



The 4th Sunday of Easter

April 25, 2021

New Hope Lutheran Church
3125 5th Ave S. Great Falls, MT

(406) 315-1203
www.newhopegf.org

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

GATHERING

Gathering Music: Fantasia

Jan Pieterszoon Sweelinck

L: Alleluia! Christ is risen!

C: Christ is risen indeed! Alleluia!

Words of Welcome

Prelude: Variation on hymn tune Puer Nobis

Jan Pieterszoon Sweelinck

L: Blessed be the holy Trinity, + one God, the fountain of living water, the rock who gave us birth, our light and our salvation. **C: Amen.**

L: Joined to Christ in the waters of baptism, we are clothed with God's mercy and forgiveness. Let us give thanks for the gift of baptism.

L: We give you thanks, O God, O Living One, for you have created all, and you water the earth abundantly.

C: Oceans and aquifers praise you. Rivers and streams – including the Missouri, Sun and Roe – bless you. All life is sustained by you, our Source.

L: We praise you for Christ, the firstborn from the dead, who frees us from sin and raises us up to new life.

C: Here at this font we touch the river of the water of life, bright as crystal, flowing through the city of God. Here, death is washed away forever. Here, we are grafted into the tree of life, with leaves for the healing of the world.

L: Pour out your Holy Spirit on this assembly, into this community, and throughout all creation.

C: Cleanse us from our fears and drown our divisions. Grant that all may drink of your mercy and peace, through Jesus Christ our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.

Gathering Hymn: Christ is Risen! Alleluia!

ELW #382

1. Christ is risen! Alleluia! Risen our victorious head!
Sing his praises! Alleluia! Christ is risen from the dead!
Gratefully our hearts adore him as his light once more appears;
Bowing down in joy before him, rising up from griefs and tears.
REFRAIN: Christ is risen! Alleluia! Risen our victorious head!
Sing his praises! Alleluia! Christ is risen from the dead!
2. Christ is risen! All the sadness of our Lenten fast is o'er;
Through the open gates of gladness he returns to life once more;
Death and hell before him bending see him rise, the victor now,
Angels on his steps attending, glory round his wounded brow. (refrain)
3. Christ is risen! All the sorrow that last evening round him lay
Now has found a glorious morrow in the rising of today.

See the grave its first-fruits giving, springing up from holy ground;
Christ was dead, but now is living; he was lost, but he is found. (refrain)
4. Christ is risen! Henceforth never death nor hell shall us enthrall.
We are Christ's, in him forever we have triumphed over all.
All the doubting and dejection of our trembling hearts have ceased;
Hail the day of resurrection! Let us rise and keep the feast. (refrain)

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

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

Glory to God

ELW p. 204

1. Glory be to God in heaven; peace, good-will to all the earth.
Mighty God of all creation, Father of surpassing worth:
We exalt you, we adore you, we lift high our thanks and praise.
Saints and angels bow before you; here on earth our songs we raise.
2. Glory be to Christ forever, Lamb of God and Lord of love.
Son of God and gracious Savior, you have come from heav'n above;
On the cross you died to save us; now you reign at God's right hand.
Hear our prayer; restore, forgive us; in your promise firm we stand.
3. Holy One we now acclaim you; Lord alone, to you we call;
Holy One in faith we name you, God most high, yet near to all:
Jesus Christ, with God the Spirit, in the Father's splendor bright.
For the peace that we inherit, glory be to God on high!

L: Let us all pray: **C: Fulfillment of the prophecies, with Scripture and water you claim people as your own. Claim us with water and the word, so that we may rejoice in the life given to us through the gift of the Holy Spirit, for the sake of the one whose spirit lives in us, Jesus Christ, our risen Lord. Amen.**

WORD

Gospel Acclamation:

ELW p. 205

Alleluia! Lord and Savior: open now your saving word.
Let it burn like fire within us; speak until our hearts are stirred.
Alleluia! Lord, we sing for the good news that you bring.

Gospel: Luke 24:44-47 **Glory to you, O Lord.**

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

2nd Reading: Acts 8:26-39

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

Children's Time

Sermon

Rev. Tammy Bull

Hymn: Christ is Alive! Let Christians Sing

ELW #389

1. Christ is alive! Let Christians sing. The cross stands empty to the sky.
Let streets and homes with praises ring. Love, drowned in death, shall never die.
2. Christ is alive! No longer bound to distant years in Palestine,
But saving, healing, here and now, and touching ev'ry place and time.
3. In ev'ry insult, rift, and war, where color, scorn, or wealth divide,
Christ suffers still, yet loves the more, and lives, where even hope has died.
4. Women and men, in age and youth, can feel the Spirit, hear the call,
And find the way, the life, the truth, revealed in Jesus, freed for all.
5. Christ is alive, and comes to bring good news to this and ev'ry age,
Till eaerth and sky and ocean ring with joy, with justice, love, and praise.

Living together in trust and hope, we confess our faith using the words of the Nicene Creed. ELW p.104

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

We believe in one Lord Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, Light from Light, true God from true God, begotten, not made, of one Being with the Father; through him all things were made. For us, and for our salvation, he came down from heaven, was incarnate of the Holy Spirit and the virgin Mary and became truly human. For our sake he was crucified under Pontius Pilate; he suffered death and was buried. On the third day he rose again in accordance with the scriptures; he ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end.

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

Prayers of the People

P: Trusting God's promise of new life, we pray for the renewal of the church, the world, and all of creation.
(petitions end: "Hear us, O God... **Your mercy is great.**")

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

MEAL

The Offering (At this time we bring our gifts and offerings to God as an act of thankfulness and worship. Following the command of Jesus, we care for people in our congregation, our community, and the world in his name. We appreciate the faithfulness of our members in making regular contributions of your time, energy, prayers, and money to this work! If you are worshiping with us as a guest on-line or in-person, we invite you to join us in caring for God's people and God's world! Gifts of any size are greatly appreciated, and can be made on-line by tapping the easy-to-use GIVE button in our New Hope app, available for your smart phone here: <https://tithely.app.link/new-hope-lutheran-church>, by using the automatic bill paying service offered by your bank, or by sending a check to New Hope via US mail (3125 5th Ave S. GF, 59405). As the music plays, please take a moment to reflect on God's goodness, and consider what your gift of thanksgiving and worship might be. Thank you!)

Offertory: Variation on hymn tune Mein junges Leben hat ein End

Jan Pieterszoon Sweelinck

Offertory Prayer: **Blessed are you, O God, ruler of heaven and earth. Day by day you shower us with blessings. As you have raised us to new life in Christ, give us glad and generous hearts, ready to praise you and to respond to those in need, through Jesus Christ, our risen Savior and Lord. Amen.**

The Great Thanksgiving

P: The Lord be with you.

C: And also with you.

P: Lift up your hearts.

C: We lift them to the Lord.

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

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

Words of Institution & Lord's Prayer

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

Invitation: These are the gifts of God, for the people of God. Eat and drink knowing that the body and blood of Christ is given and shed for you. If you are unable to receive Communion today, you are invited to make the sign of the cross on your forehead as a reminder that you are a beloved child of God.

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

P: Let us all pray... **C: Life-giving God, in the mystery of Christ's resurrection you send light to conquer darkness, water to give new life, and the bread of life to nourish your people. Send us forth as witnesses to your Son's resurrection, that we may show your glory to all the world, through Jesus Christ, our risen Lord. Amen.**

Post Communion Cantic: Thankful Hearts and Voices Raise

ELW #206

Thankful hearts and voices raise; tell ev'ryone what God has done.

Let all who seek the Lord rejoice and bear Christ's holy name.

Send us with your promises, O God, and lead us forth in joy... with shouts of thanksgiving. Al-le-lu-ia!

SENDING

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

Hymn: On Our Way Rejoicing

ELW #537

1. On our way rejoicing gladly let us go. Christ our Lord has conquered; vanquished is the foe.

Christ without, our safety; Christ within, our joy; who, if we be faithful, can our hope destroy?

REFRAIN: On our way rejoicing; as we forward move, hearken to our praises, O blest God of love!

2. Unto God the Father joyful songs we sing; unto God the Savior thankful hearts we bring;

Unto God the Spirit bow we and adore, on our way rejoicing now and evermore. (refrain)

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

L: You are the body of Christ raised up for the world. Go in peace. Share the good news! Alleluia!

C: Thanks be to God! Alleluia!

Postlude: Toccata

Jan Pieterszoon Sweelinck

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Organist: James F. Rickley

Song Leaders: Victoria Bull

Prayer Focus: Commitment (In your prayers this week you are invited to deepen your commitment to Christ.)

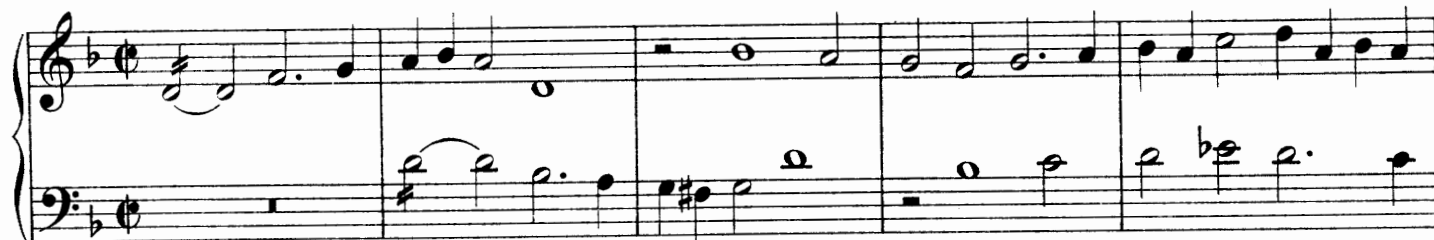
Announcements:

- Congregational Life committee will meet Monday, April 26 via Zoom at 7 pm.
- GF Area ELCA text study group will meet via Zoom at 12:30 pm on Tuesday, April 27.
- Christian Education team meets at 7 pm via Zoom.
- Adult study of Spiritual Practices is on Wednesday, April 28 from 7:00-8:30 pm.
- All-Team meeting will be at 11 am on Sunday, May 2nd via Zoom.

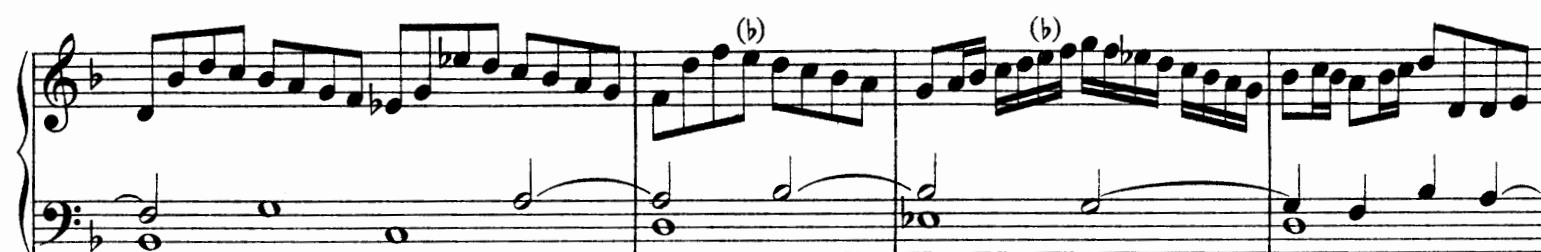
[CCXVII.] Fantasia.

4.

J. P. SWEELINCK.







The musical score is written for piano and consists of six systems of staves. The key signature has one flat (B-flat). The notation includes various rhythmic values, slurs, and ties. The first system has a treble staff with eighth-note runs and a bass staff with chords and a long slur. The second system continues the eighth-note patterns in the treble and has a more active bass line. The third system features a treble staff with a tie marked with an asterisk and a bass staff with eighth-note runs. The fourth system has a treble staff with a long slur and a bass staff with a steady eighth-note accompaniment. The fifth system continues the eighth-note accompaniment in the bass and has a treble staff with a descending eighth-note scale. The sixth system concludes with a treble staff of chords and a bass staff of eighth-note accompaniment.

* This tie is not in the M. S.
Dieser Bogen steht nicht in der Handschrift.







The musical score is written for a single melodic instrument, likely an organ, as indicated by the title. It consists of six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and accidentals. The piece concludes with a final system of two measures.

JHON PIETERSEON SWEELING.
ORGANISTA A AMSTELREDA.

Jan Pieterszoon

Sweelinck

(1562 – 1621)

Fantasia Chromatica

Edited for

Two Manual Organ

by John Zielinski

2018

The Dutch composer Jan Pieterszoon Sweelinck (1562-1621) left no directions in his keyboard music as to its interpretation. The reader will find no dynamics, no registration, no tempo marks, scant ornamentation, and not a single indication as to which parts might be taken on a second manual or pedalboard. It is therefore incumbent upon the performer to make his own decisions.

I began learning the *Chromatic Fantasy* using Alexandre Guilmant's edition, but found it to be riddled with errors, omissions and (in my opinion) arbitrary editorial changes. Perhaps he did not have a reliable source to work with. I have arranged the piece to be playable on a two-manual instrument with only thumb pistons, and the pages are formatted such that the organist can comfortably turn them without an assistant. Certain passages with intricately crossed voices have been rewritten for readability (without changing any of the notes of course). The pedaling follows Guilmant except for a few bars of lighter texture where the use of the pedal seemed ponderous. Certain long-held notes have been slightly shortened to promote the clarity of other moving voices when necessary.

The registration is roughly inspired by Helmut Walcha's 1977 recording in which he begins the piece *mezzo forte*, pulls it back to *mezzo piano* at measure 70 with the introduction of the second counter-subject, pulls it back even further to *piano* in measure 120 at the descending scale motive, then gradually crescendos to the end by addition of stops. The numbers in circles that look like rehearsal numbers are thumb piston indications. The pistons on my instrument were programmed as such...

1. SW: Fl. 8', 4', 2', Prin. 4'; GR: Prin. 8', 4', Fl. 2'; PED: Prin. 16', 8', 4'
2. SW: as 1; GR: Fl. 8', 2'; PED: Prin. 16', 8'
3. SW: Fl. 8', 4'; GR: Fl. 8', 2'; PED: Fl. 16', 8'
4. SW: as 3; GR: Fl. 8', Prin. 4'; PED: as 3
5. SW: as 1; GR: as 4; PED: Prin. 16', Fl. 8'
6. SW: as 5; GR: Prin. 8', 4', 2'; PED: as 5
7. SW: + Mix; GR: as 6; PED: Prin. 16', 8', 4', mix
8. SW: as 7; GR: + Mix; PED: as 7

---John Zielinski, 10/18/2020

Fantasia Chromatica

①

J. P. Sweelinck
ed. John Zielinski

Allegro Moderato

GR.

mf

GR.

9

15

22

29

Measures 29-33 of a musical score. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle and bottom staves are bass clefs. The music features a mix of eighth and sixteenth notes, with some rests and a final sixteenth-note run in measure 33.

34

Measures 34-39 of a musical score. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle and bottom staves are bass clefs. The music continues with various note values and rests, including a half note in measure 39.

40

Measures 40-45 of a musical score. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle and bottom staves are bass clefs. The music features a mix of eighth and sixteenth notes, with some rests and a final sixteenth-note run in measure 45.

46

Measures 46-51 of a musical score. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle and bottom staves are bass clefs. The music continues with various note values and rests, including a half note in measure 51.

52

Measures 52-57 of a musical score. The system consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle and bottom staves are bass clefs. The music features a mix of eighth and sixteenth notes, with some rests and a final sixteenth-note run in measure 57.

91

GR.

GR.

98

GR.

105

GR.

110

GR.

114

SW.

p

3

4

p

121

128

128

134

(SW.)

mp

GR.

141

144

GR.

147

GR.

SW.

5

GR.

150

GR.

GR.

153

GR.

156

GR.

159

SW. *mf*

(GR.) SW.

162

Musical score for measures 162-164. The system consists of three staves. The top staff (treble clef) contains a complex melodic line with many sixteenth and thirty-second notes. The middle staff (bass clef) contains a simpler line with eighth and quarter notes. The bottom staff (bass clef) contains a line with quarter and eighth notes, including some accidentals.

165

Musical score for measures 165-166. The system consists of three staves. The top staff (treble clef) contains a melodic line with eighth and quarter notes. The middle staff (bass clef) contains a line with quarter and eighth notes. The bottom staff (bass clef) contains a line with quarter notes.

167

Musical score for measures 167-169. The system consists of three staves. The top staff (treble clef) features sixteenth-note runs marked with a '6' in measures 167, 168, and 169. The middle staff (bass clef) contains a line with quarter and eighth notes. The bottom staff (bass clef) contains a line with quarter notes, including a circled '6' in measure 169.

170

Musical score for measures 170-172. The system consists of three staves. The top staff (treble clef) contains sixteenth-note runs marked with a '6' in measures 170, 171, and 172. The middle staff (bass clef) contains a line with quarter and eighth notes. The bottom staff (bass clef) contains a line with quarter notes. In measure 171, there is a 'GR.' marking above the staff and a 'f' marking below it.

[illegible]

180

180

189

GR.

L: Alleluia! Christ is risen!

C: Christ is risen indeed! Alleluia!

Words of Welcome

Prelude: Variation on hymn tune Puer Nobis

Jan Pieterszoon Sweelinck

Ons is gheboren een kindekijn

(Puer nobis nascitur)

Jan Pieterszoon SWEELINCK
(1562-1621)

Restitution : P. Gouin

(Var. 1)

The musical score is written for piano in 6/4 time. It consists of six systems of music, each with a treble and bass staff. The first system is marked '(Var. 1)'. The second system begins at measure 5. The third system begins at measure 9. The fourth system is marked '(Var. 2)' and begins at measure 12. The fifth system begins at measure 15. The sixth system begins at measure 17. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#), and the time signature is 6/4.

20

22

24 (Var. 3)

26

28

30

32

The musical score is written for piano on a grand staff (treble and bass clefs). It consists of six systems of two staves each. The first system (measures 20-21) features a complex, fast-moving melody in the treble clef and a steady eighth-note accompaniment in the bass clef. The second system (measures 22-23) continues the melody with some rests and the accompaniment with a key signature change to one sharp (F#). The third system (measures 24-25) is marked '(Var. 3)' and shows a change in the treble melody, with a double bar line in the first measure. The fourth system (measures 26-27) features a more active treble melody and a bass line with sustained chords. The fifth system (measures 28-29) continues the treble melody with some chromaticism and the bass line with sustained chords. The sixth system (measures 30-31) features a fast, flowing treble melody and a bass line with sustained chords. The final system (measures 32-33) concludes with a fast, flowing treble melody and a bass line with sustained chords.

34

Measures 34-35: Treble and bass staves with complex sixteenth-note patterns. Measure 34 features a key signature change to one sharp (F#) in the treble staff.

36 (Var. 4)

Measures 36-38: Treble and bass staves with sixteenth-note patterns and rests. Measure 36 is marked "(Var. 4)". Measure 37 includes a fermata over a half note in the bass staff.

39

Measures 39-41: Treble and bass staves with eighth-note patterns. Measure 41 ends with a double bar line.

42

Measures 42-44: Treble and bass staves with eighth-note patterns. Measure 43 features a dotted line in the bass staff connecting two notes.

45

Measures 45-47: Treble and bass staves with eighth-note patterns. Measure 46 features a dotted line in the bass staff connecting two notes.

48

Measures 48-50: Treble and bass staves with eighth-note patterns. Measure 50 ends with a final cadence (double bar line and repeat sign).

Ons is gheboren een kindekijn

(Puer nobis nascitur)

Jan Pieterszoon SWEELINCK
(1562-1621)

Ons is ghe - bo - ren een kin - de - kijn Noch kla - rer dan die son - ne,
Dat sal ons al - le vrou - de zijn Al tot - ter en - ghe - len won - ne.

The vocal melody is written on a single staff in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is simple and homophonic, with lyrics written below the notes. The first line ends with a comma, and the second line ends with a period.

Variatio

The first variation is a keyboard piece in 4/4 time, featuring a treble and bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The piece is in the same key signature as the original melody.

The second variation is a keyboard piece in 4/4 time, featuring a treble and bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The piece is in the same key signature as the original melody.

The third variation is a keyboard piece in 4/4 time, featuring a treble and bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The piece is in the same key signature as the original melody.

Secunda variatio

The fourth variation is a keyboard piece in 4/4 time, featuring a treble and bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The piece is in the same key signature as the original melody.

The fifth variation is a keyboard piece in 4/4 time, featuring a treble and bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The piece is in the same key signature as the original melody.

18

Measures 18-22. Treble clef: 18 (eighth notes, sharp), 19 (quarter notes), 20 (quarter notes), 21 (eighth notes), 22 (eighth notes). Bass clef: 18 (eighth notes), 19 (eighth notes), 20 (eighth notes), 21 (eighth notes), 22 (eighth notes).

Measures 23-26. Treble clef: 23 (quarter notes), 24 (quarter notes), 25 (quarter notes), 26 (quarter notes). Bass clef: 23 (eighth notes), 24 (eighth notes), 25 (eighth notes), 26 (eighth notes).

23

Measures 27-30. Treble clef: 27 (quarter notes), 28 (quarter notes), 29 (quarter notes), 30 (quarter notes). Bass clef: 27 (eighth notes), 28 (eighth notes), 29 (eighth notes), 30 (eighth notes).

Tertia variatio

25

Measures 31-34. Treble clef: 31 (eighth notes), 32 (eighth notes), 33 (eighth notes), 34 (eighth notes). Bass clef: 31 (quarter notes), 32 (quarter notes), 33 (quarter notes), 34 (quarter notes).

27

Measures 35-38. Treble clef: 35 (eighth notes), 36 (eighth notes), 37 (eighth notes), 38 (eighth notes). Bass clef: 35 (quarter notes), 36 (quarter notes), 37 (quarter notes), 38 (quarter notes).

29

Measures 39-42. Treble clef: 39 (eighth notes), 40 (eighth notes), 41 (eighth notes), 42 (eighth notes). Bass clef: 39 (quarter notes), 40 (quarter notes), 41 (quarter notes), 42 (quarter notes).

31

Measures 43-46. Treble clef: 43 (eighth notes), 44 (eighth notes), 45 (eighth notes), 46 (eighth notes). Bass clef: 43 (quarter notes), 44 (quarter notes), 45 (quarter notes), 46 (quarter notes).

33

35

Quarta variatio

37

40

43

46

48

*The middle voice (c¹) belongs to the tune of the following variation

L: Blessed be the holy Trinity, + one God, the fountain of living water, the rock who gave us birth, our light and our salvation. **C: Amen.**

L: Joined to Christ in the waters of baptism, we are clothed with God's mercy and forgiveness. Let us give thanks for the gift of baptism.

L: We give you thanks, O God, O Living One, for you have created all, and you water the earth abundantly.

C: Oceans and aquifers praise you. Rivers and streams – including the Missouri, Sun and Roe – bless you. All life is sustained by you, our Source.

L: We praise you for Christ, the firstborn from the dead, who frees us from sin and raises us up to new life.

C: Here at this font we touch the river of the water of life, bright as crystal, flowing through the city of God. Here, death is washed away forever. Here, we are grafted into the tree of life, with leaves for the healing of the world.

L: Pour out your Holy Spirit on this assembly, into this community, and throughout all creation.

C: Cleanse us from our fears and drown our divisions. Grant that all may drink of your mercy and peace, through Jesus Christ our Savior and Lord, who lives and reigns with you and the Holy Spirit, one God, now and forever. Amen.

Gathering Hymn: Christ is Risen! Alleluia!

ELW #382

1. Christ is risen! Alleluia! Risen our victorious head!
Sing his praises! Alleluia! Christ is risen from the dead!
Gratefully our hearts adore him as his light once more appears;
Bowing down in joy before him, rising up from griefs and tears.
REFRAIN: Christ is risen! Alleluia! Risen our victorious head!
Sing his praises! Alleluia! Christ is risen from the dead!
2. Christ is risen! All the sadness of our Lenten fast is o'er;
Through the open gates of gladness he returns to life once more;
Death and hell before him bending see him rise, the victor now,
Angels on his steps attending, glory round his wounded brow. (refrain)
3. Christ is risen! All the sorrow that last evening round him lay
Now has found a glorious morrow in the rising of today.
See the grave its first-fruits giving, springing up from holy ground;
Christ was dead, but now is living; he was lost, but he is found. (refrain)
4. Christ is risen! Henceforth never death nor hell shall us enthrall.
We are Christ's, in him forever we have triumphed over all.
All the doubting and dejection of our trembling hearts have ceased;
Hail the day of resurrection! Let us rise and keep the feast. (refrain)

Christ Is Risen! Alleluia!



1 Christ is ris - en! Al - le - lu - ia! Ris - en our vic - to - rious head!
2 Christ is ris - en! All the sad-ness of our Lent-en fast is o'er;
3 Christ is ris - en! All the sor-row that last eve-ning round him lay
4 Christ is ris - en! Hence-forth nev - er death or hell shall us en - thrall.



Sing his prais - es! Al - le - lu - ia! Christ is ris - en from the dead!
through the o - pen gates of glad-ness he re- turns to life once more;
now has found a glo-rious mor-row in the ris - ing of to - day.
We are Christ's, in him for - ev - er we have tri-umphed o - ver all.



Grate-ful - ly our hearts a - dore him as his light once more ap - pears;
death and hell be - fore him bend-ing see him rise, the vic - tor now,
See the grave its first-fruits giv - ing, spring-ing up from ho - ly ground;
All the doubt-ing and de - jec - tion of our trem-bling hearts have ceased;





bow - ing down in joy be - fore him, ris - ing up from griefs and tears.
an - gels on his steps at - tend - ing, glo - ry round his wound - ed brow.
Christ was dead, but now is liv - ing; he was lost, but he is found.
hail the day of res - ur - rec - tion! Let us rise and keep the feast.



Refrain



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 ris - en from the dead!



L: Alleluia! Christ is risen!

C: Christ is risen indeed! Alleluia!

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

C: And also with you.

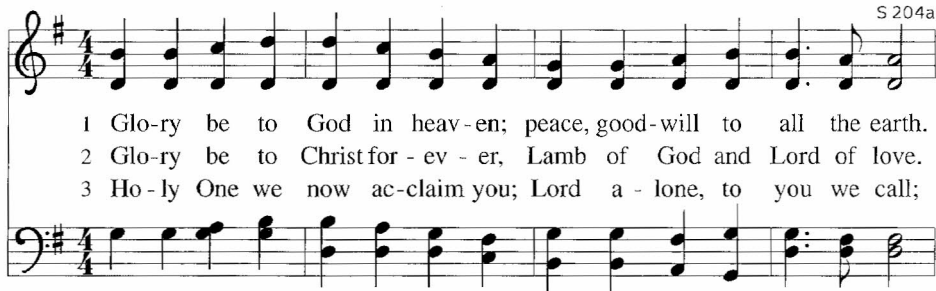
Glory to God

ELW p. 204

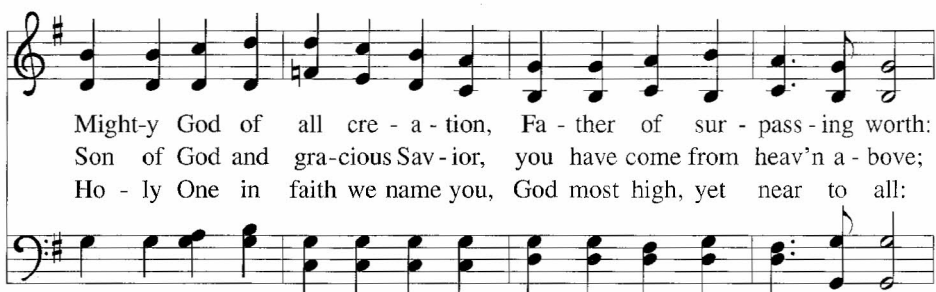
1. Glory be to God in heaven; peace, good-will to all the earth.
Mighty God of all creation, Father of surpassing worth:
We exalt you, we adore you, we lift high our thanks and praise.
Saints and angels bow before you; here on earth our songs we raise.
2. Glory be to Christ forever, Lamb of God and Lord of love.
Son of God and gracious Savior, you have come from heav'n above;
On the cross you died to save us; now you reign at God's right hand.
Hear our prayer; restore, forgive us; in your promise firm we stand.
3. Holy One we now acclaim you; Lord alone, to you we call;
Holy One in faith we name you, God most high, yet near to all:
Jesus Christ, with God the Spirit, in the Father's splendor bright.
For the peace that we inherit, glory be to God on high!

One of the following or another canticle of praise may be sung.

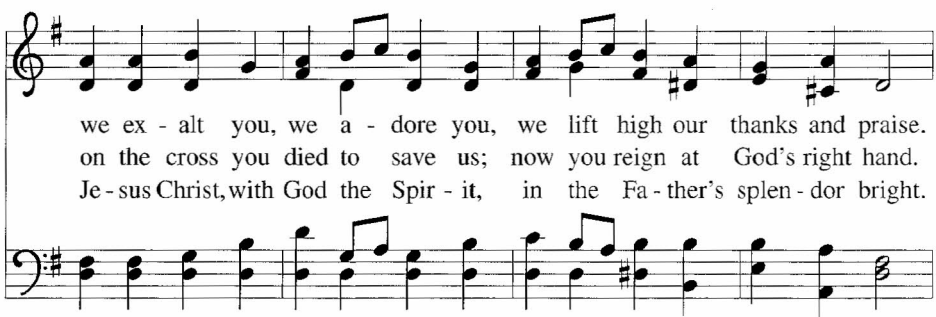
S 204a



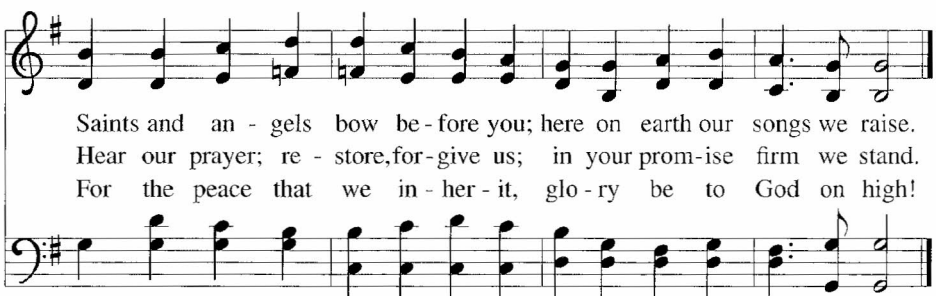
1 Glo-ry be to God in heav-en; peace, good-will to all the earth.
2 Glo-ry be to Christ for - ev - er, Lamb of God and Lord of love.
3 Ho - ly One we now ac-claim you; Lord a - lone, to you we call;



Might-y God of all cre - a - tion, Fa - ther of sur - pass - ing worth:
Son of God and gra-cious Sav - ior, you have come from heav'n a - bove;
Ho - ly One in faith we name you, God most high, yet near to all:



we ex - alt you, we a - dore you, we lift high our thanks and praise.
on the cross you died to save us; now you reign at God's right hand.
Je - sus Christ, with God the Spir - it, in the Fa - ther's splen - dor bright.



Saints and an - gels bow be - fore you; here on earth our songs we raise.
Hear our prayer; re - store, for - give us; in your prom - ise firm we stand.
For the peace that we in - her - it, glo - ry be to God on high!

L: Let us all pray: C: Fulfillment of the prophecies, with Scripture and water you claim people as your own. Claim us with water and the word, so that we may rejoice in the life given to us through the gift of the Holy Spirit, for the sake of the one whose spirit lives in us, Jesus Christ, our risen Lord. Amen.

WORD

Gospel Acclamation:

ELW p. 205

Alleluia! Lord and Savior: open now your saving word.

Let it burn like fire within us; speak until our hearts are stirred.

Alleluia! Lord, we sing for the good news that you bring.

Word

First Reading

The reading may be announced: A reading from _____.

*The reading may be concluded: The word of the Lord. **OR** Word of God, word of life.*

*The assembly responds: **Thanks be to God.***

Psalm

The psalm for the day is sung.

Second Reading

The reading may be announced and concluded in the same way as the first reading.

Gospel Acclamation

The assembly stands to welcome the gospel.

S 205a

Al - le - lu - ia! Lord and Sav - ior: o - pen now your sav - ing word.

Let it burn like fire with - in us; speak un - til our hearts are stirred.

Al - le - lu - ia! Lord, we sing for the good news that you bring.

Gospel: Luke 24:44-47

Glory to you, O Lord.

Luke 24:44-47

New Revised Standard Version

44 Then he said to them, "These are my words that I spoke to you while I was still with you—that everything written about me in the law of Moses, the prophets, and the psalms must be fulfilled." 45 Then he opened their minds to understand the scriptures, 46 and he said to them, "Thus it is written, that the Messiah[a] is to suffer and to rise from the dead on the third day, 47 and that repentance and forgiveness of sins is to be proclaimed in his name to all nations, beginning from Jerusalem.

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

2nd Reading: Acts 8:26-39

Acts 8:26-39

New Revised Standard Version

Philip and the Ethiopian Eunuch

26 Then an angel of the Lord said to Philip, "Get up and go toward the south[a] to the road that goes down from Jerusalem to Gaza." (This is a wilderness road.) 27 So he got up and went. Now there was an Ethiopian eunuch, a court official of the Candace, queen of the Ethiopians, in charge of her entire treasury. He had come to Jerusalem to worship 28 and was returning home; seated in his chariot, he was reading the prophet Isaiah. 29 Then the Spirit said to Philip, "Go over to this chariot and join it." 30 So Philip ran up to it and heard him reading the prophet Isaiah. He asked, "Do you understand what you are reading?" 31 He replied, "How can I, unless someone guides me?" And he invited Philip to get in and sit beside him. 32 Now the passage of the scripture that he was reading was this:

"Like a sheep he was led to the slaughter,
and like a lamb silent before its shearer,
so he does not open his mouth.

33 In his humiliation justice was denied him.

Who can describe his generation?

For his life is taken away from the earth."

34 The eunuch asked Philip, "About whom, may I ask you, does the prophet say this, about himself or about someone else?" 35 Then Philip began to speak, and starting with this scripture, he proclaimed to him the good news about Jesus. 36 As they were going along the road, they came to some water; and the eunuch said, "Look, here is water! What is to prevent me from being baptized?"[b] 38 He commanded the chariot to stop, and both of them, Philip and the eunuch, went down into the water, and Philip[c] baptized him. 39 When they came up out of the water, the Spirit of the Lord snatched Philip away; the eunuch saw him no more, and went on his way rejoicing.

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

Children's Time

Sermon

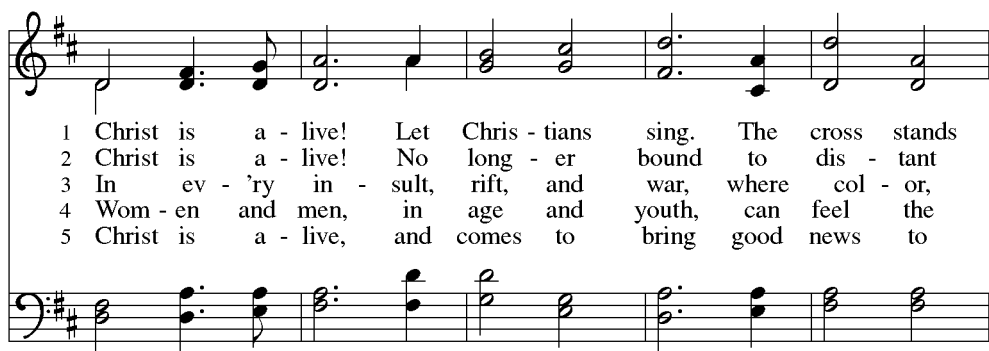
Rev. Tammy Bull

Hymn: Christ is Alive! Let Christians Sing


ELW #389

1. Christ is alive! Let Christians sing. The cross stands empty to the sky.
Let streets and homes with praises ring. Love, drowned in death, shall never die.
2. Christ is alive! No longer bound to distant years in Palestine,
But saving, healing, here and now, and touching ev'ry place and time.
3. In ev'ry insult, rift, and war, where color, scorn, or wealth divide,
Christ suffers still, yet loves the more, and lives, where even hope has died.
4. Women and men, in age and youth, can feel the Spirit, hear the call,
And find the way, the life, the truth, revealed in Jesus, freed for all.
5. Christ is alive, and comes to bring good news to this and ev'ry age,
Till eaerth and sky and ocean ring with joy, with justice, love, and praise.

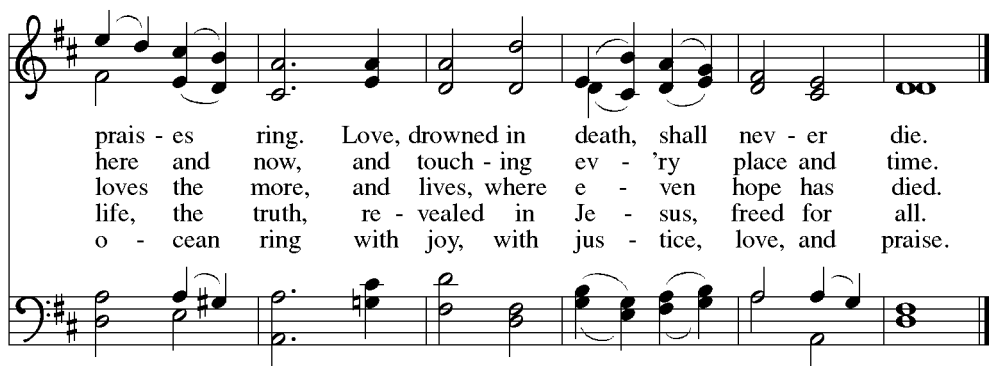
Christ Is Alive! Let Christians Sing



1 Christ is a - live! Let Chris - tians sing. The cross stands
 2 Christ is a - live! No long - er bound to dis - tant
 3 In ev - 'ry in - sult, rift, and war, where col - or,
 4 Wom - en and men, in age and youth, can feel the
 5 Christ is a - live, and comes to bring good news to



emp - ty to the sky. Let streets and homes with
 years in Pal - es - tine, but sav - ing, heal - ing,
 scorn, or wealth di - vide, Christ suf - fers still, yet
 Spir - it, hear the call, and find the way, the
 this and ev - 'ry age, till earth and sky and



prais - es ring. Love, drowned in death, shall nev - er die.
 here and now, and touch - ing ev - 'ry place and time.
 loves the more, and lives, where e - ven hope has died.
 life, the truth, re - vealed in Je - sus, freed for all.
 o - cean ring with joy, with jus - tice, love, and praise.

Text: Brian A. Wren, b. 1936

Music: TRURO, T. Williams, *Psalmody Evangelica*, 1789

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Living together in trust and hope, we confess our faith using the words of the Nicene Creed.
ELW p.104

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

We believe in one Lord Jesus Christ, the only Son of God, eternally begotten of the Father, God from God, Light from Light, true God from true God, begotten, not made, of one Being with the Father; through him all things were made. For us, and for our salvation, he came down from heaven, was incarnate of the Holy Spirit and the virgin Mary and became truly human. For our sake he was crucified under Pontius Pilate; he suffered death and was buried. On the third day he rose again in accordance with the scriptures; he ascended into heaven and is seated at the right hand of the Father. He will come again in glory to judge the living and the dead, and his kingdom will have no end.

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

Prayers of the People

P: Trusting God's promise of new life, we pray for the renewal of the church, the world, and all of creation. (petitions end: "Hear us, O God... **Your mercy is great.**")

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

MEAL

The Offering (At this time we bring our gifts and offerings to God as an act of thankfulness and worship. Following the command of Jesus, we care for people in our congregation, our community, and the world in his name. We appreciate the faithfulness of our members in making regular contributions of your time, energy, prayers, and money to this work! If you are worshiping with us as a guest on-line or in-person, we invite you to join us in caring for God's people and God's world! Gifts of any size are greatly appreciated, and can be made on-line by tapping the easy-to-use GIVE button in our New Hope app, available for your smart phone here: <https://tithely.app.link/new-hope-lutheran-church>, by using the automatic bill paying service offered by your bank, or by sending a check to New Hope via US mail (3125 5th Ave S. GF, 59405). As the music plays, please take a moment to reflect on God's goodness, and consider what your gift of thanksgiving and worship might be. Thank you!)

Offertory: Variation on hymn tune Mein junges Leben hat ein End
Pieterszoon Sweelinck

Jan

Variationen: “Mein junges Leben hat ein End”

Jan Pieterszon Sweelinck (1562–1621)

Jan Pieterszon Sweelinck war wie sein Vater, der ihn unterrichtete, Organist an der Oude Kerk zu Amsterdam. Da die reformierte Kirche die Orgel aus dem Gottesdienst verbannt hatte, war der Organist städtischer Angestellter, der zum Vergnügen eines zahlreichen Publikums spielte. Sweelinck hat für Orgel viele Variationen über geistliche und weltliche Lieder, außerdem Ricercari und andere choralfreien Orgelwerke geschrieben. Seine Variationskunst hat vor allem in Deutschland durch seine zahlreichen Schüler großen Einfluss auf die weitere musikalische Entwicklung ausgeübt.

Als Vorlage für diese Ausgabe stand mir leider keine primäre Quelle zur Verfügung. An Stelle von Takten habe ich Mensuren gesetzt. Vorzeichen der jeweiligen Stimme gelten für die ganze Mensur; auf Erinnerungsvorzeichen habe ich bewusst verzichtet. Man beachte den dorischen Modus; Querstände sind von Sweelinck beabsichtigt und tragen zu dem Reiz dieses Stückes bei. Im Gegensatz zu seinen Vokalwerken sind Sweelincks Orgelwerke nicht streng stimmig: Stimmen trennen sich und vereinigen sich wieder. Der Notensatz vermag das nicht adäquat wiederzugeben: während im Notenbild Stimmen unvermittelt aufzutauchen und abzubrechen scheinen, fließen im Spiel alle Stimmen natürlich und harmonisch. Als Wiedergabeinstrument ist die Orgel am besten geeignet; da keine Variation getrennte Manuale voraussetzt, genügt ein kleines einmanualiges Instrument. Nur im letzten Satz braucht man für die Zeilenschlusstöne Pedal; zur Not lässt sich jedoch in Mensur 8 der Basston eine Oktave höher nehmen.

Jan Pieterszon Sweelinck was—as his father from whom he got his musical education—organist of the Oude Kerk at Amsterdam. Since the reformed service did not permit the use of the organ, the organist was employed by the city to play for the enjoyment of the population, and it is reported that the Oude Kerk was regularly overcrowded when Sweelinck played. Sweelinck’s organ compositions comprise numerous variations over sacral and secular songs as well as choral-free music as *ricercari*. Many musicians, particularly from Northern Germany, came to Sweelinck to learn their profession or to improve their art. His compositions, as well as those of his disciples, had great influence on the art of composition.

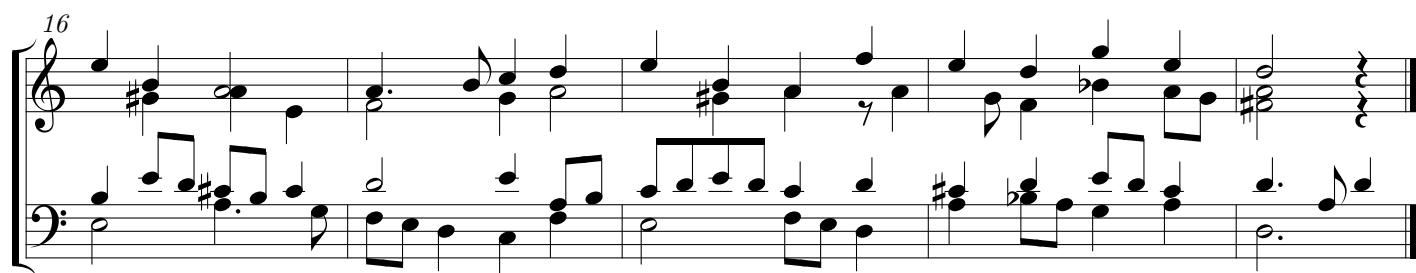
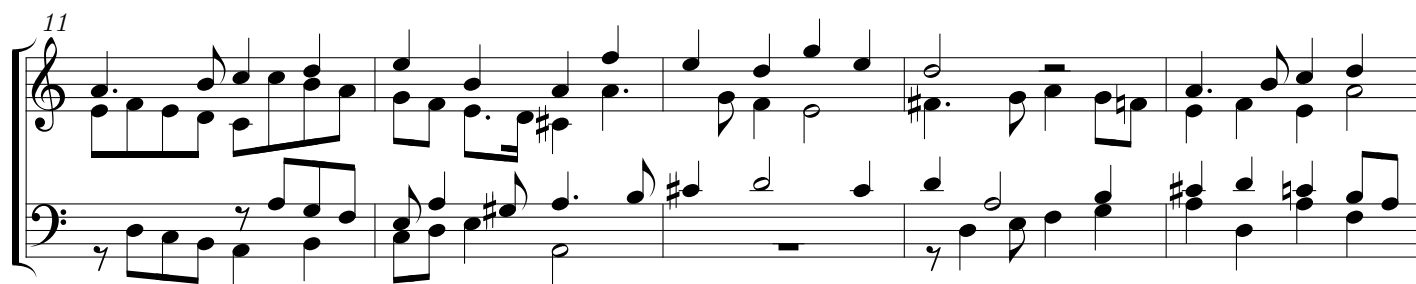
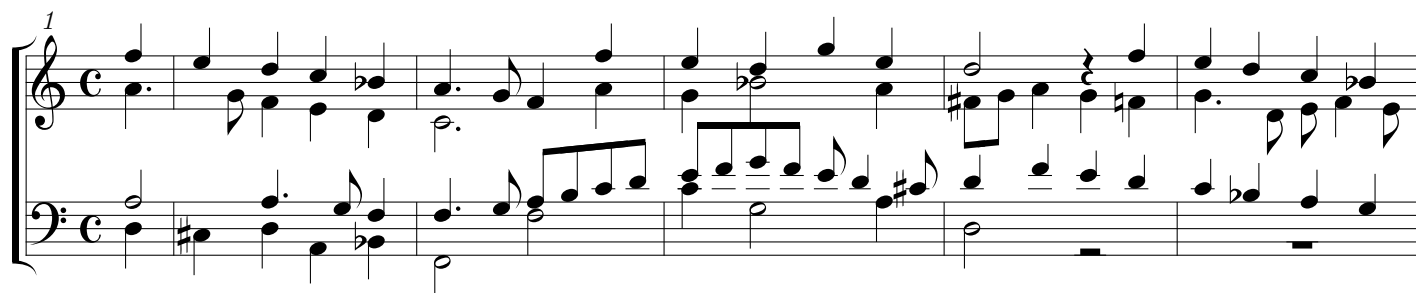
For this composition I had no primary source and I used an edition from the beginning of the last century. I wrote only free measures where the bars are no barrier for the duration of a note. Accidentals are only valid in the same voice for the whole measure, and I avoided the use of cautionary accidentals. Remarkable is the plagal Dorian modus for a secular song. In contrast to Sweelinck’s vocal compositions, his organ pieces treat the voices quite freely: voices may separate and reunite. The variations get therefore the impression of being improvised, which they probably were when Sweelinck played them. The typeset of this feature is not adequate: while voices seem to emerge and disappear by looking at the notes, they flow quite naturally in the play. The best instrument for performance of this piece is the organ; a small instrument with only one manual suffices. Only in the last variation a pedal seems to be needed for the final bass notes of lines; however, the bass note in measure 8 may be played in the higher octava. In my opinion, this music has not lost its charm since its composition more than four centuries ago.

Göttingen, März 2002

Christof K. Biebricher

Variationen: “Mein junges Leben hat ein End”

Jan Pieterszon Sweelinck (1562–1621)



2. Variatie

The musical score for '2. Variatie' is written in C major and 4/4 time. It consists of five systems of music, each with a treble and bass staff. The first system starts with a treble staff containing a series of eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. The second system continues the melody in the treble staff and adds a more complex bass line. The third system features a more active treble staff with many sixteenth notes and a bass staff with a steady eighth-note accompaniment. The fourth system shows a treble staff with a mix of eighth and sixteenth notes, and a bass staff with a more complex, syncopated rhythm. The fifth system concludes the piece with a treble staff featuring a final melodic phrase and a bass staff with a strong, rhythmic accompaniment. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

3. Variatie

This musical score is for the third variation of a piece by Sweelinck. It is written for a keyboard instrument in common time (C). The score consists of six systems of two staves each (treble and bass clef).
- **System 1 (Measures 1-3):** The treble staff begins with a treble clef, a common time signature, and a first ending bracket over measures 1 and 2. The bass staff has a common time signature and a first ending bracket over measures 1 and 2.
- **System 2 (Measures 4-6):** The treble staff has a first ending bracket over measures 4 and 5. The bass staff has a first ending bracket over measures 4 and 5.
- **System 3 (Measures 7-9):** The treble staff has a first ending bracket over measures 7 and 8. The bass staff has a first ending bracket over measures 7 and 8.
- **System 4 (Measures 10-12):** The treble staff has a first ending bracket over measures 10 and 11. The bass staff has a first ending bracket over measures 10 and 11.
- **System 5 (Measures 13-15):** The treble staff has a first ending bracket over measures 13 and 14. The bass staff has a first ending bracket over measures 13 and 14.
- **System 6 (Measures 16-18):** The treble staff has a first ending bracket over measures 16 and 17. The bass staff has a first ending bracket over measures 16 and 17.
The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats, naturals). The key signature is one sharp (F#).

4. Variatie

This musical score is for the fourth variation of a piece by Sweelinck. It is written for a keyboard instrument in common time (C). The score consists of six systems of two staves each (treble and bass clef). Measure numbers 1, 4, 7, 11, 14, and 17 are indicated at the beginning of their respective systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of triplets, marked with a '3' and a slur. The key signature has one sharp (F#), and the piece concludes with a double bar line and repeat dots.

5. Variatie

The musical score for '5. Variatie' is presented in six systems, each with a treble and bass staff. The piece begins in common time (C) and features a complex, rhythmic melody in the treble staff, often with triplets and sixteenth notes. The bass staff provides a steady accompaniment with eighth and sixteenth notes. The key signature changes from one flat (B-flat) to two flats (B-flat and E-flat) at measure 14. The score is marked with measure numbers 1, 4, 7, 11, 14, and 17. The notation includes various musical symbols such as clefs, time signatures, key signatures, and dynamic markings like 'p' (piano) and 'f' (forte).

6. Variatie

The musical score for '6. Variatie' is written in C major and 4/4 time. It consists of three systems of music, each with a treble and bass staff. The first system (measures 1-5) begins with a treble staff rest and a bass staff half note C. The second system (measures 6-10) features a treble staff with eighth and sixteenth notes and a bass staff with eighth notes. The third system (measures 11-15) continues the melodic and harmonic development, ending with a treble staff half note G and a bass staff half note C. The score includes various musical notations such as rests, notes, accidentals, and repeat signs.

Offertory Prayer: **Blessed are you, O God, ruler of heaven and earth. Day by day you shower us with blessings. As you have raised us to new life in Christ, give us glad and generous hearts, ready to praise you and to respond to those in need, through Jesus Christ, our risen Savior and Lord. Amen.**

The Great Thanksgiving

P: The Lord be with you.

C: And also with you.

P: Lift up your hearts.

C: We lift them to the Lord.

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

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

Words of Institution & Lord's Prayer

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

Invitation: These are the gifts of God, for the people of God. Eat and drink knowing that the body and blood of Christ is given and shed for you. If you are unable to receive Communion today, you are invited to make the sign of the cross on your forehead as a reminder that you are a beloved child of God.

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

P: Let us all pray... **C: Life-giving God, in the mystery of Christ's resurrection you send light to conquer darkness, water to give new life, and the bread of life to nourish your people. Send us forth as witnesses to your Son's resurrection, that we may show your glory to all the world, through Jesus Christ, our risen Lord. Amen.**

Post Communion Cantic: Thankful Hearts and Voices Raise

ELW #206

Thankful hearts and voices raise; tell ev'ryone what God has done.

Let all who seek the Lord rejoice and bear Christ's holy name.

Send us with your promises, O God, and lead us forth in joy... with shouts of thanksgiving. Al-le-lu-ia!

206

Thankful Hearts and Voices Raise

Optional introduction

Musical notation for the optional introduction, featuring a treble and bass staff in 3/4 time, key of B-flat major. The melody in the treble staff consists of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The bass staff provides a simple accompaniment with half notes: B-flat, A, G, F, E, D, C, B-flat.

Musical notation for the first line of the song, featuring a treble and bass staff in 3/4 time, key of B-flat major. The melody in the treble staff is: B-flat (quarter), A (quarter), G (quarter), F (quarter), E (quarter), D (quarter), C (quarter), B-flat (quarter). The bass staff provides a simple accompaniment with half notes: B-flat, A, G, F, E, D, C, B-flat. Chords are indicated above the treble staff: F, Gm/F, C/F, F, Bb.

Thank - ful hearts and voic - es raise; tell ev - 'ry -

Musical notation for the second line of the song, featuring a treble and bass staff in 3/4 time, key of B-flat major. The melody in the treble staff is: B-flat (quarter), A (quarter), G (quarter), F (quarter), E (quarter), D (quarter), C (quarter), B-flat (quarter). The bass staff provides a simple accompaniment with half notes: B-flat, A, G, F, E, D, C, B-flat. Chords are indicated above the treble staff: C, C/Bb, A, Dm, F, Gm/F.

one what God has done. Let all who seek the

Lord re - joice and bear Christ's ho - ly

C⁷/F Dm Dm/C B^b C

name. Send us with your prom - is -

F Dm A/C[#] Dm

es, O God, and lead us forth in

G/B Csus C B^b C

joy with shouts of thanks - giv -

A Dm F⁷ B^b C F^{sus}

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is one flat (B-flat major). The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The lyrics 'joy with shouts of thanks - giv -' are written below the vocal line.

ing. Al - le - lu - ia.

F B^b C F^{sus} F

The second system continues the musical score. The vocal line has a half note D5, followed by a half note E5, a half note F5, and a half note G5. The piano accompaniment continues with the same rhythmic pattern. The lyrics 'ing. Al - le - lu - ia.' are written below the vocal line. The system concludes with a double bar line.

SENDING

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

Hymn: On Our Way Rejoicing

ELW #537

1. On our way rejoicing gladly let us go. Christ our Lord has conquered; vanquished is the foe.

Christ without, our safety; Christ within, our joy; who, if we be faithful, can our hope destroy?

REFRAIN: On our way rejoicing; as we forward move, hearken to our praises, O blest God of love!

2. Unto God the Father joyful songs we sing; unto God the Savior thankful hearts we bring;
Unto God the Spirit bow we and adore, on our way rejoicing now and evermore.
(refrain)

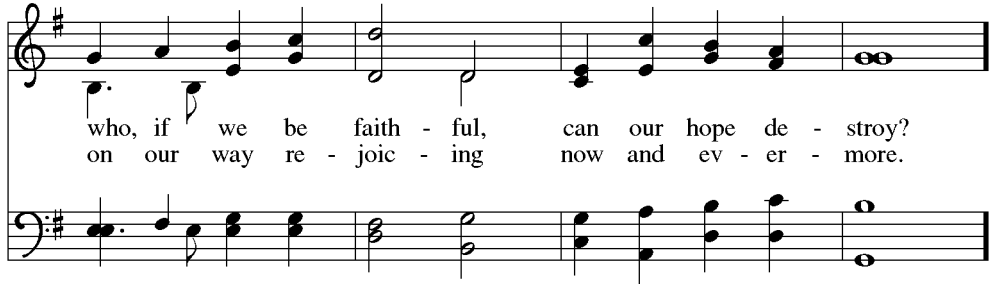
On Our Way Rejoicing

1 On our way re - joic - ing glad - ly let us go.
2 Un - to God the Fa - ther joy - ful songs we sing;

Christ our Lord has con - quered; van - quished is the foe.
un - to God the Sav - ior thank - ful hearts we bring;

Christ with - out, our safe - ty; Christ with - in, our joy;
un - to God the Spir - it bow we and a - dore,

The musical score is written for two voices (Soprano and Bass) and piano accompaniment. It features a key signature of one sharp (F#) and a common time signature (C). The melody is primarily in the soprano part, with the bass part providing harmonic support. The piano accompaniment consists of chords and single notes in both hands. The lyrics are arranged in two systems, with the first system containing two verses and the second system containing a single line of text.



who, if we be faith - ful, can our hope de - stroy?
on our way re - joic - ing now and ev - er - more.

Refrain



On our way re - joic - ing; as we for - ward move,



hear-ken to our prais - es, O blest God of love!

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

L: You are the body of Christ raised up for the world. Go in peace. Share the good news!
Alleluia!

C: Thanks be to God! Alleluia!

Postlude: Toccata

Jan Pieterszoon Sweelinck

Toccata

Jan Pieterszoon SWEELINCK
(1562-1621)

Restitution: P. Gouin

The musical score is written for a single melodic instrument, likely a lute or harpsichord, in common time (C). The key signature is one sharp (F#), indicating D major or B minor. The score is divided into five systems, each containing two staves (treble and bass clef). The first system (measures 1-5) features a series of chords and eighth-note patterns. The second system (measures 6-10) introduces a more active melodic line in the treble staff. The third system (measures 11-15) continues the melodic development with various intervals and a key signature change to two sharps (F# and C#) in measure 14. The fourth system (measures 16-20) shows a return to the original key signature and features a prominent eighth-note melody in the treble. The fifth system (measures 21-24) concludes the piece with a series of chords and a final melodic flourish.

This musical score is for a piano piece, spanning measures 26 to 48. It is written in treble and bass staves. The key signature is one sharp (F#), and the time signature is 8/8. The score is divided into systems of four measures each. Measure numbers 26, 30, 34, 38, 41, 44, and 48 are indicated at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *z* (zest) and *h* (harp). The piece concludes with a double bar line at the end of measure 48.