



4<sup>th</sup> Sunday in Lent  
March 27, 2022

3125 5<sup>th</sup> Ave. S., Great Falls, MT (406) 315-1203

[www.newhopegf.org](http://www.newhopegf.org)

*Our mission: to share our faith in Christ by serving all with respectful compassion.*

## GATHERING

Gathering Music: Prelude to Jerusalem

Giuseppe Verdi

Welcome & Announcements

Prelude: Prayer

Giuseppe Verdi

L: Blessed be the holy Trinity, + one God, who looks upon us in compassion, forgives our sin, and heals our lives. **C: Amen.**

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

**C: Have mercy, O God, against you, you alone, we have sinned. In your compassion, cleanse us from our sin and take away our guilt. Create in us new hearts and give us a steadfast spirit. Do not cast us away, but fill us with your Holy Spirit and restore your joy within us. Amen.**

L: As tender as parent to child, so deep is God's compassion for you. As high as heaven is above earth, so vast is God's love for you. As far as east is from west, so far God removes your sin from you, renewing your life through Jesus Christ. Blessed be God who crowns us with mercy and love.

**C: Blessed be God forever.**

Gathering Song: This is My Father's World

ELW #824

1. This is my Father's world, and to my listening ears  
All nature sings, and round me rings the music of the spheres.  
This is my Father's world; I rest me in the thought  
Of rocks and trees, of skies and seas; his hand the wonders wrought.
2. This is my Father's world; the birds their carols raise  
The morning light, the lily white, declare their maker's praise.  
This is my Father's world; he shines in all that's fair.  
In the rustling grass I hear him pass; he speaks to me everywhere.
3. This is my Father's world. Oh, let me not forget  
That, though the wrong seems oft so strong, God is the ruler yet.  
This is my Father's world; why should my heart be sad?  
The Lord is king, let the heavens ring; God reigns, let the earth be glad!

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



L: Let us

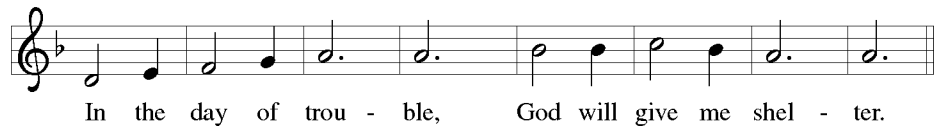
all pray... **C: God of truth,**

**too often we bend truth to fit our needs. Show us how to recognize and follow your truth, shown to us by the love and life of your son, Jesus. Amen.**

**WORD**1<sup>st</sup> Reading: Isaiah 45:18-19L: Word of God, word of life. **C: Thanks be to God.**

Psalm 145:10-13

REFRAIN:

L: All your works shall  
thanks to you, O Lord,

and all your faithful shall bless you.

give

**C: They shall speak of the glory of your kingdom, and tell of your power,**

L: to make known to all people your mighty deeds,

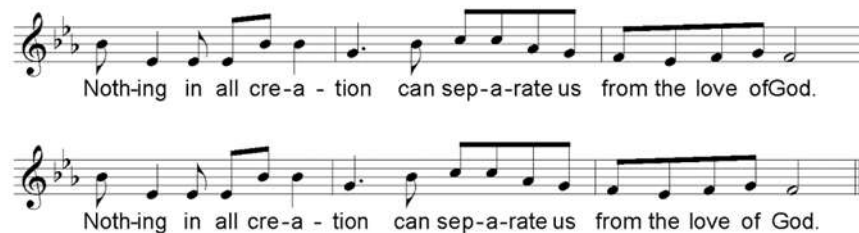
**C: and the glorious splendor of your kingdom.**

L: Your kingdom is an everlasting kingdom, and your dominion endures throughout all generations.

**C: The Lord is faithful in all his words, and gracious in all his deeds.**

Lent Acclamation

ACS p. 34



Gospel: John 18:28-40

**Glory to you, O Lord.**

The Gospel of our Lord.

**C: Praise to you, O Christ.****C:**

Handbell Anthem: The Gift of Love

arr. Jason W. Krug

Children's Time

Sermon

Karen Hesper, Flathead Lutheran Bible Camp

Hymn of the Day: Chief of Sinners

ELW #609

1. Chief of sinners though I be, Jesus shed his blood for me,  
Died that I might live on high, lives that I might never die.  
As the branch is to the vine, I am his, and he is mine.
2. Oh, the height of Jesus' love! Higher than the heav'ns above,  
Deeper than the depths of sea, lasting as eternity.  
Love that found me – wondrous thought – found me when I sought him not.
3. Only Jesus can impart balm to heal the wounded heart,

- Peace that flows from sin forgiv'n, joy that lifts the soul to heav'n,  
Faith and hope to walk with God in the way that Enoch trod.
4. Chief of sinners though I be, Christ is all in all to me;  
All my wants to him are known, all my sorrows are his own.  
He sustains the hidden life safe with him from earthly strife.
5. O my Savior, help afford by your Spirit and your word!  
When my wayward heart would stray, keep me in the narrow way;  
Grace in time of need supply while I live and when I die.

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

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

**I believe in Jesus Christ, God's only Son, our Lord, who was conceived by the Holy Spirit, born of the virgin Mary, suffered under Pontius Pilate, was crucified, died and was buried; he descended to the dead.**

**On the third day he rose again; he ascended into heaven, he is seated at the right hand of the Father, and he will come to judge the living and the dead.**

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

Sharing the Peace of Christ

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

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. One of the ways we do this is by partnering with other synod congregations in support of Flathead Lutheran Bible Camp. 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! 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 Music: Day of Sorrow

Giuseppe Verdi

Offering Response: Change My Heart, O God

ELW #801

Change my heart, O God; make it ever true.

Change my heart, O God; may I be like you.

You are the potter; I am the clay. Mold me and make me; this is what I pray.

Change my heart, O God; make it ever true.

Change my heart, O God; may I be like you.

Offertory Prayer: **C: God of goodness and growth, all creation is yours, and your faithfulness is sure. Word and water, wine and bread: these are signs of your abundant grace. Receive the gifts we bring, and nourish us to proclaim your abiding love in our communities and in the world, through Jesus Christ, our strength and our song. Amen.**

Prayers of the People (each petition ends... "Merciful God... hear our prayer.")

The 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.**

### **SENDING**

L: The peace of God, which surpasses all understanding, keep your hearts and your minds in (+) Christ Jesus our Lord. **C: Amen.**

Sending Song: Amazing Grace

ELW #779

1. Amazing grace! – how sweet the sound – that saved a wretch like me!  
I once was lost, but now am found; was blind, but now I see.
2. 'Twas grace that taught my heart to fear, and grace my fears relieved;  
How precious did that grace appear the hour I first believed.
3. Through many dangers, toils, and snares I have already come;  
'Tis grace has brought me safe thus far, and grace will lead me home.
4. The Lord has promised good to me; his word my hope secures;  
He will my shield and portion be as long as life endures.
5. When we've been there ten thousand years, bright shining as the sun,  
We've no less days to sing God's praise than when we'd first begun.

L: Marked with the cross of Christ, go forth to love and serve the Lord.

**C: Thanks be to God.**

Postlude: Lament of the Hebrew Slaves from Nabucco

Giuseppe Verdi

**Accompanist:** James Rickley, organ

**Prayer Focus: Truth** (In your prayers this week, you are encouraged to speak boldly and honestly with Jesus.)

### **ANNOUNCEMENTS for week of March 27, 2022**

- THANK YOU to Karen Hesper for bringing Flathead Lutheran Bible Camp to us in worship this morning!
- Virtual Soup Supper at 6 pm via Zoom; Immerse Bible Study at 7 pm

**Keeping in Prayer...** Margaret, Austin Bronec, Zeke, Cindy Butterfield, Butch, Julia, Pam, Elaine Rice, Tait Strom, Bill, Christine Naber, Wally & Cathy Hubert, Alexandra, Brandy, Alex, Mary Pat, Wes & Daryl Ries, Joe & Tammie, Skye, Courtney, Steve, Jerry, Ralph, Ann Thielman, Dorothy Sowa, Toni Sperle, Dave & Carrie Lee, Mitchel, Steven, Megan, Marissa, Walt & Sandy, Scott, Haley.

### **Attributions:**

Liturgical texts and music used by permission under Augsburg Fortress Liturgies License # SB159291. All rights reserved.

*This is My Father's World* (ELW #824) Words & Music by Maltbie D. Babcock & Franklin L. Sheppard. Text & music public domain.

*Chief of Sinners Though I Be* (ELW #609) Text: William McComb; music: Richard Redhead. Text & music public domain.

*Change My Heart, O God* (ELW #801) Text & music: Eddie Espinosa. Text & music © 1982 Mercy/Vineyard Publishing, admin. Music Services. Used by permission under OneLicense #A-727837. All rights reserved.

*Amazing Grace* (ELW #779) Text: John Newton, alt., sts 1-4; anonymous, st. 5; Music: W. Walker, Southern Harmony, 1835; arr. Edwin O. Excell, alt. Text & music public domain.

Gathering, prelude, offertory, and postlude music may be found in the public domain. Permission to reprint, podcast, and/or livestream the music in this service obtained from ONE LICENSE, License #A727837. All rights reserved.

*ADAGIO:*

*ppp* *ff* *cres.* *ff* *fff* *ppp*

*stacc. sempre.*

*leggere e puntate*

*p sensibile ed espressivo*

*fff*

*Diminuendo*

This page of musical notation consists of five systems of grand staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*, *f*, and *cres.*. The first system features a *pp* marking. The second system includes a *cres.* marking. The third system has a *f* marking and an *8va* instruction. The fourth system also has an *8va* instruction. The fifth system includes a *pp* marking. The notation is complex, with many beamed notes and rests.



**CORO**

Nº 5.

„Ecco il giorno propizio uscì,,

Fr. 2.

*ALL.º VIVACE.*



„VERDI. GERUSALENNE.

H 20800 H

Prop. di G. Ricordi in Milano.

*ff*

*p*

*ff* >

*p*

*f* > *p*

*cres.*

First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *ff* (fortissimo) is present above the right hand in measure 4.

Second system of musical notation, measures 5-8. The right hand continues the melodic development with eighth notes and rests. The left hand features a series of chords in measures 6 and 7. A dynamic marking of *ff* is also present above the right hand in measure 5.

Third system of musical notation, measures 9-12. The right hand has a melodic line with some rests. The left hand continues with a rhythmic accompaniment of chords. A dynamic marking of *p* (piano) is present above the right hand in measure 10.

Fourth system of musical notation, measures 13-16. The right hand continues with a melodic line. The left hand maintains the accompaniment. A dynamic marking of *p* is present above the right hand in measure 14.

This page of musical notation consists of five systems, each with a grand staff (treble and bass clef). The music is written in a key signature of two flats (B-flat and E-flat). The notation includes various musical elements such as eighth notes, quarter notes, and chords. Dynamic markings are present throughout, including *ff* (fortissimo), *f* (forte), and *p* (piano). Some measures are marked with an accent (>) or a breath mark (^). The piece concludes with a double bar line at the end of the fifth system.

This page of musical notation consists of five systems, each with a grand staff (treble and bass clef). The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has a *cres.* marking in the first measure and an *ff* marking in the fifth measure. The second system has an *8a* marking above the first measure. The third system has a *8a* marking above the first measure. The fourth system has a *8a* marking above the first measure. The fifth system has a *8a* marking above the first measure. The notation is written in a clear, professional style, typical of a musical score.

ALLEGRO VIVO.

Ma senti-te! Ma senti-te!

Banda sola.

*p* *ff* *mf*

First system of musical notation, featuring a treble and bass staff. The key signature is B-flat major (two flats). The music consists of eighth and sixteenth notes, with some chords. A dynamic marking **ff** (fortissimo) is present in the fifth measure of the bass staff.

Second system of musical notation, featuring a treble and bass staff. The key signature is B-flat major. The music continues with eighth and sixteenth notes and chords. A dynamic marking **ff** (fortissimo) is present in the fifth measure of the bass staff.

Third system of musical notation, featuring a treble and bass staff. The key signature is B-flat major. The music consists of eighth and sixteenth notes, with some chords. A dynamic marking **ff** (fortissimo) is present in the first measure of the bass staff.

Fourth system of musical notation, featuring a treble and bass staff. The key signature is B-flat major. The music consists of eighth and sixteenth notes, with some chords. A dynamic marking **f** (forte) is present in the first measure of the bass staff.

Fifth system of musical notation, featuring a treble and bass staff. The key signature is B-flat major. The music consists of eighth and sixteenth notes, with some chords. A dynamic marking **f** (forte) is present in the third measure of the bass staff, and a dynamic marking **mf** (mezzo-forte) is present in the fourth measure of the bass staff.

This page of musical notation is for a piano piece, likely in a minor key as indicated by the three flats in the key signature. It consists of five systems of staves. The first system shows a complex texture with many chords and some sixteenth-note runs. The second system continues this texture with some changes in chord voicing. The third system introduces a more melodic line in the right hand, with a long note held over several measures, while the left hand continues with dense chords. The fourth system features a similar melodic line in the right hand. The fifth system concludes the page with a final melodic phrase in the right hand and sustained chords in the left hand. Dynamics include *ff* (fortissimo) in the first system and *r* (ritardando) in the third system. There are also various articulation marks like accents and slurs.



This musical score is for a piano and orchestra. It consists of five systems of staves. The first system has a treble staff with a melodic line and a bass staff with a dense, rhythmic accompaniment of chords. The second system continues this pattern. The third system introduces a new melodic line in the treble staff, marked with a '3' (triple), and the bass staff continues with chords. The fourth system features a more complex melodic line in the treble staff, also marked with a '3', and the bass staff continues with chords. The fifth system shows a final melodic line in the treble staff and a bass staff with chords. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. Dynamics include *ff* (fortissimo) and *f* (forte). The text "(Banda e Orchestra.)" is written above the third system.

(Banda e Orchestra.)

This page of musical notation is for a piano piece, likely in the key of B-flat major (two flats) and 4/4 time. It consists of five systems of staves, each with a treble and bass clef. The notation is characterized by dense, complex chords and intricate melodic lines. The first system shows a series of chords in the right hand and a more active bass line. The second system features a prominent *ff* (fortissimo) dynamic marking in the bass. The third system includes a *p* (piano) dynamic marking in the bass. The fourth and fifth systems continue the complex harmonic and melodic development, with various articulations and dynamic markings. The notation is highly detailed, with many beamed notes and complex chord structures.

This page of musical notation consists of four systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The first system features a melody in the treble with a slur over the first four measures and a triplet in the fifth. The bass line is a dense, rhythmic accompaniment. The second system has a triplet in the treble and a 'fff' (fortissimo) marking in the bass. The third system also includes a triplet in the treble and a 'fff' marking in the bass. The fourth system features a wavy line above the treble staff, a triplet in the treble, and a '3' marking in the bass. The notation is complex, with many beamed notes and chords.



## GALOP

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of four systems of staves. The first system begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The first measure of the treble staff is marked with a forte 'f' dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'f' and 'p'. The piece concludes with a double bar line.

8<sup>a</sup>

First system of a piano score. The treble staff begins with a forte (f) dynamic and contains a series of chords and eighth notes. The bass staff provides a harmonic accompaniment with chords and eighth notes. A dashed line with the marking '8<sup>a</sup>' is positioned above the treble staff.

8<sup>a</sup>

*f* *dimin.*

Second system of the piano score. The treble staff features a melodic line with a crescendo leading to a forte (f) dynamic, followed by a decrescendo marked 'dimin.'. The bass staff continues with harmonic accompaniment. A dashed line with the marking '8<sup>a</sup>' is positioned above the treble staff.

Third system of the piano score. The treble staff contains a melodic line with various intervals and rests. The bass staff provides a steady accompaniment with chords and eighth notes.

Fourth system of the piano score. The treble staff continues the melodic line, featuring some slurs and ties. The bass staff provides accompaniment with chords and eighth notes.

The image displays a four-system musical score for piano. Each system consists of a grand staff with a treble and bass clef. The music is characterized by dense, arpeggiated textures, often with multiple beamed notes. Dynamic markings such as *p* (piano) and *p* (piano) are present. Octave markings, specifically *8va*, are used to indicate higher registers. The notation includes various note values, rests, and articulation marks. The piece concludes with a double bar line and a final chord in the bass.

Welcome & Announcements

Prelude: Prayer

Giuseppe Verdi



## PRAYER

3 minutes

Sw. Salicional

Gt. Dulciana and Soft Flute

Ped. Dulciana 16', Sw. to Ped. Ped. 43, Chorus

GIUSEPPE VERDI

Arr. by Harry Rowe Shelley  
and L. N. Porter**Adagio cantabile** ♩ = 63

*mp* *Sw.*

*poco animato* 3 3

Gt.

*rit.*

*a tempo*

*p* *Sw.* *mp* *pp* *mp*

*v*

1

[F] Gt. Add Soft Flute 4'

*mf* *Gt.*

*v*

*mp* *Sw.*

2

[ ] Gt.

*rit. e dim.**8va* *Sw.*

*Gt.* *rit. e dim.* *8va Sw.*

L: Blessed be the holy Trinity, + one God, who looks upon us in compassion, forgives our sin, and heals our lives. **C: Amen.**

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

**C: Have mercy, O God, against you, you alone, we have sinned. In your compassion, cleanse us from our sin and take away our guilt. Create in us new hearts and give us a steadfast spirit. Do not cast us away, but fill us with your Holy Spirit and restore your joy within us. Amen.**

L: As tender as parent to child, so deep is God's compassion for you. As high as heaven is above earth, so vast is God's love for you. As far as east is from west, so far God removes your sin from you, renewing your life through Jesus Christ. Blessed be God who crowns us with mercy and love.

**C: Blessed be God forever.**

Gathering Song: This is My Father's World

ELW #824

1. This is my Father's world, and to my listening ears  
All nature sings, and round me rings the music of the spheres.  
This is my Father's world; I rest me in the thought  
Of rocks and trees, of skies and seas; his hand the wonders wrought.
2. This is my Father's world; the birds their carols raise  
The morning light, the lily white, declare their maker's praise.  
This is my Father's world; he shines in all that's fair.  
In the rustling grass I hear him pass; he speaks to me everywhere.
3. This is my Father's world. Oh, let me not forget  
That, though the wrong seems oft so strong, God is the ruler yet.  
This is my Father's world; why should my heart be sad?  
The Lord is king, let the heavens ring; God reigns, let the earth be glad!

# This Is My Father's World



1 This is my Fa-ther's world, and to my lis-t'ning ears all  
 2 This is my Fa-ther's world; the birds their car-ols raise; the  
 3 This is my Fa-ther's world; oh, let me not for-get that,



na - ture sings, and round me rings the mu - sic of the spheres.  
 morn - ing light, the lil - y white, de - clare their mak - er's praise.  
 though the wrong seems oft so strong, God is the rul - er yet.



This is my Fa-ther's world; I rest me in the thought of  
 This is my Fa-ther's world; he shines in all that's fair. In the  
 This is my Fa-ther's world; why should my heart be sad? The



rocks and trees, of skies and seas; his hand the won - ders wrought.  
 rus - tling grass I hear him pass; he speaks to me ev-'ry-where.  
 Lord is king, let heav - en ring; God reigns, let earth be glad!

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

Kyrie

ACS p. 31

Ky - ri - e e - lei - son. Lord, have mer - cy. Chris - te e - lei - son.

Christ, have mer - cy. Ky - ri - e e - lei - son. Lord, have mer - cy.

Ky - ri - e e - lei - son. Lord, have mer - cy.

The first system of the musical score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment (grand staff) features a bass line with a half note G3, followed by quarter notes A3, Bb3, and C4, then a half note D4, and finally a half note E4. The right hand of the piano accompaniment plays a series of chords: G4-Bb4, A4-Bb4, Bb4-C5, and C5-E5.

Chris - te e - lei - son. Christ, have mer - cy.

The second system of the musical score continues in 4/4 time with the same key signature. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment (grand staff) features a bass line with a half note G3, followed by quarter notes A3, Bb3, and C4, then a half note D4, and finally a half note E4. The right hand of the piano accompaniment plays a series of chords: G4-Bb4, A4-Bb4, Bb4-C5, and C5-E5.

Ky - ri - e e - lei - son. Lord, have mer - cy.

The third system of the musical score concludes in 4/4 time with the same key signature. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, Bb4, and C5, then a half note D5, and finally a half note E5. The piano accompaniment (grand staff) features a bass line with a half note G3, followed by quarter notes A3, Bb3, and C4, then a half note D4, and finally a half note E4. The right hand of the piano accompaniment plays a series of chords: G4-Bb4, A4-Bb4, Bb4-C5, and C5-E5.

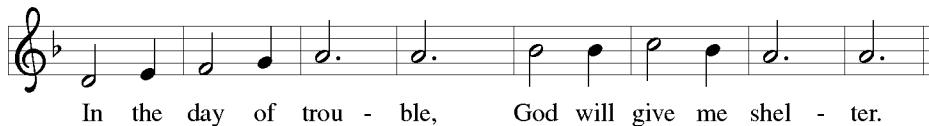
L: Let us all pray... **C: God of truth, too often we bend truth to fit our needs. Show us how to recognize and follow your truth, shown to us by the love and life of your son, Jesus. Amen.**

**WORD**

1<sup>st</sup> Reading: Isaiah 45:18-19

18 For thus says the Lord,  
who created the heavens  
    (he is God!),  
who formed the earth and made it  
    (he established it;  
he did not create it a chaos,  
    he formed it to be inhabited!):  
I am the Lord, and there is no other.  
19 I did not speak in secret,  
    in a land of darkness;  
I did not say to the offspring of Jacob,  
    “Seek me in chaos.”  
I the Lord speak the truth,  
    I declare what is right.

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



Psalms 145:10-13

**REFRAIN:**

L: All your works shall give thanks to you, O Lord,  
and all your faithful shall bless you.

**C: They shall speak of the glory of your kingdom, and tell of your power,**

L: to make known to all people your mighty deeds,

**C: and the glorious splendor of your kingdom.**

L: Your kingdom is an everlasting kingdom, and your dominion endures throughout all generations.

**C: The Lord is faithful in all his words, and gracious in all his deeds.**

# Second Sunday in Lent

*Refrain*

*Bradley Ellingboe*

The musical score is written for a voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "In the day of trouble, God will give me shelter." The score consists of two systems, each with four measures. The first system ends with a comma, and the second system ends with a period. The piano accompaniment features chords and single notes in the right and left hands.

In the day of trou - ble,

God will give me shel - ter.



OR

[34]

*During Lent, the acclamation of the day, this acclamation, or another appropriate song is sung.*

S712

First system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass staves). The key signature has two flats (B-flat and E-flat). The vocal line melody is: B-flat4, A4, G4, F4, E4, D4, C4. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

Noth-ing in all cre - a - tion can sep-a-rate us from the love of God.

Second system of the musical score, identical to the first. It consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass staves). The key signature has two flats (B-flat and E-flat). The vocal line melody is: B-flat4, A4, G4, F4, E4, D4, C4. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

Noth-ing in all cre - a - tion can sep-a-rate us from the love of God.

Lent Acclamation      ACS p. 34



Gospel: John 18:28-40

**C: Glory to you, O Lord.**

Jesus before Pilate

28 Then they took Jesus from Caiaphas to Pilate's headquarters.[a] It was early in the morning. They themselves did not enter the headquarters,[b] so as to avoid ritual defilement and to be able to eat the Passover. 29 So Pilate went out to them and said, "What accusation do you bring against this man?" 30 They answered, "If this man were not a criminal, we would not have handed him over to you." 31 Pilate said to them, "Take him yourselves and judge him according to your law." The Jews replied, "We are not permitted to put anyone to death." 32 (This was to fulfill what Jesus had said when he indicated the kind of death he was to die.)

33 Then Pilate entered the headquarters[c] again, summoned Jesus, and asked him, "Are you the King of the Jews?" 34 Jesus answered, "Do you ask this on your own, or did others tell you about me?" 35 Pilate replied, "I am not a Jew, am I? Your own nation and the chief priests have handed you over to me. What have you done?" 36 Jesus answered, "My kingdom is not from this world. If my kingdom were from this world, my followers would be fighting to keep me from being handed over to the Jews. But as it is, my kingdom is not from here." 37 Pilate asked him, "So you are a king?" Jesus answered, "You say that I am a king. For this I was born, and for this I came into the world, to testify to the truth. Everyone who belongs to the truth listens to my voice." 38 Pilate asked him, "What is truth?"

Jesus Sentenced to Death

After he had said this, he went out to the Jews again and told them, "I find no case against him. 39 But you have a custom that I release someone for you at the Passover. Do you want me to release for you the King of the Jews?" 40 They shouted in reply, "Not this man, but Barabbas!" Now Barabbas was a bandit.

The Gospel of our Lord.

**C: Praise to you, O Christ.**

Handbell Anthem: The Gift of Love

arr. Jason W. Krug

Children's Time

Sermon

Karen Hesel, Flathead Luther

Hymn of the Day: Chief of Sinners

ELW #609

1. Chief of sinners though I be, Jesus shed his blood for me,  
Died that I might live on high, lives that I might never die.  
As the branch is to the vine, I am his, and he is mine.
2. Oh, the height of Jesus' love! Higher than the heav'ns above,  
Deeper than the depths of sea, lasting as eternity.  
Love that found me – wondrous thought – found me when I sought him not.
3. Only Jesus can impart balm to heal the wounded heart,  
Peace that flows from sin forgiv'n, joy that lifts the soul to heav'n,  
Faith and hope to walk with God in the way that Enoch trod.
4. Chief of sinners though I be, Christ is all in all to me;  
All my wants to him are known, all my sorrows are his own.  
He sustains the hidden life safe with him from earthly strife.
5. O my Savior, help afford by your Spirit and your word!  
When my wayward heart would stray, keep me in the narrow way;  
Grace in time of need supply while I live and when I die.



1 Chief of sin - ners though I be, Je - sus shed his blood for me,  
 2 Oh, the height of Je - sus' love! High - er than the heav'n's a - bove,  
 3 On - ly Je - sus can im - part balm to heal the wound - ed heart,  
 4 Chief of sin - ners though I be, Christ is all in all to me;  
 5 O my Sav - ior, help af - ford by your Spir - it and your word!



died that I might live on high, lives that I might nev - er die.  
 deep - er than the depths of sea, last - ing as e - ter - ni - ty.  
 peace that flows from sin for - giv'n, joy that lifts the soul to heav'n,  
 all my wants to him are known, all my sor - rows are his own.  
 When my way - ward heart would stray, keep me in the nar - row way;



As the branch is to the vine, I am his, and he is mine.  
 Love that found me—won - drous thought—found me when I sought him not.  
 faith and hope to walk with God in the way that E - noch trod.  
 He sus - tains the hid - den life safe with him from earth - ly strife.  
 grace in time of need sup - ply while I live and when I die.



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

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

**I believe in Jesus Christ, God's only Son, our Lord, who was conceived by the Holy Spirit, born of the virgin Mary, suffered under Pontius Pilate, was crucified, died and was buried; he descended to the dead.**

**On the third day he rose again; he ascended into heaven, he is seated at the right hand of the Father, and he will come to judge the living and the dead.**

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

Sharing the Peace of Christ

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

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. One of the ways we do this is by partnering with other synod congregations in support of Flathead Lutheran Bible Camp. We appreciate the faithfulness of our members in making regular contributions of your time, energy, prayers, and money to this work! If you are worshipping 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! 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 Music: Day of Sorrow

Giuseppe Verdi

Offering Response: Change My Heart, O God

ELW #801

Change my heart, O God; make it ever true.

Change my heart, O God; may I be like you.

You are the potter; I am the clay. Mold me and make me; this is what I pray.

Change my heart, O God; make it ever true.

Change my heart, O God; may I be like you.

# DAY OF SORROW

13

## Lacrimosa

2¾ minutes

Sw. Solo Reed 8'

A# 00 2574 370

Gt. Soft Strings 8'

A# 00 2433 221

Ped. Dulciana 16' and 8'

Ped. 33

GIUSEPPE VERDI

Arranged by Martha C. Hopkins  
from "Requiem"

Poco lento ♩ = 63

○ Sw.

*mp*

□ Gt.

*poco cresc.*

□ Gt.

○ Sw.

□ Gt.

First system of a musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music includes chords and melodic lines. A dynamic marking *mp* is present. A circled 'Sw.' indicates a swell. A fermata is placed over a chord in the top staff.

Second system of a musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music includes chords and melodic lines. A dynamic marking *poco cresc.* is present. A fermata is placed over a chord in the top staff.

Third system of a musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music includes chords and melodic lines. A dynamic marking *Gt.* is present. A fermata is placed over a chord in the top staff.

Fourth system of a musical score. It features a grand staff with three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The music includes chords and melodic lines. A fermata is placed over a chord in the top staff.

First system of musical notation. It consists of a grand staff with a treble and bass clef, and a single bass clef staff below. The treble staff contains a melodic line with a long slur spanning across the system. The bass staff contains a harmonic accompaniment with chords and single notes. The bottom staff is empty.

Second system of musical notation. It features a grand staff and a bottom staff. The treble staff has a melodic line with a slur, marked with a circle and "Sw." (Swell) above it. The bass staff has a harmonic accompaniment. The bottom staff contains a single bass line. A square box labeled "Gt." (Guitar) is positioned above the treble staff. The dynamic marking *mp* (mezzo-piano) is placed below the treble staff.

Third system of musical notation. It features a grand staff and a bottom staff. The treble staff has a melodic line with a slur, marked with a circle and "Sw." (Swell) above it. The bass staff has a harmonic accompaniment. The bottom staff contains a single bass line. A square box labeled "Gt." (Guitar) is positioned above the treble staff.

Fourth system of musical notation. It features a grand staff and a bottom staff. The treble staff has a melodic line with a slur, marked with a circle and "Sw." (Swell) above it. The bass staff has a harmonic accompaniment. The bottom staff contains a single bass line. A square box labeled "Gt." (Guitar) is positioned above the treble staff. The dynamic marking *p* (piano) is placed below the treble staff, and the word *morendo* (fading) is placed below the bass staff.



Change my heart, O God; make it ev - er true.

C Em<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup><sub>sus</sub> G<sup>7</sup>

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal staff. The piano part includes chord symbols: C, Em<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup><sub>sus</sub>, and G<sup>7</sup>.

*Last time to Coda*

Change my heart, O God;

C Dm<sup>3</sup> C<sup>2</sup> Am<sup>7</sup> Dm<sup>7</sup>

This system contains the second two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff. The piano part includes chord symbols: C, Dm<sup>3</sup>, C<sup>2</sup>, Am<sup>7</sup>, and Dm<sup>7</sup>. The system concludes with a Coda symbol.

may I be like you. You are the

$G^7_{\text{sus}}$   $G^7$  C  $E^7$   $Bm^7$   $E^7$

This system contains the first two measures of the song. The vocal melody is in treble clef, and the bass line is in bass clef. The piano accompaniment is in grand staff. The lyrics 'may I be like you.' are under the first measure, and 'You are the' is under the second measure. The piano part features a sequence of chords:  $G^7_{\text{sus}}$ ,  $G^7$ , C,  $E^7$ ,  $Bm^7$ , and  $E^7$ . The melody includes a triplet of eighth notes in the second measure.

pot - ter; I am the clay.

$Am^7$   $Dm^7$   $G^7$  C

This system contains the next two measures. The vocal melody continues with the lyrics 'pot - ter;' and 'I am the clay.'. The piano accompaniment features chords  $Am^7$ ,  $Dm^7$ ,  $G^7$ , and C. The melody includes a triplet of eighth notes in the second measure.

Musical score for the first system. The vocal part (treble and bass staves) includes the lyrics "Mold me and make me; this is what I pray." The piano accompaniment (treble and bass staves) features chords: E<sup>7</sup>, Bm<sup>7</sup>, E<sup>7</sup>, Am<sup>7</sup>, C, and D<sup>7</sup>. There are triplets in the piano part.

Mold me and make me; this is what I pray.

E<sup>7</sup> Bm<sup>7</sup> E<sup>7</sup> Am<sup>7</sup> C D<sup>7</sup>

Musical score for the second system. The vocal part (treble and bass staves) includes the lyrics "may I be like you." The piano accompaniment (treble and bass staves) features chords: G<sup>7</sup><sub>sus</sub>, G<sup>7</sup>, G<sup>7</sup><sub>sus</sub>, G<sup>7</sup>, and C. A Coda symbol is present above the vocal staff.

⌘ Coda

may I be like you.

G<sup>7</sup><sub>sus</sub> G<sup>7</sup> G<sup>7</sup><sub>sus</sub> G<sup>7</sup> C

Change my heart, O God; make it ev - er true.

C Em<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup><sub>sus</sub> G<sup>7</sup>

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are written below the vocal staff. The piano part includes chord symbols: C, Em<sup>7</sup>, Dm<sup>7</sup>, G<sup>7</sup><sub>sus</sub>, and G<sup>7</sup>.

*Last time to Coda*

Change my heart, O God;

C Dm<sup>3</sup> C<sup>2</sup> Am<sup>7</sup> Dm<sup>7</sup>

This system contains the second two staves of the musical score. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff. The piano part includes chord symbols: C, Dm<sup>3</sup>, C<sup>2</sup>, Am<sup>7</sup>, and Dm<sup>7</sup>. The system concludes with a Coda symbol.

Offertory Prayer: **C: God of goodness and growth, all creation is yours, and your faithfulness is sure. Word and water, wine and bread: these are signs of your abundant grace. Receive the gifts we bring, and nourish us to proclaim your abiding love in our communities and in the world, through Jesus Christ, our strength and our song. Amen.**

Prayers of the People (each petition ends... "Merciful God... hear our prayer.")

The 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.**

### SENDING

L: The peace of God, which surpasses all understanding, keep your hearts and your minds in (+) Christ Jesus our Lord. **C: Amen.**

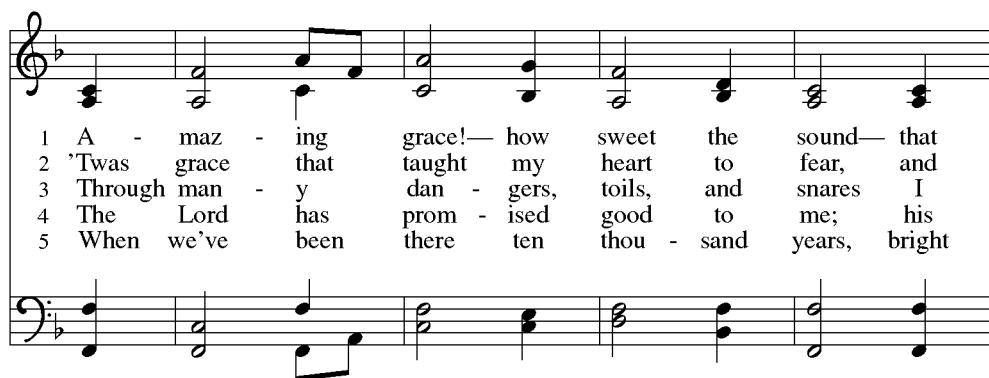
Sending Song: Amazing Grace

ELW

#779

1. Amazing grace! – how sweet the sound – that saved a wretch like me!  
I once was lost, but now am found; was blind, but now I see.
2. 'Twas grace that taught my heart to fear, and grace my fears relieved;  
How precious did that grace appear the hour I first believed.
3. Through many dangers, toils, and snares I have already come;  
'Tis grace has brought me safe thus far, and grace will lead me home.
4. The Lord has promised good to me; his word my hope secures;  
He will my shield and portion be as long as life endures.
5. When we've been there ten thousand years, bright shining as the sun,  
We've no less days to sing God's praise than when we'd first begun.

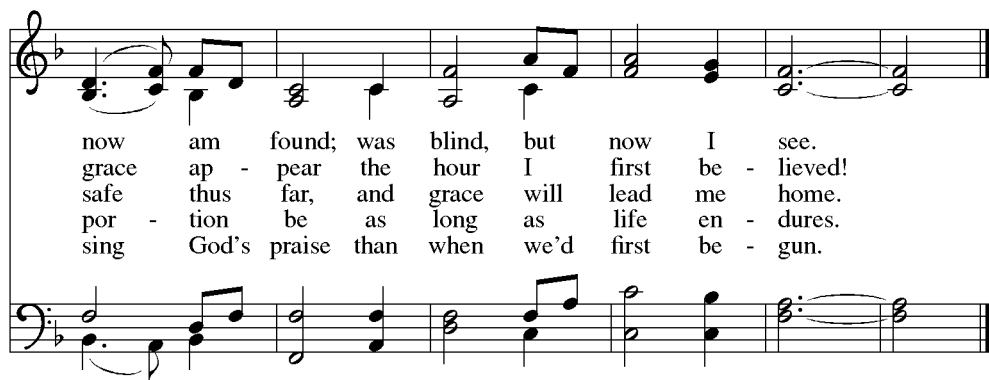
# Amazing Grace, How Sweet the Sound



1 A - maz - ing grace!— how sweet the sound— that  
 2 'Twas grace that taught my heart to fear, and  
 3 Through man - y dan - gers, toils, and snares I  
 4 The Lord has prom - ised good to me; his  
 5 When we've been there ten thou - sand years, bright



saved a wretch like me! I once was lost, but  
 grace my fears re - lieved; how pre - cious did that  
 have al - read - y come; 'tis grace has brought me  
 word my hope se - cures; he will my shield and  
 shin - ing as the sun, we've no less days to



now am found; was blind, but now I see.  
 grace ap - pear the hour I first be - lieved!  
 safe thus far, and grace will lead me home.  
 por - tion be as long as life en - dures.  
 sing God's praise than when we'd first be - gun.

L: Marked with the cross of Christ, go forth to love and serve the Lord.

**C: Thanks be to God.**

Postlude: Lament of the Hebrew Slaves from Nabucco

Giuseppe Verdi

# Va' pensiero

G.Verdi

$\text{♩} = 70$

musical notation system 1 (measures 1-3)

treble clef, bass clef, 12/8 time signature, key signature of one flat (B-flat)

melody in treble clef, accompaniment in bass clef

*sotto voce* (written above the bass staff)

musical notation system 2 (measures 4-6)

measures 4, 5, and 6 are indicated by a bracket and the number 4 above the treble staff.

musical notation system 3 (measures 7-9)

measures 7, 8, and 9 are indicated by a bracket and the number 7 above the treble staff.

musical notation system 4 (measures 10-12)

measures 10, 11, and 12 are indicated by a bracket and the number 10 above the treble staff.

musical notation system 5 (measures 13-15)

measures 13, 14, and 15 are indicated by a bracket and the number 13 above the treble staff.



Va pensiero

2  
16

First system of the musical score, measures 1-3. The right hand (treble clef) features a melody with eighth and sixteenth notes, including a trill in measure 1 and a triplet in measure 3. The left hand (bass clef) plays a steady eighth-note accompaniment. A dynamic marking of *F* (forte) is present in measure 3.

19

Second system of the musical score, measures 19-21. The right hand features a triplet of eighth notes in measure 19, followed by chords and a melodic line. The left hand continues with eighth-note accompaniment. A dynamic marking of *p* (piano) is present in measure 20.

22

Third system of the musical score, measures 22-24. The right hand features a triplet of eighth notes in measure 22, followed by chords and a melodic line. The left hand continues with eighth-note accompaniment. Dynamic markings of *FF* (fortissimo) in measure 22 and *p* (piano) in measure 24 are present.

25

Fourth system of the musical score, measures 25-27. The right hand features a triplet of eighth notes in measure 25, followed by chords and a melodic line. The left hand continues with eighth-note accompaniment. A dynamic marking of *pp* (pianissimo) is present in measure 26.

28

Fifth system of the musical score, measures 28-30. The right hand features a triplet of eighth notes in measure 28, followed by chords and a melodic line. The left hand continues with eighth-note accompaniment. A crescendo hairpin is present in measure 29.

31

Sixth system of the musical score, measures 31-33. The right hand features a triplet of eighth notes in measure 31, followed by chords and a melodic line. The left hand continues with eighth-note accompaniment. A crescendo hairpin is present in measure 32.

34

Measures 34-36 of the musical score. The treble clef staff features a melodic line with a half note, a quarter note, and a half note, followed by a quarter rest, a quarter note, a half note, and a quarter note. The bass clef staff features a continuous eighth-note accompaniment. A fermata is placed over the first measure of the treble staff.

37

Measures 37-39 of the musical score. The treble clef staff features a melodic line with a half note, a quarter note, and a half note, followed by a quarter rest, a quarter note, a half note, and a quarter note. The bass clef staff features a continuous eighth-note accompaniment. A fermata is placed over the first measure of the treble staff. The dynamic marking *dim* is present in measure 37, and *pp* is present in measure 38.

40

Measures 40-41 of the musical score. The treble clef staff features a melodic line with a half note, a quarter note, and a half note, followed by a quarter rest, a quarter note, a half note, and a quarter note. The bass clef staff features a continuous eighth-note accompaniment. A fermata is placed over the first measure of the treble staff.