



April 10, 2022

**New Hope Lutheran Church**

3125 5<sup>th</sup> Ave S., Great Falls, MT 59405

[www.newhopegf.org](http://www.newhopegf.org) 406.315.1203

**GATHERING**

Gathering Music: Selections from Kinderszenen, Op. 15 Robert Schumann

Welcome and Announcements

Prelude: Melody from Album, Op. 68 Robert Schumann

L: Blessed is the one who comes in the name of the Lord!

**C: Hosanna in the highest!**

Processional Gospel: John 12:12-16 **C: Glory to you, O Lord.**

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

Opening Hymn: All Glory, Laud, and Honor

ELW #344

Refrain: All glory, laud, and honor to you, redeemer, king;  
To whom the lips of children made sweet hosannas ring.

1. You are the king of Israel and David's royal Son,  
Now in the Lord's name coming, our King and Blessed One. (refrain)
2. The company of angels are praising you on high;  
Creation and all mortals in chorus make reply. (refrain)
3. The multitude of pilgrims with palms before you went;  
Our praise and prayer and anthems before you we present. (refrain)
4. To you, before your passion, they sang their hymns of praise.  
To you, now high exalted, our melody we raise. (refrain)
5. Their praises you accepted; accept the prayers we bring,  
Great author of all goodness, O good and gracious King. (refrain)

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

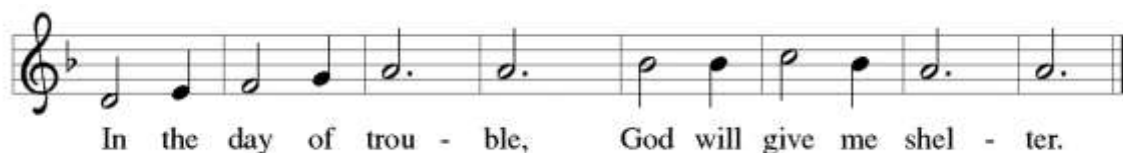


L: Let us all pray... **C: God of honor and celebration, together we cry “Hosanna!” to your son, who rode willingly and bravely into Jerusalem. Hear us as we celebrate your anointed one, Jesus Christ. Amen.**

## WORD

Responsive reading of Psalm 24

Refrain:



L: The earth is the Lord's and all that is in it, the world and those who dwell therein.

**C: For the Lord has founded it upon the seas and established it upon the rivers.**

L: Who may ascend the mountain of the Lord, and who may stand in God's holy place?

**C: Those of innocent hands and purity of heart, who do not swear on God's being, nor do they pledge by what is false.**

L: They shall receive blessing from the Lord and righteousness from the God of their salvation. (refrain)

L: Such is the generation of those who seek you, O Lord, of those who seek your face, O God of Jacob.

**C: Lift up your heads, O gates; and be lifted up, O everlasting doors, that the King of glory may come in.**

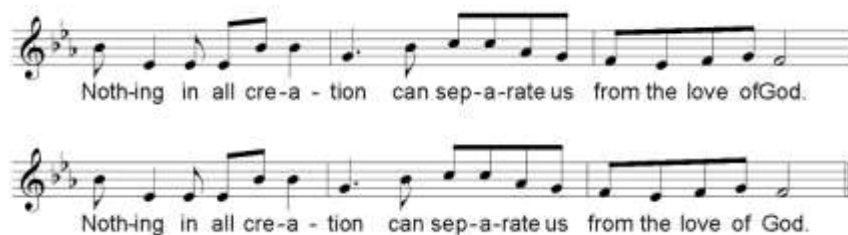
L: Who is this King of glory?

**C: The Lord, strong and mighty; the Lord, mighty in battle!**

L: Lift up your heads, O gates; and be lifted up, O everlasting doors, that the King of glory may come in.

**C: Who is this King of glory? Truly, the Lord of hosts is the King of glory.**

Lent Acclamation ACS p. 34



Gospel: John 19:16b-22 **Glory to you, O Lord.**

The gospel of our Lord.

**Praise to you, O Christ.**

Choir Anthem: When I Survey the Wondrous Cross arr. Bob Burroughs

Children's Time & Sermon

Rev. Tammy Bull

Hymn of the Day: My Song is Love Unknown (tune: ELW #640)

ELW #343

1. My song is love unknown, my Savior's love to me,  
Love to the love-less shown, that they might lovely be.  
Oh, who am I that for my sake my Lord should take frail flesh and die?  
My Lord should take frail flesh and die?
2. He came from his blest throne salvation to bestow;  
The world that was his own would not its Savior know.  
But, oh, my friend, my friend indeed, who at my need his life did spend!  
Who at my need his life did spend!

3. Sometimes we strew his way and his sweet praises sing;  
Resounding all the day hosannas to our king.  
Then "Crucify!" is all our breath, and for his death we thirst and cry,  
And for his death we thirst and cry.
4. We cry out, we will have our dear Lord made away,  
A murderer to save, the prince of life to slay.  
Yet cheerful he to suff'ring goes that he his foes from thence might free,  
That he his foes from thence might free.
5. In life no house, no home my Lord on earth might have;  
In death no friendly tomb but what a stranger gave.  
What may I say? Heav'n was his home but mine the tomb wherein he lay,  
But mine the tomb wherein he lay.
6. Here might I stay and sing – no story so divine!  
Never was love, dear King, never was grief like thine.  
This is my friend, in whose sweet praise I all my days could gladly spend!  
I all my days could gladly spend!

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

**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.**

Presentation of 1<sup>st</sup> Communion Certificate

Having received age-appropriate instruction concerning the mystery and abundance of God's love in the bread and wine of Holy Communion, we welcome Elsie Kantor to the Lord's Table!

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

L: The peace of the Lord 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. One of the ways we do this is through the ministry of music as we worship and as we provide space and hospitality for music recitals and concerts by area musicians. 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: Andante con espressione

Robert Schumann

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.**

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 and Lord's Prayer

In the night in which he was betrayed, [...] Lord, remember us in your kingdom and teach us to boldly pray:

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

Invitation to the Lord's Table

Lamb of God ACS p. 40



Hymn during Communion: Loaves Were Broken

ACS #966

1. Loaves were broken, words were spoken by the Galilean shore.  
Jesus, Bread of life from heaven, was their food forevermore.  
By your body broken for us, by your wine of life outpoured,  
Jesus, feed again your people. Be our Host, our Life, our Lord.
2. Loaves were broken, words were spoken in a quiet room one night.  
In the bread and wine you gave them, Christ, you came as Light from Light.  
By your body broken for us, by your wine of life outpoured,

- Jesus, feed again your people. Be our Host, our Life, our Lord.
3. Loaves are broken, words are spoken, as in faith we gather here.  
Jesus speaks across the ages: "I am with you; do not fear!"  
By your body broken for us, by your wine of life outpoured,  
Jesus, feed again your people. Be our Host, our Life, our Lord.
  4. By the loaves you break and give us, send us in your name to share  
Bread for which the millions hunger, words that tell your love and care.  
By your body broken for us, by your wine of life outpoured,  
Jesus, feed again your people. Be our Host, our Life, our Lord.

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

P: Let us all pray... **C: We thank you, O God, that you have strengthened our hearts through this feast of life and salvation. Align our hearts and minds with your will, that we may do justice, love kindness, and walk humbly with you, now and forever. 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:** O Sacred Head Now Wounded

ELW #351

1. O sacred head, now wounded, with grief and shame weighed down,  
Now scornfully surrounded with thorns, thine only crown;  
O sacred head, what glory, what bliss till now was thine!  
Yet, though despised and gory, I joy to call thee mine.
2. How pale thou art with anguish, with sore abuse and scorn;  
How does thy face now languish, which once was bright as morn!  
Thy grief and bitter passion were all for sinners' gain;  
Mine, mine was the transgression, but thine the deadly pain.
3. What language shall I borrow to thank thee, dearest friend,  
For this thy dying sorrow, thy pity without end?  
Oh, make me thine forever, and should I fainting be,  
Lord, let me never, never outlive my love to thee.
4. Lord, be my consolation; shield me when I must die;  
Remind me of thy passion when my last hour draws nigh.  
These eyes, new faith receiving, from thee shall never move;  
For all who die believing die safely in thy love.

L: Marked with the cross of Christ, go forth to love and serve the Lord.  
**C: Thanks be to God.**

Postlude: Prayer

Robert Schumann

Accompanist: James Rickley

Song Leader: Jodie Tooley

**Prayer Focus:** Commitment (In your prayers this week you are invited to reflect on your commitment to Christ as Lord and King.)

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

**Announcements for week of 4/10:**

- Bells and Choir rehearse Tuesday (4/12) at 5:30 and 6:30 pm
- GF Community Band rehearses Tuesday (4/12) at 7 pm – Fireside Rm
- Executive Committee meets at 2 pm on Wednesday (4/13)
- Maundy Thursday (4/14) worship w/Communion – 7 pm at First English
- Good Friday (4/15) worship – 7 pm at New Hope
- Easter Day worship at 9:00 am on Sunday, April 17.

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## Important Event

Nº 6.

*f* *mf* *f* *mf*

## Reverie

Nº 7.

*p* *ritard.*

First system of the musical score. It consists of a grand staff with a treble and bass clef. The music is in 2/4 time and B-flat major. 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 *ritard.* marking is present in the right hand towards the end of the system.

Second system of the musical score. It continues the melody and accompaniment from the first system. The right hand has a *p* (piano) dynamic marking. The left hand includes the vocal line with the lyrics "ri - tar - dan - do" written below the notes. The system concludes with a final chord in the right hand.

### At the Fireside

Third system of the musical score, labeled "No 8." on the left. It begins with a *p* (piano) dynamic marking. The right hand continues the melodic line, and the left hand provides a steady accompaniment. The system ends with a repeat sign in the right hand.

Fourth system of the musical score. It starts with a *mf* (mezzo-forte) dynamic marking. The right hand features a more active melodic line with many beamed sixteenth notes. The left hand continues with a steady accompaniment. A *rit.* (ritardando) marking is at the end of the system.

Fifth system of the musical score. It begins with a *p* (piano) dynamic marking. The right hand has a melodic line with some grace notes. The left hand provides a steady accompaniment. A *rit.* (ritardando) marking is above the right hand. The system ends with a first ending bracket labeled "1." in the right hand.

Sixth system of the musical score. It begins with a second ending bracket labeled "2." in the right hand. The right hand continues with a melodic line, and the left hand provides a steady accompaniment. A *ritardando* marking is at the end of the system, leading to the final chord.



Welcome and Announcements

Prelude: Melody from Album, Op. 68

Robert Schumann

# Album for the Young

## 43 Piano Pieces

### Melody

Handwritten musical score for a piece titled "Melody". The score is written for piano (p) and consists of four systems of two staves each (treble and bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The melody is primarily in the treble clef, featuring various note values, rests, and dynamic markings. The bass clef provides a steady accompaniment. The piece concludes with a double bar line.

Munter und straff.

### Soldier's March

Handwritten musical score for a piece titled "Soldier's March". The score is written for piano (p) and consists of two systems of two staves each (treble and bass clef). The key signature is one sharp (F#), and the time signature is 2/4. The melody is primarily in the treble clef, featuring various note values, rests, and dynamic markings. The bass clef provides a steady accompaniment. The piece concludes with a double bar line.

L: Blessed is the one who comes in the name of the Lord!

**C: Hosanna in the highest!**

Processional Gospel: John 12:12-16 **C: Glory to you, O Lord.**

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

Opening Hymn: All Glory, Laud, and Honor

ELW #344

Refrain: All glory, laud, and honor to you, redeemer, king;  
To whom the lips of children made sweet hosannas ring.

1. You are the king of Israel and David's royal Son,  
Now in the Lord's name coming, our King and Blessed One. (refrain)
2. The company of angels are praising you on high;  
Creation and all mortals in chorus make reply. (refrain)
3. The multitude of pilgrims with palms before you went;  
Our praise and prayer and anthems before you we present. (refrain)
4. To you, before your passion, they sang their hymns of praise.  
To you, now high exalted, our melody we raise. (refrain)
5. Their praises you accepted; accept the prayers we bring,  
Great author of all goodness, O good and gracious King. (refrain)

## Introduction

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of four systems of two staves each. The first system begins with a treble clef and a key signature change to two flats. The melody in the right hand is characterized by eighth notes with accents, while the left hand provides a steady accompaniment of eighth notes. The second system continues the melodic line with a triplet of eighth notes. The third system features a more complex accompaniment in the left hand with sixteenth notes. The fourth system concludes the introduction with a final cadence in the right hand and a descending eighth-note line in the left hand.

Tune: Melchior Teschner, 1584–1635

Arrangement: Glenn Wonacott; copyright © 2007 Augsburg Fortress. All rights reserved.

*Introductions and Alternate Accompaniments for Piano, vol. 2, ISBN 978-0-8006-2360-9*

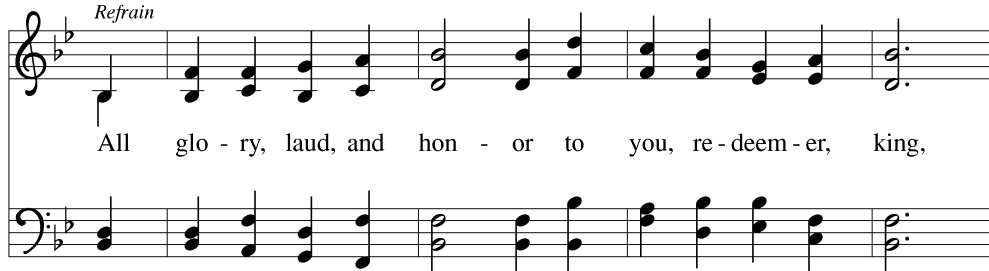
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# All Glory, Laud, and Honor

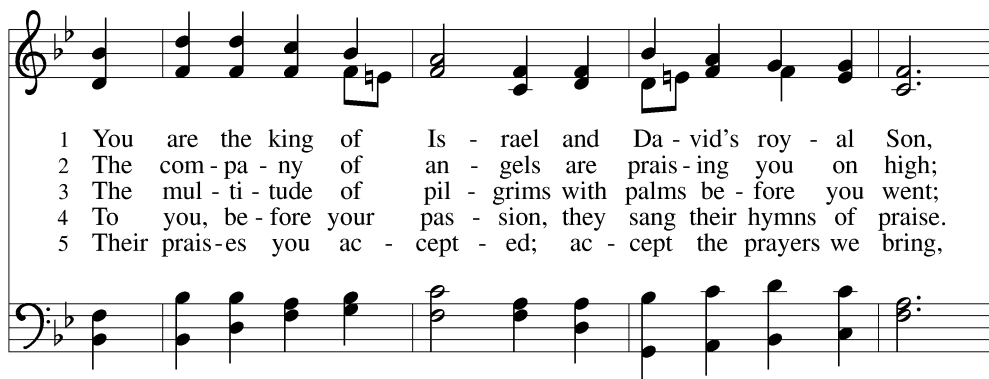
## Refrain



All glo - ry, laud, and hon - or to you, re - deem - er, king,

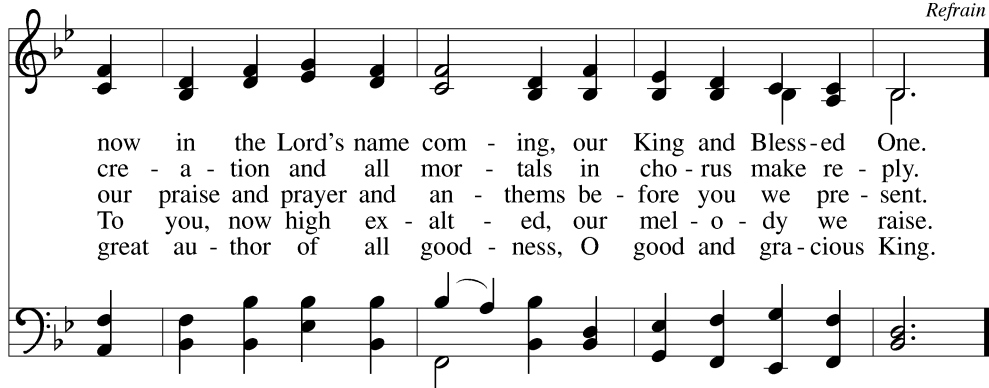


to whom the lips of chil - dren made sweet ho - san - nas ring.



1 You are the king of Is - rael and Da - vid's roy - al Son,  
2 The com - pa - ny of an - gels are prais - ing you on high;  
3 The mul - ti - tude of pil - grims with palms be - fore you went;  
4 To you, be - fore your pas - sion, they sang their hymns of praise.  
5 Their prais - es you ac - cept - ed; ac - cept the prayers we bring,

## Refrain



now in the Lord's name com - ing, our King and Bless - ed One.  
cre - a - tion and all mor - tals in cho - rus make re - ply.  
our praise and prayer and an - thems be - fore you we pre - sent.  
To you, now high ex - alt - ed, our mel - o - dy we raise.  
great au - thor of all good - ness, O good and gra - cious King.

# Accompaniment

*Refrain*

The first system of the Refrain consists of two staves. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass staff begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. The key signature has two flats (Bb and Eb).

The second system of the Refrain consists of two staves. The treble staff features a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass staff features a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. The key signature has two flats (Bb and Eb).

(:)

*Verse*

The first system of the Verse consists of two staves. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass staff begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. The key signature has two flats (Bb and Eb).

*Refrain*

The second system of the Refrain consists of two staves. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bass staff begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. The key signature has two flats (Bb and Eb).

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.

L: Let us all pray... **C: God of honor and celebration, together we cry “Hosanna!” to your son, who rode willingly and bravely into Jerusalem. Hear us as we celebrate your anointed one, Jesus Christ. Amen.**

## WORD

Responsive reading of Psalm 24

Refrain:



In the day of trou - ble, God will give me shel - ter.

L: The earth is the Lord's and all that is in it, the world and those who dwell therein.

**C: For the Lord has founded it upon the seas and established it upon the rivers.**

L: Who may ascend the mountain of the Lord, and who may stand in God's holy place?

**C: Those of innocent hands and purity of heart, who do not swear on God's being, nor do they pledge by what is false.**

L: They shall receive blessing from the Lord and righteousness from the God of their salvation.  
(refrain)

L: Such is the generation of those who seek you, O Lord, of those who seek your face, O God of Jacob.

**C: Lift up your heads, O gates; and be lifted up, O everlasting doors, that the King of glory may come in.**

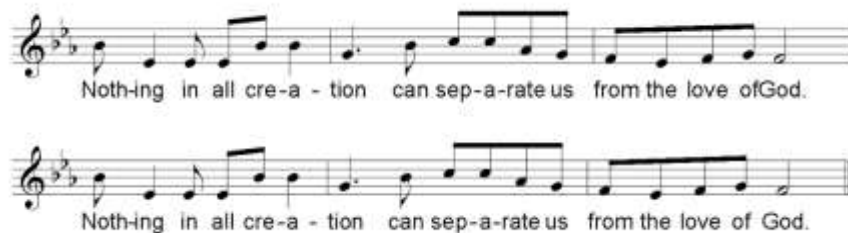
L: Who is this King of glory?

**C: The Lord, strong and mighty; the Lord, mighty in battle!**

L: Lift up your heads, O gates; and be lifted up, O everlasting doors, that the King of glory may come in.

**C: Who is this King of glory? Truly, the Lord of hosts is the King of glory.**

Lent Acclamation ACS p. 34



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

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

# 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 of music. The first system covers the first line of the refrain, and the second system covers the second line. The piano accompaniment features a steady bass line and chords that support the vocal melody. The lyrics are written below the vocal line.

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 musical notation. 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 contains the lyrics: "Noth-ing in all cre - a - tion can sep-a-rate us from the love of God." The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

Second system of musical notation, 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 contains the lyrics: "Noth-ing in all cre - a - tion can sep-a-rate us from the love of God." The piano accompaniment features a steady eighth-note bass line and a more melodic treble line.

Gospel: John 19:16b-22      **Glory to you, O Lord.**

John 19:16-22

New Revised Standard Version

16 Then he handed him over to them to be crucified.

The Crucifixion of Jesus

So they took Jesus; 17 and carrying the cross by himself, he went out to what is called The Place of the Skull, which in Hebrew[a] is called Golgotha. 18 There they crucified him, and with him two others, one on either side, with Jesus between them. 19 Pilate also had an inscription written and put on the cross. It read, "Jesus of Nazareth,[b] the King of the Jews." 20 Many of the Jews read this inscription, because the place where Jesus was crucified was near the city; and it was written in Hebrew,[c] in Latin, and in Greek. 21 Then the chief priests of the Jews said to Pilate, "Do not write, 'The King of the Jews,' but, 'This man said, I am King of the Jews.'" 22 Pilate answered, "What I have written I have written."

The gospel of our Lord.      **Praise to you, O Christ.**

Choir Anthem: When I Survey the Wondrous Cross      arr. Bob Burroughs

# When I Survey the Wondrous Cross

for two-part voices and piano

Isaac Watts, 1674–1748

O WALY WALY  
English traditional  
arr. Bob Burroughs

Gently (♩ = 74)

Piano

*mp*

Solo or section *almost a whisper*

*mp*

When I sur - vey the won - drous cross

Tenor

*mp*

Bass

*p*

on which the prince of glo - ry died,

*mf*

*mf*

*mp*

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1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9

13

my rich - est gain I count but loss,

17

*mp* and pour contempt *mp* on all my pride. All my

*Slightly faster*

21

pride, all but loss! For - bid it,

*mp* *strong melody* *mf*

All my pride, all but loss! For - bid it, Lord,

25

Lord, for - bid\_ it, Lord, that I should boast, save in\_ the

\_ that I should boast, save in the death\_

29

death of Christ,\_ my God, of Christ, my God: and all the vain

\_ of\_ Christ, my God: and all vain

32

things that charm\_ me most, all the\_ vain things that charm me

things\_ that charm me\_ most,



35

most, I sac - ri - fice them to his

I sac - ri - fice them to his

38

*molto rit.* *a tempo*

blood, yes, to his blood, sac - ri - fice them to his

*molto rit.* *a tempo*

*molto rit.* *mf a tempo*

41

blood. Were the whole realm

*mf*

45

*gradually increasing energy*

of na - ture mine, that were a pres - ent

*gradually increasing energy*

*gradually increasing energy*

49

*mf*

far too small; love so a - maz - ing,

*mf*

*f*

53

so di - vine, de - mands my

*poco a poco dim.*

56

soul, my life, my all, de-

*cresc.*

59

mands my soul, my all, de-mands my soul, my

62

life, my all.

*f*

my all.

Hymn of the Day: My Song is Love Unknown (tune: ELW #640)

ELW #343

1. My song is love unknown, my Savior's love to me,  
Love to the love-less shown, that they might lovely be.  
Oh, who am I that for my sake my Lord should take frail flesh and die?  
My Lord should take frail flesh and die?
2. He came from his blest throne salvation to bestow;  
The world that was his own would not its Savior know.  
But, oh, my friend, my friend indeed, who at my need his life did spend!  
Who at my need his life did spend!
3. Sometimes we strew his way and his sweet praises sing;  
Resounding all the day hosannas to our king.  
Then "Crucify!" is all our breath, and for his death we thirst and cry,  
And for his death we thirst and cry.
4. We cry out, we will have our dear Lord made away,  
A murderer to save, the prince of life to slay.  
Yet cheerful he to suff'ring goes that he his foes from thence might free,  
That he his foes from thence might free.
5. In life no house, no home my Lord on earth might have;  
In death no friendly tomb but what a stranger gave.  
What may I say? Heav'n was his home but mine the tomb wherein he lay,  
But mine the tomb wherein he lay.
6. Here might I stay and sing – no story so divine!  
Never was love, dear King, never was grief like thine.  
This is my friend, in whose sweet praise I all my days could gladly spend!  
I all my days could gladly spend!

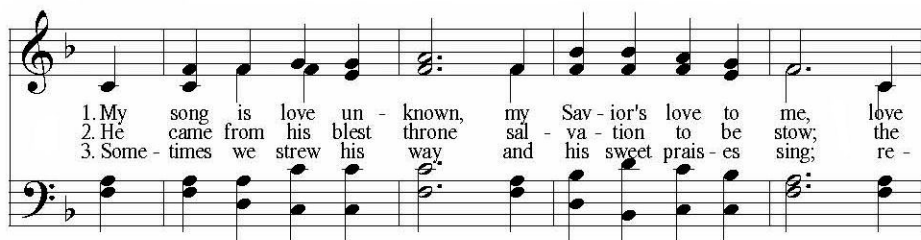
# Hymn #343 (Tune#640)

## My Song Is Love Unknown

Samuel Crossman, 1624-1683 altered

John D. Edwards, 1806-1885

♩ = 120



1. My song is love un - known, my Sav - ior's love to me, love  
 2. He came from his blest throne, sal - va - tion to be stow; the  
 3. Some - times we strew his way and his sweet prais - es sing; re -



to world the love - less shown that they might love - ly be. Oh,  
 sound - ing all his the own day. would ho - san - nas Sav - ior our know. But,  
 Then



who am I that for my in - sake my Lord should take frail  
 oh, my friend, my is friend all our deed, breath, who and for my his need death his  
 "Cru - ci - fy!"



flesh and die? my Lord should take frail flesh and die?  
 life did spend! who at my his need his life did spend!  
 thirst and cry. and for his death we thirst and cry/

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

**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.**

Presentation of 1<sup>st</sup> Communion Certificate

Having received age-appropriate instruction concerning the mystery and abundance of God's love in the bread and wine of Holy Communion, we welcome Elsie Kantor to the Lord's Table!

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

L: The peace of the Lord 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. One of the ways we do this is through the ministry of music as we worship and as we provide space and hospitality for music recitals and concerts by area musicians. 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: Andante con espressione

Robert Schumann

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.

# ANDANTE CON ESPRESSIONE

1½ minutes

Sw. Flutes 8' and 4'

Gt. Foundations 8' and 4'

Ped. Bourdon 16' and 8'

(F)

(F)

Ped. 43

ROBERT SCHUMANN

Arr. by L. N. Porter

♩ = 60

The musical score is arranged in three systems, each with three staves. The first system begins with a tempo marking of ♩ = 60. The first staff of the first system contains a piano (p) dynamic marking and a guitar (Gt.) part. The second system features a swell (Sw.) dynamic marking. The third system features a mezzo-forte (mf) dynamic marking. The score includes various musical notations such as notes, rests, and dynamic markings.

2

*f* [G] Gt. Add Diapasons

## SOLEMN AMEN

LANI SMITH

**Slowly**

*mf* [F] Sw. Flutes and Strings *dim.* *p*

Ped. Light 16' and 8'; Sw. to Ped.

Ped. 43



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

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

Change my heart, O God;

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

Last time to Coda

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 lines of the musical score. The top line is the vocal melody in treble clef, with lyrics 'may I be like you.' and 'You are the'. The second line is the bass line in bass clef. The third and fourth lines are the piano accompaniment in grand staff. Chord symbols  $G^7_{\text{sus}}$ ,  $G^7$ , C,  $E^7$ ,  $Bm^7$ , and  $E^7$  are placed above the piano part. Triplet markings (3) are present over the final notes of the vocal melody and the piano accompaniment.

pot - ter; I am the clay.

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

This system contains the next two lines of the musical score. The top line is the vocal melody in treble clef, with lyrics 'pot - ter;' and 'I am the clay.'. The second line is the bass line in bass clef. The third and fourth lines are the piano accompaniment in grand staff. Chord symbols  $Am^7$ ,  $Dm^7$ ,  $G^7$ , and C are placed above the piano part. A triplet marking (3) is present over the final notes of the vocal melody and the piano accompaniment.

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. The piano part includes a triplet and an 8-measure rest.

⌘ 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 3 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, C<sup>2</sup>, Am<sup>7</sup>, and Dm<sup>7</sup>. A triplet of eighth notes is marked with a '3' over it. The system concludes with a Coda symbol and the instruction 'Last time to Coda'.

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.**

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 and Lord's Prayer

In the night in which he was betrayed, [...] Lord, remember us in your kingdom and teach us to boldly pray:

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

Invitation to the Lord's Table

Lamb of God ACS p. 40



Hymn during Communion: Loaves Were Broken

ACS #966

1. Loaves were broken, words were spoken by the Galilean shore.  
Jesus, Bread of life from heaven, was their food forevermore.  
By your body broken for us, by your wine of life outpoured,  
Jesus, feed again your people. Be our Host, our Life, our Lord.
2. Loaves were broken, words were spoken in a quiet room one night.

In the bread and wine you gave them, Christ, you came as Light from Light.  
By your body broken for us, by your wine of life outpoured,  
Jesus, feed again your people. Be our Host, our Life, our Lord.

3. Loaves are broken, words are spoken, as in faith we gather here.  
Jesus speaks across the ages: "I am with you; do not fear!"  
By your body broken for us, by your wine of life outpoured,  
Jesus, feed again your people. Be our Host, our Life, our Lord.
4. By the loaves you break and give us, send us in your name to share  
Bread for which the millions hunger, words that tell your love and care.  
By your body broken for us, by your wine of life outpoured,  
Jesus, feed again your people. Be our Host, our Life, our Lord.

## Communion

*The assembly may be seated. Music may accompany the communion and may begin with one of the following or another suitable song.*

S 715

1

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

This system contains the first four measures of the song. It features a vocal line in G major (one flat) and 3/4 time, and a piano accompaniment in the same key and time. The vocal line begins with a quarter rest, followed by a half note G, a quarter note A, a half note B, a quarter note C, a half note D, a quarter note E, a half note F, and a quarter note G. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

mer-cy on us. Lamb of God, you take a-way the sin of the

This system contains measures 5 through 8. The vocal line continues with a quarter note G, a half note A, a quarter note B, a half note C, a quarter note D, a half note E, a quarter note F, and a quarter note G. The piano accompaniment continues with the same eighth-note pattern in the right hand and half-note pattern in the left hand.

world; have mer-cy on us. Lamb of God, you take a-way the

This system contains measures 9 through 12. The vocal line continues with a quarter note G, a half note A, a quarter note B, a half note C, a quarter note D, a half note E, a quarter note F, and a quarter note G. The piano accompaniment continues with the same eighth-note pattern in the right hand and half-note pattern in the left hand.

sin of the world; grant us peace, grant us peace.



# [U] 966 Loaves Were Broken, Words Were Spoken

1 Loaves were bro - ken, words were spo - ken by the  
 2 Loaves were bro - ken, words were spo - ken in a  
 3 Loaves are bro - ken, words are spo - ken, as in  
 4 By the loaves you break and give us, send us

Gal - i - le - an shore. Je - sus, Bread of life from  
 qui - et room one night. In the bread and wine you  
 faith we gath - er here. Je - sus speaks a - cross the  
 in your name to share bread for which the mil - lions

heav - en, was their food for - ev - er - more.  
 gave them, Christ, you came as Light from Light.  
 a - ges: "I am with you; do not fear!"  
 hun - ger, words that tell your love and care.

*Refrain*

By your bod - y bro - ken for us, by your

Cm A $\flat$  E $\flat$  B $\flat$  E $\flat$

wine of life out - poured, Je - sus, feed a - gain your

A $\flat$  E $\flat$  B $\flat$  G $^7$  Cm B $\flat$

peo - ple. Be our Host, our Life, our Lord.

Fm A $\flat$  E $\flat$  Fm $^7$  B $\flat^7$  E $\flat$

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

P: Let us all pray... **C: We thank you, O God, that you have strengthened our hearts through this feast of life and salvation. Align our hearts and minds with your will, that we may do justice, love kindness, and walk humbly with you, now and forever. 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:** O Sacred Head Now Wounded

ELW #351

1. O sacred head, now wounded, with grief and shame weighed down,  
Now scornfully surrounded with thorns, thine only crown;  
O sacred head, what glory, what bliss till now was thine!  
Yet, though despised and gory, I joy to call thee mine.
2. How pale thou art with anguish, with sore abuse and scorn;  
How does thy face now languish, which once was bright as morn!  
Thy grief and bitter passion were all for sinners' gain;  
Mine, mine was the transgression, but thine the deadly pain.
3. What language shall I borrow to thank thee, dearest friend,  
For this thy dying sorrow, thy pity without end?  
Oh, make me thine forever, and should I fainting be,  
Lord, let me never, never outlive my love to thee.
4. Lord, be my consolation; shield me when I must die;  
Remind me of thy passion when my last hour draws nigh.  
These eyes, new faith receiving, from thee shall never move;  
For all who die believing die safely in thy love.

# O Sacred Head, Now Wounded

1 O sa - cred head, now wound - ed, with grief and shame weighed down,  
2 How pale thou art with an - guish, with sore a - buse and scorn;  
3 What lan - guage shall I bor - row to thank thee, dear - est friend,  
4 Lord, be my con - so - la - tion; shield me when I must die;

now scorn - ful - ly sur - round - ed with thorns, thine on - ly crown;  
how does thy face now lan - guish, which once was bright as morn!  
for this thy dy - ing sor - row, thy pit - y with - out end?  
re - mind me of thy pas - sion when my last hour draws nigh.

O sa - cred head, what glo - ry, what bliss till now was thine!  
Thy grief and bit - ter pas - sion were all for sin - ners' gain;  
Oh, make me thine for - ev - er, and should I faint - ing be,  
These eyes, new faith re - ceiv - ing, from thee shall nev - er move;

Yet, though de - spised and gor - y, I joy to call thee mine.  
mine, mine was the trans - gres - sion, but thine the dead - ly pain.  
Lord, let me nev - er, nev - er out - live my love to thee.  
for all who die be - liev - ing die safe - ly in thy love.

Text: Paul Gerhardt, 1607–1676, based on Arnulf of Louvain, d. 1250; tr. composite

Music: HERZLICH TUT MICH VERLANGEN, German melody, c. 1500; adapt. Hans Leo Hassler, 1564–1612;  
arr. Johann Sebastian Bach, 1685–1750

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

**C: Thanks be to God.**

Postlude: Prayer

Robert Schumann

## PRAYER

2 minutes

Sw. Strings and Flutes

Gt. Diapason 8', Sw. to Gt.

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

A# 00 4332 121

A# 00 6644 322

Ped. 42

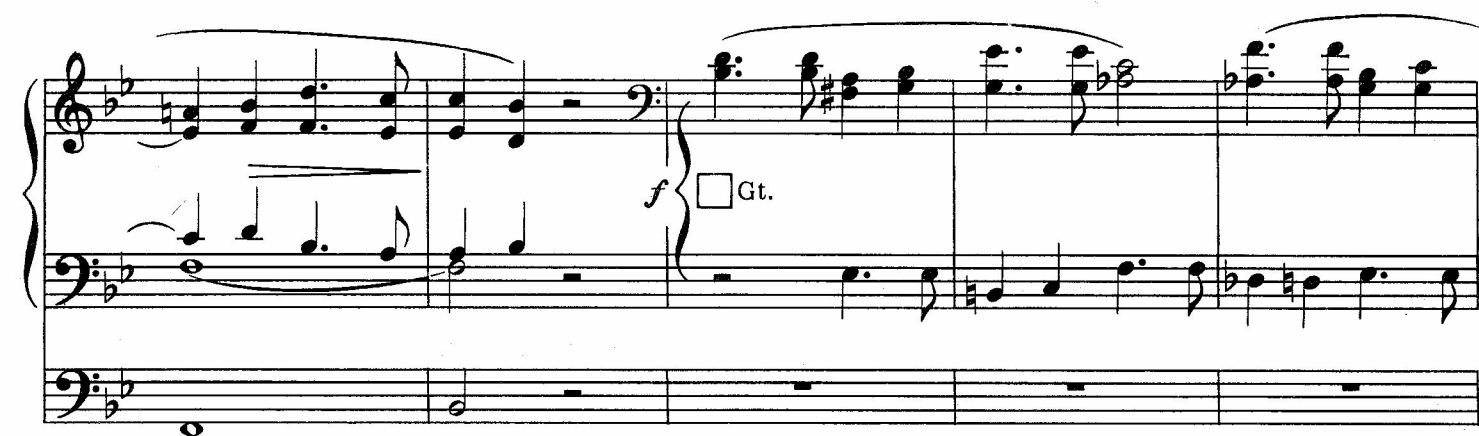
ROBERT SCHUMANN  
Arranged by George BlakeSlowly  $\text{♩} = 72$ 

□ Gt.

*p*

○ Sw.

The musical score is arranged in three systems. The first system consists of a treble staff with a guitar (Gt.) part and a bass staff with a string (Sw.) part. The second system consists of a treble staff with a string (Sw.) part and a bass staff with a string (Sw.) part. The third system consists of a treble staff with a string (Sw.) part and a bass staff with a string (Sw.) part. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte).



First system of musical notation. It features a grand staff with a treble and bass clef. The right hand plays a series of chords and single notes, while the left hand plays a bass line. A dynamic marking *f* (forte) is present. A guitar part is indicated by a square box labeled "Gt.".



Second system of musical notation. It continues the piece with similar instrumentation. The right hand has more complex chordal textures, and the left hand provides a steady bass accompaniment.



Third system of musical notation. A dynamic marking *mf* (mezzo-forte) is present. A string part is indicated by a circle labeled "Sw." (Swell). The music features a mix of chords and moving lines in both hands.



Fourth system of musical notation. It concludes the piece with a *rit.* (ritardando) marking. The right hand plays a descending melodic line, and the left hand provides harmonic support.