujah! Jesus Lives!

2  
13

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

C 2

1) Hal - le - lu - jah! Je - sus lives! He is now the Liv - ing One; from the gloom - y — halls of death

19

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

C 2

Christ, the con - quer - or, has gone, bright fore - run - ner to the skies of his peop - ple, yet to rise.

25

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

C 2

2) Je - sus lives! Why do you weep? Why that sad and mourn - ful sigh? Christ who died our broth - er here

31

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

C 2

lives our broth - er still on high, lives for - ev - er to be - stow bless - ings on his church be - low.

Hallelujah! Jesus Lives!

4  
37

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

37

C 1

3)Je - sus lives! And thus, my soul, life e - ter - nal waits for you; joined to Christ, your liv - ing head,

C 2

43

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

43

C 1

where he is, you shall be too; with the Lord, at God's right hand, as a vic - tor you shall stand.

C 2

49

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

49

C 1

4) Je - sus lives! Let all re - joice. Praise him, ran - somed of the earth. Praise him in a no - bler song,

C 2

55

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

55

C 1

cher - u - bim of heav'n - ly birth. Praise the vic - tor king, whose sway sin and death and hell o - bey.

C 2

# Hallelujah! Jesus Lives!

6  
61

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

C 2

5) Hal - le - lu - jah! An - gels, sing! Join with us in

68

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

C 2

hymns of praise. Let your cho - rus swell the strain which our fee - bler voic - es raise: Glo - ry to our

The musical score is written for a brass and woodwind ensemble with vocal parts. It is in the key of D major (two sharps) and 4/4 time. The score is divided into three systems. The first system (measures 61-64) features B $\flat$  Trumpets 1 and 2, Horns, and Trombones. The second system (measures 65-68) includes the same instruments plus Cornets 1 and 2. The third system (measures 69-72) continues with the same instrumentation. The vocal parts (C 1 and C 2) enter at measure 61 with the lyrics '5) Hal - le - lu - jah! An - gels, sing! Join with us in'. The instrumental parts provide harmonic support, with the brass playing a steady rhythm and the woodwinds adding melodic lines. The score concludes with the lyrics 'hymns of praise. Let your cho - rus swell the strain which our fee - bler voic - es raise: Glo - ry to our'.

# Hallelujah! Jesus Lives!

7

74

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

C 1

C 2

God a - bove and on earth his peace and love!

The musical score is for a piece titled "Hallelujah! Jesus Lives!". It is page 7 of the score, starting at measure 74. The score is arranged for a brass and woodwind ensemble, with vocal parts. The instruments listed are B $\flat$  Tpt. 1, B $\flat$  Tpt. 2, Hn. (Horn), Tbn. (Trombone), C 1 (Cornet 1), and C 2 (Cornet 2). The key signature is one sharp (F#), and the time signature is 4/4. The vocal parts (C 1 and C 2) have lyrics: "God a - bove and on earth his peace and love!". The brass and woodwind parts play a melodic line that repeats the lyrics. The vocal parts enter in measure 74, and the brass and woodwind parts enter in measure 75. The score ends with a double bar line in measure 78.



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 staves. The top staff is for the Treble Clef (Gt.), the middle for the Bass Clef (Sw.), and the bottom for the Pedal (Ped.). The key signature is one flat (B-flat), and the time signature is 8/8. The score is divided into three systems. The first system starts with a forte (f) dynamic and a guitar (Gt.) part. The second system begins with a measure number of 5. The third system begins with a measure number of 9 and includes a swan (Sw.) part. The score concludes with a final measure in the third system.

Duration: 1:35

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**Slightly  
slower**

13

Measure 13: Treble clef has eighth-note runs. Bass clef has chords. Third staff has whole rests.

Measure 14: Treble clef has eighth-note runs. Bass clef has chords. Third staff has whole rests.

Measure 15: Treble clef has eighth-note runs. Bass clef has chords. Third staff has whole rests.

Measure 16: Treble clef has a half note. Bass clef has a half note. Third staff has a whole rest. A bracket labeled {Gt.} is above the treble clef.

17

Measure 17: Treble clef has chords. Bass clef has chords. Third staff has whole rests.

Measure 18: Treble clef has chords. Bass clef has chords. Third staff has whole rests.

Measure 19: Treble clef has eighth notes. Bass clef has chords. Third staff has whole rests.

Measure 20: Treble clef has chords. Bass clef has chords. Third staff has whole rests.

21

Measure 21: Treble clef has chords. Bass clef has chords. Third staff has whole rests.

Measure 22: Treble clef has eighth notes. Bass clef has chords. Third staff has whole rests.

Measure 23: Treble clef has eighth notes. Bass clef has chords. Third staff has whole rests.

Measure 24: Treble clef has eighth notes. Bass clef has chords. Third staff has whole rests.

25

Measure 25: Treble clef has eighth-note runs. Bass clef has eighth-note runs. Third staff has half notes.

Measure 26: Treble clef has eighth-note runs. Bass clef has eighth-note runs. Third staff has half notes.

Measure 27: Treble clef has eighth-note runs. Bass clef has eighth-note runs. Third staff has half notes.

Measure 28: Treble clef has eighth notes. Bass clef has eighth notes. Third staff has a half note. A bracket labeled {Sw.} is above the treble clef.

29

Measures 29-32. Treble clef: eighth-note runs. Bass clef: chords and rests. A third staff is empty. Measure 32 includes a bracketed annotation: {Gt. +Sw. to Gt.}.

33

Measures 33-36. Treble clef: eighth-note runs. Bass clef: eighth-note runs. A third staff is empty.

37

Measures 37-40. Treble clef: eighth-note runs. Bass clef: eighth-note runs. A third staff has half notes.

41

Measures 41-44. Treble clef: eighth-note runs. Bass clef: half notes. A third staff has half notes. Measure 43 has a *rit.* marking.