



The Resurrection of Our Lord

April 17, 2022

New Hope Lutheran Church (406) 315-1203
3125 5th Ave S. Great Falls, MT www.newhopegf.org

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

GATHERING

Gathering Prelude: Christ the Lord is Risen Today - Hallelujah arr. Jim Lucas

L: Alleluia! Christ is risen!
Words of Welcome

C: Christ is risen indeed! Alleluia!

Prelude: Let All the Angels of God

George Frederick Handel

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

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

L: We give you thanks, O God, for in the beginning you created us in your image and placed us in a well-watered garden.

C: In the desert, you promised pools of water for the parched, and you gave us water from the rock.

L: When we did not know the way, you sent the Good Shepherd to lead us to still waters.

C: At the cross, you washed us from Jesus' wounded side, and on this day you shower us again with the water of life.

L: We praise you for your salvation through water, for the water in this font, and for all water everywhere.

C: Bathe us in your forgiveness, grace, and love. Satisfy all who thirst, and give us the life only you can give.

L: To you be given honor and praise through Jesus Christ, our living water, in the unity of the Holy Spirit, now and forever. **C: Amen.**

Fanfare and Hymn: Christ Has Arisen, Alleluia!

ELW #364

Christ has arisen, alleluia. Rejoice and praise him, alleluia.

For our redeemer burst from the tomb, even from death, dispelling its gloom.

REFRAIN: Let us sing praise to him with endless joy.
Death's fearful sting he has come to destroy.
Our sin forgiving, alleluia! Jesus is living, alleluia!

For three long days the grave did its worst until its strength by God was dispersed.

He who gives life did death undergo, and in its conquest his might did show. (refrain)

The angel said to them, "Do not fear. You look for Jesus who is not here.

See for yourselves the tomb is all bare. Only the grave-clothes are lying there." (refrain)

"Go spread the news: he's not in the grave. He has arisen this world to save.

Jesus' redeeming labors are done. Even the battle with sin is won." (refrain)

Christ has arisen to set us free. Alleluia, to him praises be.
Jesus is living! Let us all sing; he reigns triumphant, heavenly king. (refrain)

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

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

Glory to God

ELW p. 204

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

L: Let us all pray: **C: Loving God, with joy and unending praise we raise our voices to you, as together we sing, "Hallelujah! Jesus is risen!" Amen.**

WORD

A responsive reading of Psalm 118: 17, 21-24

L: I shall not die, but live, and declare the works of the Lord.

C: I give thanks to you, for you have answered me and you have become my salvation.

L: The stone that the builders rejected has become the chief cornerstone.

C: By the Lord has this been done; it is marvelous in our eyes.

L: This is the day that the Lord has made;

C: let us rejoice and be glad in it!

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

Gospel Acclamation:

ELW p. 205

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

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

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

Gospel: John 20:1-18

C: Glory to you, O Lord.

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

Choir Anthem: God is the Lord of All
Ron Coons, soprano saxophone

arr. Hal Hopson

Hymn: Christ is Alive! Let Christians Sing

ELW #389

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

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

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

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

Prayers of the People

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

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

MEAL

The Offering (At this time we bring our gifts and offerings to God as an act of thankfulness and worship. Following the command of Jesus, we care for people in our congregation, our community, and the world in his name. We appreciate the faithfulness of our members in making regular contributions of your time, energy, prayers, and money to this work! If you are worshiping with us as a guest on-line or in-person, we invite you to join us in caring for God's people and God's world! 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: How Beautiful are the Feet of Them

G. F. Handel

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

The Great Thanksgiving

P: The Lord be with you.

C: And also with you.

P: Lift up your hearts.

C: We lift them to the Lord.

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

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

P: It is indeed right, [...] in the unity of the Holy Spirit, now and forever. **Amen.**

Now, Lord, remember us in your kingdom, and teach us to 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

ELW #195

Lamb of God, you take away the sin of the world; have mercy on us.

Lamb of God, you take away the sin of the world; have mercy on us.

Lamb of God, you take away the sin of the world; grant us peace.

Hymn during Communion: Now We Join in Celebration

ELW #462

1. Now we join in celebration at our Savior's invitation,
Dressed no more in spirit somber, clothed instead in joy and wonder;
For the Lord of all existence, putting off divine transcendence,
Stoops again in love to meet us, with his very life to feed us.
2. Lord, as round this feast we gather, fill our hearts with holy rapture!
For this bread and cup of blessing are for us the sure possessing
Of your loving deed on Calv'ry, of your living self, our vict'ry,
Pledge of your unfailing presence, foretaste here of heav'nly gladness.
3. Lord, we share in this communion as one fam'ly of God's children,
Reconciled through you, our brother, one in you with God our Father.
Give us grace to live for others, serving all, both friends and strangers,
Seeking justice, love, and mercy till you come in final glory.

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

P: Let us all pray... **C: God of abundance, with this bread of life and cup of salvation you have united us with Christ, making us one with all your people. Now send us forth in the power of your Spirit, that we may proclaim your redeeming love to the world and continue forever in the risen life of Jesus Christ, our Lord. Amen.**

SENDING

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

Hymn: Jesus Christ is Risen Today

ELW #365

1. Jesus Christ is ris'n today, Alleluia!
Our triumphant holy day, Alleluia!
Who did once upon the cross, Alleluia!
Suffer to redeem our loss. Alleluia!
2. Hymns of praise then let us sing, Alleluia!
Unto Christ, our heav'nly king, Alleluia!
Who endured the cross and grave, Alleluia!
Sinners to redeem and save. Alleluia!
3. But the pains which he endured, Alleluia!

Our salvation have procured. Alleluia!
Now above the sky he's king, Alleluia!
Where the angels ever sing. Alleluia!

(musical interlude)

4. Sing we to our God above, Alleluia!
Praise eternal as his love; Alleluia!
Praise him, all you heav'nly host, Alleluia!
Father, Son, and Holy Ghost. Alleluia!

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

L: You are the body of Christ raised up for the world.

Go in peace. Share the good news! Alleluia!

C: Thanks be to God! Alleluia!

Postlude: Hallelujah

G.F. Handel

Organist: James F. Rickley

Song Leaders: Victoria Bull

Thank you... to our many worship assistants, sacristy assistants, and office volunteers!

Prayer Focus: Awe & Wonder (In your prayers this week you are invited to enter into the awe and wonder of women and the disciples as you ponder what God has done in raising Jesus from death to new life!)

Announcements:

- The church office will be closed April 18.
- Exercise with Wendy Masterson resumes in person on Tues. 4/19 from 9:45-10:15 am – Fireside Rm
- Church Council meets Tues. 4/19 at 7 pm in the Fireside Room
- Final bells/choir rehearsal for the season is this Wed. 4/20 at 5:30 and 6:00 pm
- GF Jazz Band rehearses at 7 pm on Wed. 4/20 in the sanctuary
- R.O.M.E.O. men's lunch group meets Thurs. 4/21 at 11:30 am in the Fireside Room
- GF Community Band rehearses in the sanctuary Thurs. 4/21 at 7 pm
- GF Jazz Band plays in concert at New Hope on Sat. 4/23 at 7 pm in the sanctuary
- Holy Humor Sunday is next Sunday (4/24). Wear a crazy hat, your pajamas, or something funny to church. Bring your sense of humor!
- GF Community Band concert is Sunday, 4/24 at 2 pm in the sanctuary at New Hope

Attributions:

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Christ The Lord Is Risen Today

Tune: "Lyra Davidica"

Arr. Jim Lucas (ASCAP)

a victorious treasure...

00 * Boldly, in 2

With a driving rhythm

very, very light pedalling (observe all quarter and eighth rests carefully!)

* This piece has great strength with a time duration of under two minutes. This arrangement would make a strong instrumental call to worship due to it's brevity. (See notes at the conclusion of this arrangement for a medley option with the 'Hallelujah Chorus'.)

00 *Accomp Track available: 1P0349731T* [4 measures of intro. before the pianist enters]

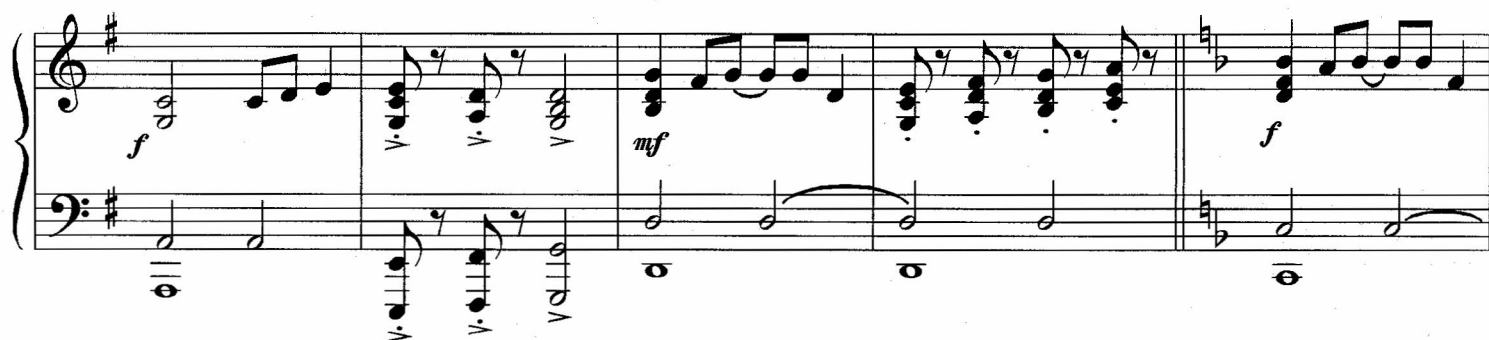
f

mf

ff heavy accents

mf

mp



To proceed to the 'Hallelujah Chorus,' GO TO PAGE 63 NOW and play the Seque Bridge.

* Hymn Ending with Fine



* You have the option of playing a medley of 'Christ the Lord is Risen Today' with the 'Hallelujah Chorus'. To do so, omit the HYMN Ending and go IMMEDIATELY to page 63. At the beginning of the 'Hallelujah Chorus' there is a 4-measure Seque Bridge. Use it when playing the 'medley.' Omit it when playing the 'Hallelujah Chorus' by itself. NOTE: The CD and Accompaniment Trax both use the Seque Bridge.

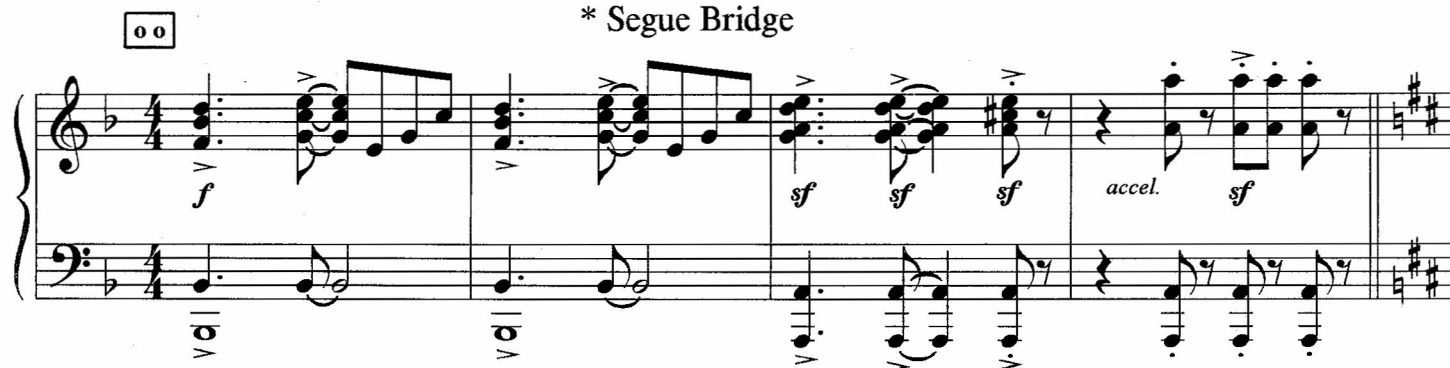
Hallelujah Chorus

Tune: G.F. Handel from the "Messiah"

Arr. Jim Lucas (ASCAP)

* Segue Bridge

oo



f *sf* *sf* *sf* *accel.* *sf*

a risen, omnipotent treasure...

Hallelujah Chorus

In the Black Gospel style

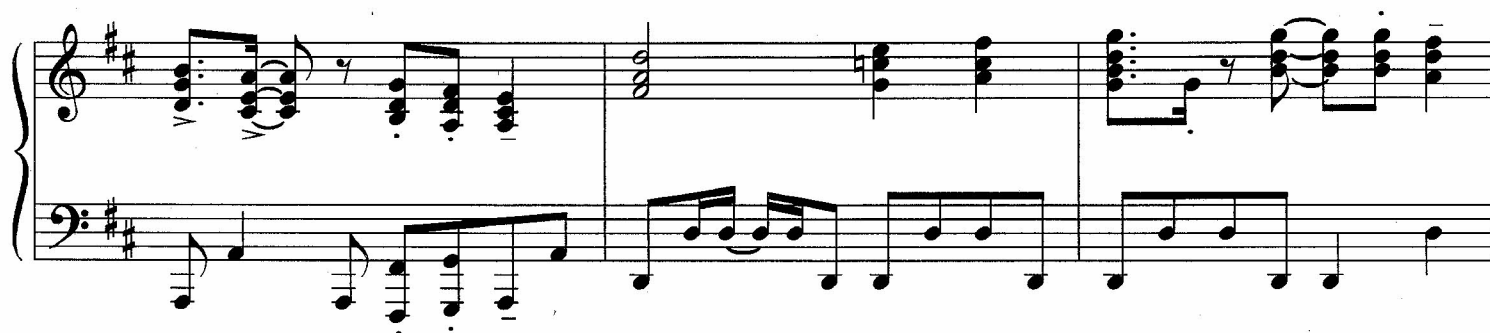


f *very little pedal*

* Use this Segue Bridge if you are playing a medley with 'Christ The Lord Is Risen Today' and the 'Hallelujah Chorus'.
Do not use the bridge material if you are playing the 'Hallelujah Chorus' by itself.

oo Accomp Track available: 1P0349731T [accomp. trax uses the Seque Bridge]

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First system of musical notation. Treble and bass staves. Treble staff features chords and arpeggiated figures. Bass staff features a melodic line. Dynamics include *mf*. A crescendo hairpin is present.

Second system of musical notation. Treble and bass staves. Treble staff features chords and arpeggiated figures. Bass staff features a melodic line. Dynamics include *p* and *sf*. A crescendo hairpin is present.

Third system of musical notation. Treble and bass staves. Treble staff features chords and arpeggiated figures. Bass staff features a melodic line. Dynamics include *sf*. Pedal markings: "no ped." and "very little pedal".

Fourth system of musical notation. Treble and bass staves. Treble staff features chords and arpeggiated figures. Bass staff features a melodic line. Dynamics include *sf*. A crescendo hairpin is present.

Fifth system of musical notation. Treble and bass staves. Treble staff features chords and arpeggiated figures. Bass staff features a melodic line. Dynamics include *f*, *rit.*, *mf*, *poco*, *molto rit.*, *p*, *mf*, and *no ped.*. Pedal markings include *Red.* and *no ped. Red.*. A crescendo hairpin is present.

*Tempo Rubato**ad lib**Ped.*

no ped.

Beginning Tempo and Feel

First system of musical notation, measures 1-3. The key signature is two sharps (F# and C#), and the time signature is 4/4. The music features a piano introduction with a strong, accented bass line. Dynamic markings include *sf* (sforzando) and *f* (forte).

Second system of musical notation, measures 4-7. The system is divided into two parts, labeled 1 and 2. The music continues with a piano introduction, featuring a strong, accented bass line. Dynamic markings include *sf* (sforzando), *mf* (mezzo-forte), and *f* (forte).

Third system of musical notation, measures 8-11. The music continues with a piano introduction, featuring a strong, accented bass line. Dynamic markings include *mf* (mezzo-forte).

Fourth system of musical notation, measures 12-15. The music continues with a piano introduction, featuring a strong, accented bass line. Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *f* (forte).

Fifth system of musical notation, measures 16-19. The music continues with a piano introduction, featuring a strong, accented bass line. Dynamic markings include *mf* (mezzo-forte).

Sixth system of musical notation, measures 20-23. The music continues with a piano introduction, featuring a strong, accented bass line. Dynamic markings include *stronger*.



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music consists of eighth and sixteenth notes, with dynamic markings *f* and *ff* appearing in the right-hand part.



Second system of musical notation, continuing the piece with similar rhythmic patterns and dynamic markings.



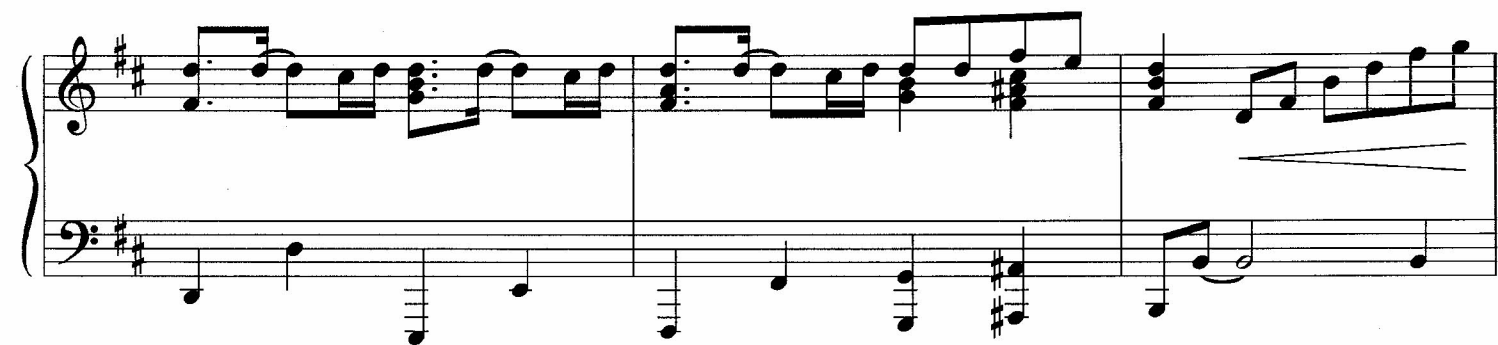
Third system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music consists of eighth and sixteenth notes, with dynamic markings *f* and *ff* appearing in the right-hand part.



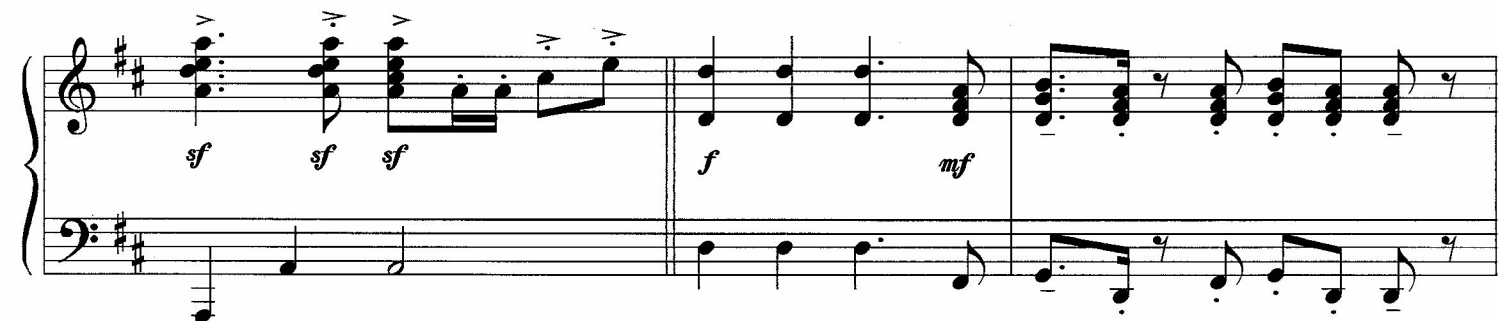
Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music consists of eighth and sixteenth notes, with dynamic markings *f*, *mf*, and *ff* appearing in the right-hand part. The left-hand part has a *Red.* marking.



Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music consists of eighth and sixteenth notes, with dynamic markings *f*, *mf*, and *ff* appearing in the right-hand part. The left-hand part has a *Red.* marking and the word *simile* is written below the staff.



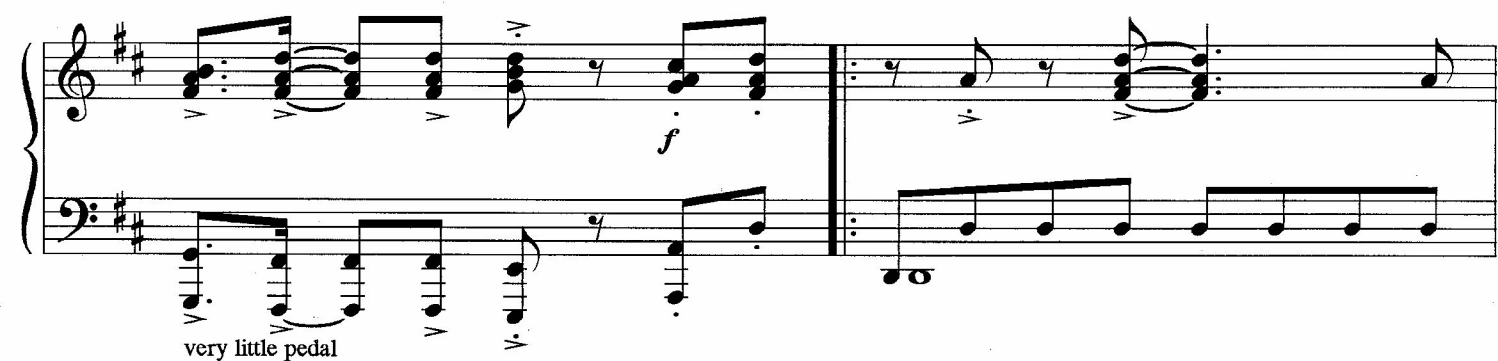
First system of musical notation, featuring a treble and bass staff in D major. The treble staff contains a complex melodic line with many beamed sixteenth notes and some triplets. The bass staff has a simpler accompaniment with eighth and sixteenth notes. A hairpin crescendo is visible in the treble staff towards the end of the system.



Second system of musical notation. The treble staff begins with three measures of chords marked *sf* (sforzando), followed by a measure marked *f* (forte) and then a measure marked *mf* (mezzo-forte). The bass staff continues with a steady eighth-note accompaniment.



Third system of musical notation. The treble staff has measures marked *f* (forte) and *mf* (mezzo-forte), followed by a measure marked *ff* (fortissimo). The bass staff continues with eighth notes. The instruction "no ped." (no pedal) is written below the bass staff.



Fourth system of musical notation. The treble staff features a measure marked *f* (forte). The bass staff has a measure marked *f* (forte). The instruction "very little pedal" is written below the bass staff.



Fifth system of musical notation. The treble staff contains complex chords and melodic fragments. The bass staff features a steady eighth-note accompaniment. The instruction *p* (piano) is written below the bass staff.

Vamp Section/ Ad Lib

First system of musical notation. The treble clef staff contains a complex vamp melody with many beamed sixteenth and thirty-second notes. The bass clef staff contains a simpler accompaniment of eighth and quarter notes. The key signature has two sharps (F# and C#). The tempo/mood is marked *Ad Lib*. The instruction "very little pedal" is written below the bass staff.

very little pedal

2x only 8va -----

Second system of musical notation. The treble clef staff continues the complex vamp melody. The bass clef staff continues the accompaniment. The instruction "2x only 8va" is written above the treble staff, indicating an octave transposition for the first two measures.

Third system of musical notation. The treble clef staff features a series of chords with eighth-note patterns. The bass clef staff continues the accompaniment. A dynamic marking of *sf* (sforzando) is present in the treble staff.

Fourth system of musical notation. The treble clef staff features a series of chords with eighth-note patterns. The bass clef staff continues the accompaniment. Dynamic markings of *ff* (fortissimo) and *f* (forte) are present in the treble staff. The instruction "no ped." is written below the bass staff, and "very little pedal" is written below the bass staff.

no ped.

very little pedal

Hallelujah Vamp!

1st x: *f*
2nd x: *mp*

The first system of the musical score is for a piano. It features a treble and bass staff in G major (one sharp) and 4/4 time. The melody in the treble staff consists of a series of chords and eighth notes, while the bass staff provides a simple harmonic accompaniment. The first ending is marked *f* (forte) and the second ending is marked *mp* (mezzo-piano).

8va-----

1st x: *ff*
2nd x: *fff*

The second system continues the piano accompaniment. It maintains the same key and time signature. The first ending is marked *ff* (fortissimo) and the second ending is marked *fff* (fortississimo). The notation includes various musical symbols such as slurs, ties, and dynamic markings.

f
ff

The third system shows a change in the piano part. The treble staff has a long rest followed by a melodic line starting with a forte (*f*) dynamic. The bass staff also has a long rest followed by a melodic line starting with fortissimo (*ff*). The system concludes with a final chord in the treble staff.

"Hallelujah: for the Lord God Omnipotent reigneth.

The kingdom of this world has become the kingdom
of our Lord, and of His Christ; and He shall reign
for ever and ever.

King of kings, and Lord of lords. Hallelujah!

I know that my Redeemer liveth, and that He shall
stand at the latter day upon the earth; and though
worms destroy this body, yet in my flesh shall I see
God. For now is Christ risen from the dead, the
first-fruits of them that sleep.



Since by man came death, by man came also the
resurrection of the dead. For as in Adam all die,
Even so in Christ shall all be made alive."

...from the libretto of Handel's 'Messiah'.

L: Alleluia! Christ is risen!
Words of Welcome

C: Christ is risen indeed! Alleluia!

Prelude: Let All the Angels of God

George Frederick Handel

RECITATIV.

Zu welchem von den Engeln hat er je gesagt.— *Unto which of the Angels.*

№ 32.

CHOR.

Lobsingt dem ewigen Sohn!— *Let all the Angels.*

Allegro.

№ 33.

ARIE.

Du fahrest in die Höh!—Thou art gone upon high.

Allegro.

№ 34.

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

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

L: We give you thanks, O God, for in the beginning you created us in your image and placed us in a well-watered garden.

C: In the desert, you promised pools of water for the parched, and you gave us water from the rock.

L: When we did not know the way, you sent the Good Shepherd to lead us to still waters.

C: At the cross, you washed us from Jesus' wounded side, and on this day you shower us again with the water of life.

L: We praise you for your salvation through water, for the water in this font, and for all water everywhere.

C: Bathe us in your forgiveness, grace, and love. Satisfy all who thirst, and give us the life only you can give.

L: To you be given honor and praise through Jesus Christ, our living water, in the unity of the Holy Spirit, now and forever. **C: Amen.**

Fanfare and Hymn: Christ Has Arisen, Alleluia!

ELW #364

Christ has arisen, alleluia. Rejoice and praise him, alleluia.

For our redeemer burst from the tomb, even from death, dispelling its gloom.

REFRAIN: Let us sing praise to him with endless joy.
Death's fearful sting he has come to destroy.
Our sin forgiving, alleluia! Jesus is living, alleluia!

For three long days the grave did its worst until its strength by God was dispersed.

He who gives life did death undergo, and in its conquest his might did show. (refrain)

The angel said to them, "Do not fear. You look for Jesus who is not here.

See for yourselves the tomb is all bare. Only the grave-clothes are lying there." (refrain)

"Go spread the news: he's not in the grave. He has arisen this world to save.

Jesus' redeeming labors are done. Even the battle with sin is won." (refrain)

Christ has arisen to set us free. Alleluia, to him praises be.

Jesus is living! Let us all sing; he reigns triumphant, heavenly king. (refrain)

Introduction

Lively, in one



Tune: Tanzanian traditional

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Introductions and Alternate Accompaniments for Piano, vol. 3, ISBN 978-0-8006-2361-6

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Introduction/Accompaniment 1

Gt: Solo

Sw.

Refrain

Sw.

Gt.

Gt.

Sw.

Tune: Tanzanian traditional

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Introductions and Alternate Accompaniments for Organ, vol. 3, ISBN 978-0-8006-3916-7

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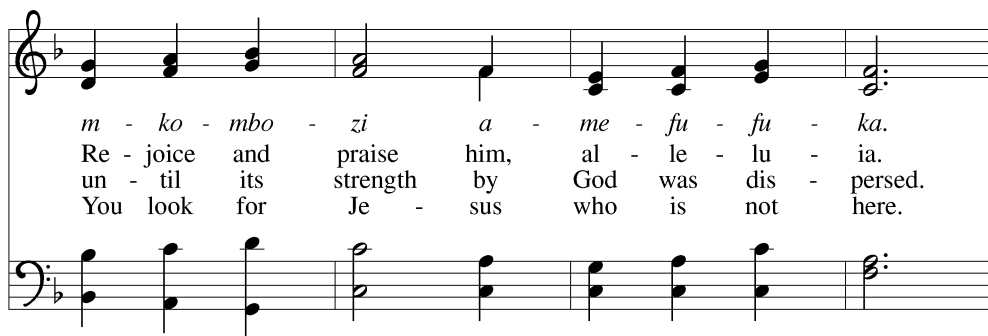
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Christ Has Arisen, Alleluia

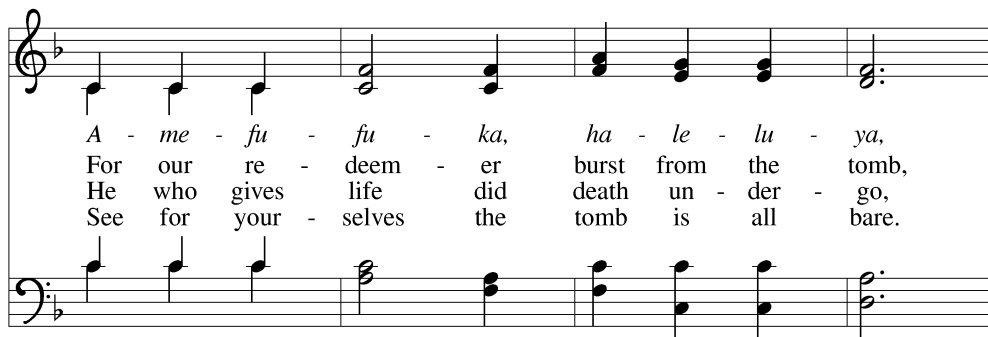
Mfurahini, haleluya



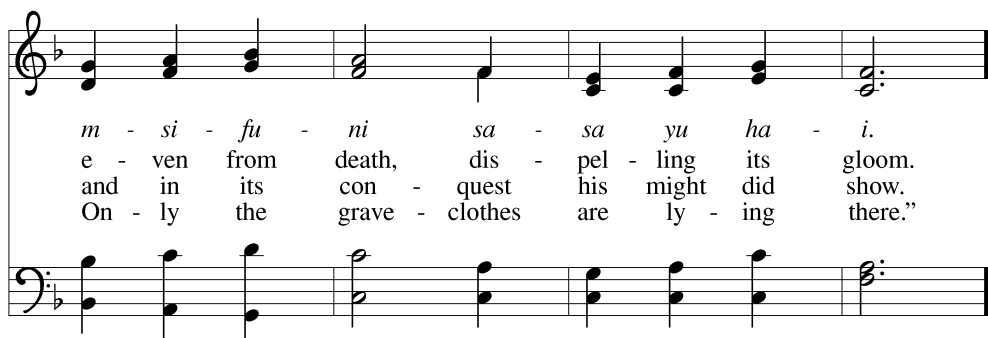
M - fu - ra - hi - ni, ha - le - lu - ya,
 1 Christ has a - ris - en, al - le - lu - ia.
 2 For three long days the grave did its worst
 3 The an - gel said to them, "Do not fear.



m - ko - mbo - zi a - me - fu - fu - ka.
 Re - joice and praise him, al - le - lu - ia.
 un - til its strength by God was dis - persed.
 You look for Je - sus who is not here.



A - me - fu - fu - ka, ha - le - lu - ya,
 For our re - deem - er burst from the tomb,
 He who gives life did death un - der go,
 See for your - selves the tomb is all bare.



m - si - fu - ni sa - sa - yu ha - i.
 e - ven from death, dis - pel - ling its gloom.
 and in its con - quest his might did show.
 On - ly the grave - clothes are ly - ing there."

Refrain

Tu - mwi - mbi - e so - te kwa fu - ra - ha.
Let us sing praise to him with end - less joy.

Ye - su a - me - to - ka ka - bu - ri - ni.
Death's fear - ful sting he has come to de - stroy.

Ka - shi - nda ki - fo, ha - le - lu - ya;
Our sin for - giv - ing, al - le - lu - ia!

ha - le - lu - ya, Ye - su yu ha - i.
Je - sus is liv - ing, al - le - lu - ia!

- 4 "Go spread the news: he's not in the grave. He has arisen this world to save. Jesus' redeeming labors are done. Even the battle with sin is won." *Refrain*
- 5 Christ has arisen to set us free. Alleluia, to him praises be. Jesus is living! Let us all sing; he reigns triumphant, heavenly king. *Refrain*

Text: Bernard Kyamanywa, b. 1938; tr. Howard S. Olson, b. 1922

Music: Tanzanian traditional

Swahili text © 1968 Lutheran Theological College, Makumira, Tanzania, admin. Augsburg Fortress; English text © 1977 Howard S. Olson, admin. Augsburg Fortress.

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Introduction/Accompaniment 1

Gt: Solo

Sw.

Refrain

Sw.

Gt.

Gt.

Sw.

Tune: Tanzanian traditional

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Accompagniment 2

The first system of musical notation for Accompaniment 2 consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat (B-flat). The music features a mix of chords and single notes, with some measures containing rests. The first measure of the top staff has a half note chord (F4, A4) and a half note chord (Bb4, D5). The second measure has a half note chord (F4, A4) and a half note chord (Bb4, D5). The third measure has a half note chord (F4, A4) and a half note chord (Bb4, D5). The fourth measure has a half note chord (F4, A4) and a half note chord (Bb4, D5). The fifth measure has a half note chord (F4, A4) and a half note chord (Bb4, D5). The sixth measure has a half note chord (F4, A4) and a half note chord (Bb4, D5). The seventh measure has a half note chord (F4, A4) and a half note chord (Bb4, D5). The eighth measure has a half note chord (F4, A4) and a half note chord (Bb4, D5).

The second system of musical notation for Accompaniment 2 consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat (B-flat). The music features a mix of chords and single notes, with some measures containing rests. The first measure of the top staff has a half note chord (F4, A4) and a half note chord (Bb4, D5). The second measure has a half note chord (F4, A4) and a half note chord (Bb4, D5). The third measure has a half note chord (F4, A4) and a half note chord (Bb4, D5). The fourth measure has a half note chord (F4, A4) and a half note chord (Bb4, D5). The fifth measure has a half note chord (F4, A4) and a half note chord (Bb4, D5). The sixth measure has a half note chord (F4, A4) and a half note chord (Bb4, D5). The seventh measure has a half note chord (F4, A4) and a half note chord (Bb4, D5). The eighth measure has a half note chord (F4, A4) and a half note chord (Bb4, D5).

Refrain

Gt. solo

The third system of musical notation for Accompaniment 2 consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat (B-flat). The music features a mix of chords and single notes, with some measures containing rests. The first measure of the top staff has a half note chord (F4, A4) and a half note chord (Bb4, D5). The second measure has a half note chord (F4, A4) and a half note chord (Bb4, D5). The third measure has a half note chord (F4, A4) and a half note chord (Bb4, D5). The fourth measure has a half note chord (F4, A4) and a half note chord (Bb4, D5). The fifth measure has a half note chord (F4, A4) and a half note chord (Bb4, D5). The sixth measure has a half note chord (F4, A4) and a half note chord (Bb4, D5). The seventh measure has a half note chord (F4, A4) and a half note chord (Bb4, D5). The eighth measure has a half note chord (F4, A4) and a half note chord (Bb4, D5).

The fourth system of musical notation for Accompaniment 2 consists of three staves. The top staff is in treble clef, the middle in treble clef, and the bottom in bass clef. The key signature has one flat (B-flat). The music features a mix of chords and single notes, with some measures containing rests. The first measure of the top staff has a half note chord (F4, A4) and a half note chord (Bb4, D5). The second measure has a half note chord (F4, A4) and a half note chord (Bb4, D5). The third measure has a half note chord (F4, A4) and a half note chord (Bb4, D5). The fourth measure has a half note chord (F4, A4) and a half note chord (Bb4, D5). The fifth measure has a half note chord (F4, A4) and a half note chord (Bb4, D5). The sixth measure has a half note chord (F4, A4) and a half note chord (Bb4, D5). The seventh measure has a half note chord (F4, A4) and a half note chord (Bb4, D5). The eighth measure has a half note chord (F4, A4) and a half note chord (Bb4, D5).

Accompaniment

The piano accompaniment is written for two staves, treble and bass clef, in a key signature of one flat (B-flat). The melody is primarily in the treble staff, featuring a mix of eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic foundation with chords and single notes. The piece consists of two systems of four measures each. The first system begins with a treble staff measure containing a B-flat chord and a quarter note, followed by a bass staff measure with a B-flat chord and a quarter note. The second system continues the melody in the treble staff with eighth notes, while the bass staff provides a steady accompaniment. The third system features a more active treble staff with sixteenth notes, and the bass staff continues with a simple accompaniment. The fourth system concludes the piece with a final chord in the treble staff and a sustained note in the bass staff.

Tune: Tanzanian traditional

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L: Alleluia! Christ is risen!

C: Christ is risen indeed! Alleluia!

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

C: And also with you.

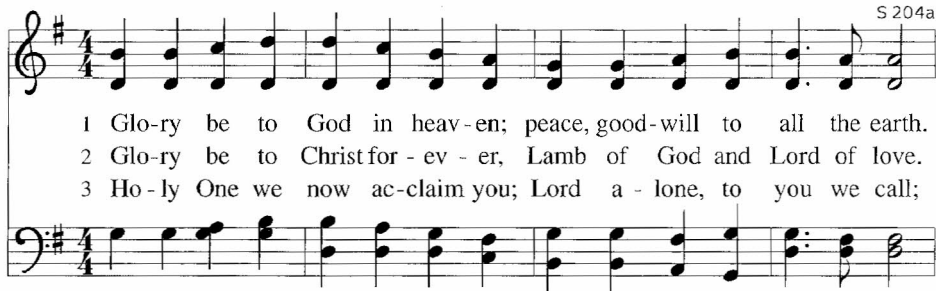
Glory to God

ELW p. 204

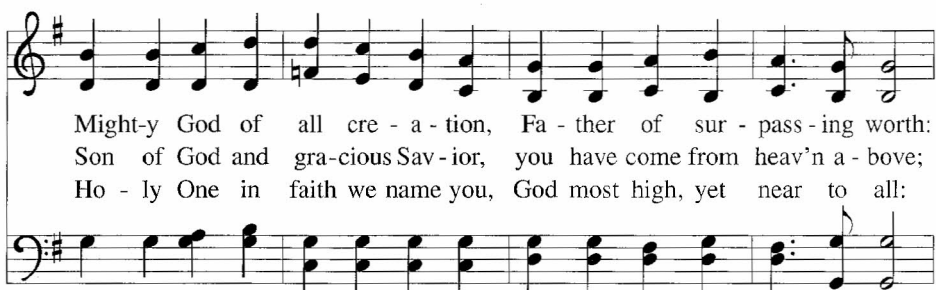
1. Glory be to God in heaven; peace, good-will to all the earth.
Mighty God of all creation, Father of surpassing worth:
We exalt you, we adore you, we lift high our thanks and praise.
Saints and angels bow before you; here on earth our songs we raise.
2. Glory be to Christ forever, Lamb of God and Lord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

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

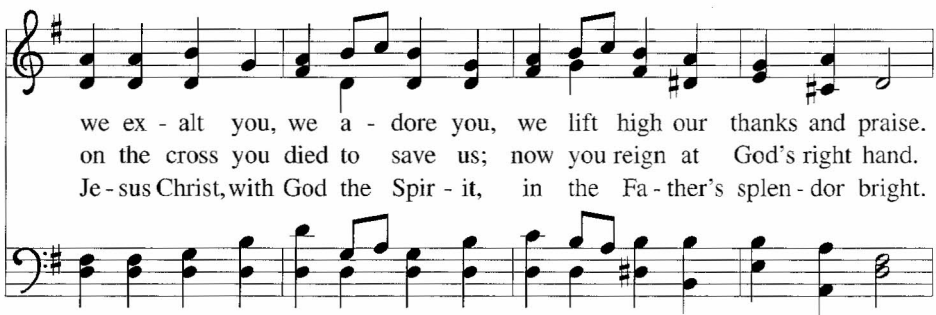
S 204a



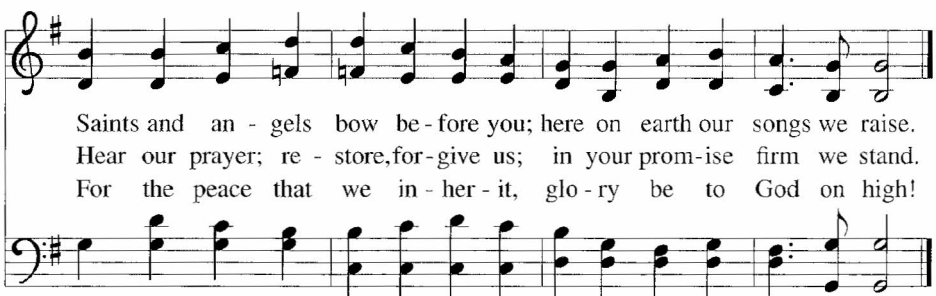
1 Glo-ry be to God in heav-en; peace, good-will to all the earth.
2 Glo-ry be to Christ for - ev - er, Lamb of God and Lord of love.
3 Ho - ly One we now ac-claim you; Lord a - lone, to you we call;



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



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



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

L: Let us all pray: **C: Loving God, with joy and unending praise we raise our voices to you, as together we sing, "Hallelujah! Jesus is risen!" Amen.**

WORD

A responsive reading of Psalm 118: 17, 21-24

L: I shall not die, but live, and declare the works of the Lord.

C: I give thanks to you, for you have answered me and you have become my salvation.

L: The stone that the builders rejected has become the chief cornerstone.

C: By the Lord has this been done; it is marvelous in our eyes.

L: This is the day that the Lord has made;

C: let us rejoice and be glad in it!

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

Gospel Acclamation:

ELW p. 205

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

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

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

Word

First Reading

The reading may be announced: A reading from _____.

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

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

Psalm

The psalm for the day is sung.

Second Reading

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

Gospel Acclamation

The assembly stands to welcome the gospel.

S 205a

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

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

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

Gospel: John 20:1-18

C: Glory to you, O Lord.

The Resurrection of Jesus

20 Early on the first day of the week, while it was still dark, Mary Magdalene came to the tomb and saw that the stone had been removed from the tomb. 2 So she ran and went to Simon Peter and the other disciple, the one whom Jesus loved, and said to them, "They have taken the Lord out of the tomb, and we do not know where they have laid him." 3 Then Peter and the other disciple set out and went toward the tomb. 4 The two were running together, but the other disciple outran Peter and reached the tomb first. 5 He bent down to look in and saw the linen wrappings lying there, but he did not go in. 6 Then Simon Peter came, following him, and went into the tomb. He saw the linen wrappings lying there, 7 and the cloth that had been on Jesus' head, not lying with the linen wrappings but rolled up in a place by itself. 8 Then the other disciple, who reached the tomb first, also went in, and he saw and believed; 9 for as yet they did not understand the scripture, that he must rise from the dead. 10 Then the disciples returned to their homes.

Jesus Appears to Mary Magdalene

11 But Mary stood weeping outside the tomb. As she wept, she bent over to look[a] into the tomb; 12 and she saw two angels in white, sitting where the body of Jesus had been lying, one at the head and the other at the feet. 13 They said to her, "Woman, why are you weeping?" She said to them, "They have taken away my Lord, and I do not know where they have laid him." 14 When she had said this, she turned around and saw Jesus standing there, but she did not know that it was Jesus. 15 Jesus said to her, "Woman, why are you weeping? Whom are you looking for?" Supposing him to be the gardener, she said to him, "Sir, if you have carried him away, tell me where you have laid him, and I will take him away." 16 Jesus said to her, "Mary!" She turned and said to him in Hebrew,[b] "Rabbouni!" (which means Teacher). 17 Jesus said to her, "Do not hold on to me, because I have not yet ascended to the Father. But go to my brothers and say to them, 'I am ascending to my Father and your Father, to my God and your God.'" 18 Mary Magdalene went and announced to the disciples, "I have seen the Lord"; and she told them that he had said these things to her.

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

Choir Anthem: God is the Lord of All

arr. Hal Hopson

Ron Coons, soprano saxophone

God Is the Lord of All

for 2-part mixed voices and keyboard with opt. trumpet

Hal H. Hopson

from *Samson*
George F. Handel, 1685-1759
arr. Hal H. Hopson

Unhurried, with joy (♩ = c. 88)

Keyboard

Unison women

God is the Lord of all; let songs of joy sound forth.

Unison men

God is the Lord; let songs sound forth.

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Augsburg Easy Choirbook, vol 2: Music for the Church Year, ISBN 0-8006-7751-X

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7 Trumpet

f

Your loud, up - lift - ed,

Your loud, up - lift - ed

10

f

might - y trum - pets _ blow.

trum - pets blow.

13

God is the Lord of all; let songs of joy sound forth. Let

16

songs of joy, let songs of joy sound forth. Your

18

loud, up - lift - ed, might - y trum - pets blow. Your

20

loud, up - lift - ed, might - y trum - pets blow.

loud, up - lift - ed, might - y trum - pets blow.

23

mf Your loud, _____ your

mf Your loud, _____ your loud, _____ your

mf

26

loud, up - lift - ed, might - y trum - pets blow.

loud, _____ might - y trum - pets blow.

mf

28

31

God is the Lord of all; let songs of — joy sound forth.

God is the Lord; let songs sound forth.

33

Let songs of joy sound forth. Your

Let songs of joy sound forth. Your

36

might-y trum-pets sound. Your loud, up-lift-ed,

trum-pets sound. Your

39

39

musical score for measures 39-40, featuring vocal lines and piano accompaniment in G major.

musical score for measures 39-40, featuring vocal lines and piano accompaniment in G major.

Your loud, up - lift - ed,

might - y — trum - pets blow;

41

41

musical score for measures 41-42, featuring vocal lines and piano accompaniment in G major.

might - y trum - pets blow;

43

ff *rit.*

ff *opt. div. rit.*

for God is Lord, God is Lord of all.

ff *opt. div. rit.*

for God is Lord, is Lord of all.

46

a tempo

rit.

a tempo *rit.*

Hymn: Christ is Alive! Let Christians Sing

ELW #389

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

Christ Is Alive! Let Christians Sing

389

TRURO

Introduction

The musical score is written for a four-part introduction in 4/4 time. It features three staves: a grand staff (treble and bass clef) and a single bass staff. The instrumentation is indicated by labels: 'Gt: Full' (Guitar Full), 'Sw: Full + Trum.' (Soprano, Full, and Trumpet), '(Gt.)' (Guitar), and 'Sw.' (Soprano). The score begins with a rest for the guitar full part, followed by a series of chords and single notes. The bass staff provides a steady accompaniment. The introduction concludes with a final chord and a rest for the guitar full part.

Tune: T. Williams, *Psalmody Evangelica*, 1789

Arrangement: Janet Linker; copyright © 2008 Augsburg Fortress. All rights reserved.

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

6

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

11

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

Christ Is Alive! Let Christians Sing

389

TRURO

Accompaniment (*stanza 3*)

The musical score is written for three staves. The top two staves are joined by a brace on the left, indicating a piano accompaniment. The top staff uses a treble clef and the bottom staff uses a bass clef. The third staff at the bottom uses a bass clef. The music consists of eighth and sixteenth notes, with some rests and a final whole note. The key signature is one flat (B-flat).

Tune: T. Williams, *Psalmodia Evangelica*, 1789

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First system of musical notation. It consists of three staves. The top two staves are a grand staff (treble and bass clef) with various chords and single notes. The bottom staff is a single bass clef staff with a rhythmic pattern of eighth and quarter notes.

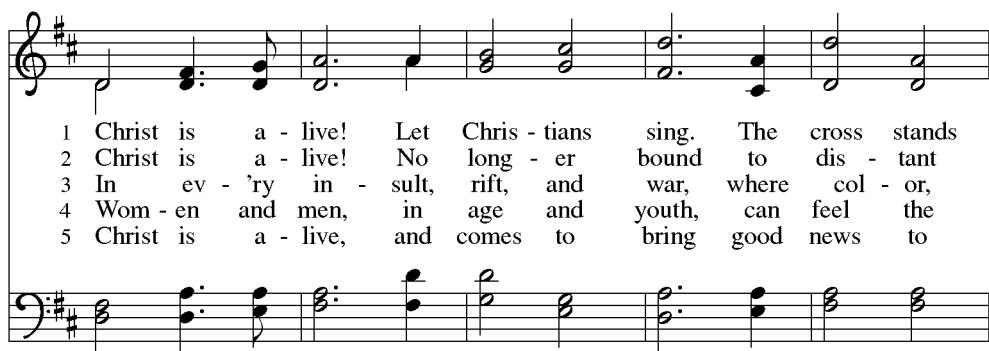
Second system of musical notation. It consists of three staves. The top two staves are a grand staff with chords and single notes. The bottom staff is a single bass clef staff with a rhythmic pattern of eighth and quarter notes.

Optional interlude and modulation


Third system of musical notation. It consists of three staves. The top staff is a grand staff with a key signature change to two sharps (F# and C#) and a common time signature. It includes a guitar part labeled "Gt." and a piano part labeled "Sw.". The bottom two staves are single bass clef staves with a rhythmic pattern of eighth and quarter notes.

Fourth system of musical notation. It consists of three staves. The top staff is a grand staff with a key signature change to two sharps (F# and C#) and a common time signature. It includes a piano part labeled "Sw." and a guitar part labeled "rit.". The bottom two staves are single bass clef staves with a rhythmic pattern of eighth and quarter notes.

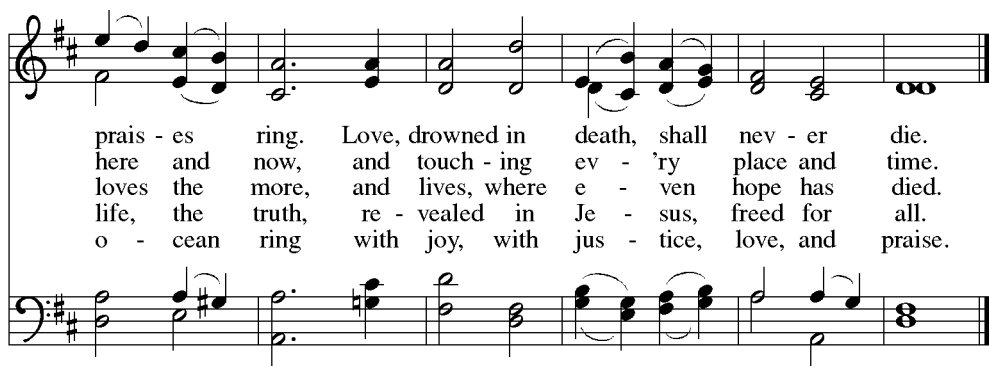
Christ Is Alive! Let Christians Sing



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



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



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

Text: Brian A. Wren, b. 1936

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

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Final stanza

ff a tempo

The musical score is written for piano and bass. The piano part consists of two staves (treble and bass clef) and the bass part consists of two staves (bass clef). The key signature is two sharps (F# and C#). The tempo is marked *a tempo* and the dynamics are *ff* (fortissimo). The score is divided into four systems. The first system has four measures. The second system has four measures. The third system has four measures. The fourth system has four measures, with the final measure marked *rit.* (ritardando). The piano part features various chordal textures and melodic lines, while the bass part provides a steady accompaniment.

Introduction

Musical notation for the Introduction section, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation is written for piano (piano) and includes a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff.

Musical notation for the Introduction section, measures 5-8. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation is written for piano (piano) and includes a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The section ends with a double bar line and a fermata over the final note.

Accompaniment

Musical notation for the Accompaniment section, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation is written for piano (piano) and includes a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff.

Musical notation for the Accompaniment section, measures 5-8. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation is written for piano (piano) and includes a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff.

Musical notation for the Accompaniment section, measures 9-12. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation is written for piano (piano) and includes a treble and bass staff. The melody is in the treble staff, and the bass line is in the bass staff. The section ends with a double bar line and a fermata over the final note.

Tune: T. Williams, *Psalmody Evangelica*, 1789

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

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

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

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

Prayers of the People

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

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

MEAL

The Offering (At this time we bring our gifts and offerings to God as an act of thankfulness and worship. Following the command of Jesus, we care for people in our congregation, our community, and the world in his name. We appreciate the faithfulness of our members in making regular contributions of your time, energy, prayers, and money to this work! If you are worshiping with us as a guest on-line or in-person, we invite you to join us in caring for God's people and God's world! 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: How Beautiful are the Feet of Them

G. F. Handel

17

Sym. Voce. Sym. Voce.

f *p*

HOW BEAUTIFUL ARE THE FEET.

N^o 14.

A I R.

p *f*

Sym. Voce. Sym. Voce. Sym. Voce.

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

The Great Thanksgiving

P: The Lord be with you.

C: And also with you.

P: Lift up your hearts.

C: We lift them to the Lord.

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

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

P: It is indeed right, [...] in the unity of the Holy Spirit, now and forever. **Amen.**

Now, Lord, remember us in your kingdom, and teach us to 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

ELW

#195

Lamb of God, you take away the sin of the world; have mercy on us.

Lamb of God, you take away the sin of the world; have mercy on us.

Lamb of God, you take away the sin of the world; grant us peace.

Hymn during Communion: Now We Join in Celebration

ELW #462

1. Now we join in celebration at our Savior's invitation,
Dressed no more in spirit somber, clothed instead in joy and wonder;
For the Lord of all existence, putting off divine transcendence,
Stoops again in love to meet us, with his very life to feed us.
2. Lord, as round this feast we gather, fill our hearts with holy rapture!
For this bread and cup of blessing are for us the sure possessing
Of your loving deed on Calv'ry, of your living self, our vict'ry,
Pledge of your unfailing presence, foretaste here of heav'nly gladness.
3. Lord, we share in this communion as one fam'ly of God's children,
Reconciled through you, our brother, one in you with God our Father.
Give us grace to live for others, serving all, both friends and strangers,
Seeking justice, love, and mercy till you come in final glory.

[U] 195

Lamb of God

Optional introduction

Optional introduction for 'Lamb of God'. The music is in 3/4 time, key of B-flat major. It consists of four measures. The first measure has a whole rest in the right hand and a half note B-flat in the left hand. The second measure has a half note B-flat in the right hand and a half note B-flat in the left hand. The third measure has a whole rest in the right hand and a half note B-flat in the left hand. The fourth measure has a half note B-flat in the right hand and a half note B-flat in the left hand.

Musical notation for the first line of the hymn. The vocal line is in 3/4 time, key of B-flat major. The lyrics are 'Lamb of God, you take a way the'. The piano accompaniment is in 3/4 time, key of B-flat major. The first measure has a whole rest in the right hand and a half note B-flat in the left hand. The second measure has a half note B-flat in the right hand and a half note B-flat in the left hand. The third measure has a whole rest in the right hand and a half note B-flat in the left hand. The fourth measure has a half note B-flat in the right hand and a half note B-flat in the left hand.

Musical notation for the second line of the hymn. The vocal line is in 3/4 time, key of B-flat major. The lyrics are 'sin of the world; have mer-cy on us.'. The piano accompaniment is in 3/4 time, key of B-flat major. The first measure has a whole rest in the right hand and a half note B-flat in the left hand. The second measure has a half note B-flat in the right hand and a half note B-flat in the left hand. The third measure has a whole rest in the right hand and a half note B-flat in the left hand. The fourth measure has a half note B-flat in the right hand and a half note B-flat in the left hand.

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

F C/F F B♭

world; have mer - cy on us.

F/C F B♭ C F

Lamb of God, you take a - way the

F⁷/A B♭ Edim⁷ F

sin of the world; grant us peace,

Bm^{7(b5)} B♭ F/A Gm F/C

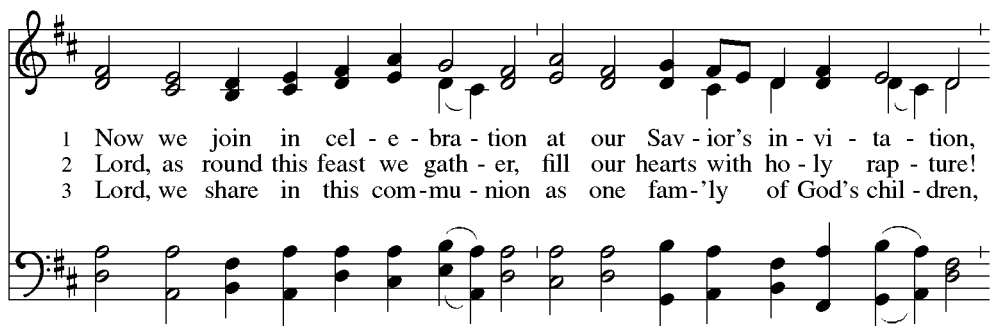
This system contains the first five measures of the piece. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note G4. The piano accompaniment (grand staff) features a descending eighth-note line in the right hand and a sustained bass line in the left hand. Chord changes are indicated above the piano staff: Bm^{7(b5)} (measures 1-2), B♭ (measure 3), F/A (measure 4), Gm (measure 5), and F/C (measure 6).

grant us peace.

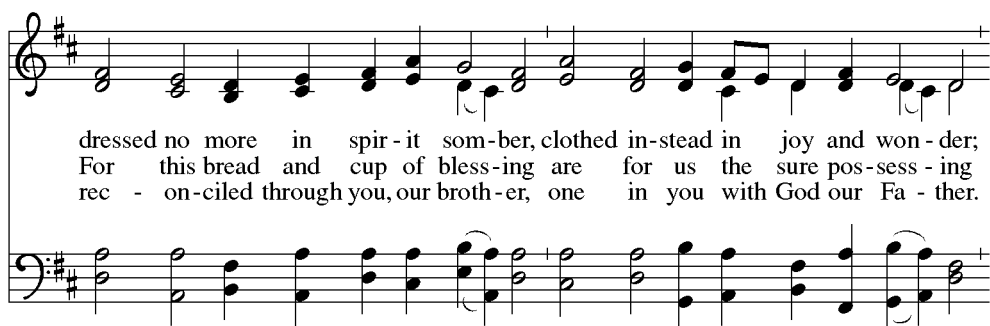
B♭ C F

This system contains the next five measures. The vocal line continues with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note G4. The piano accompaniment continues with a descending eighth-note line in the right hand and a sustained bass line in the left hand. Chord changes are indicated above the piano staff: B♭ (measures 7-8), C (measure 9), and F (measures 10-11).

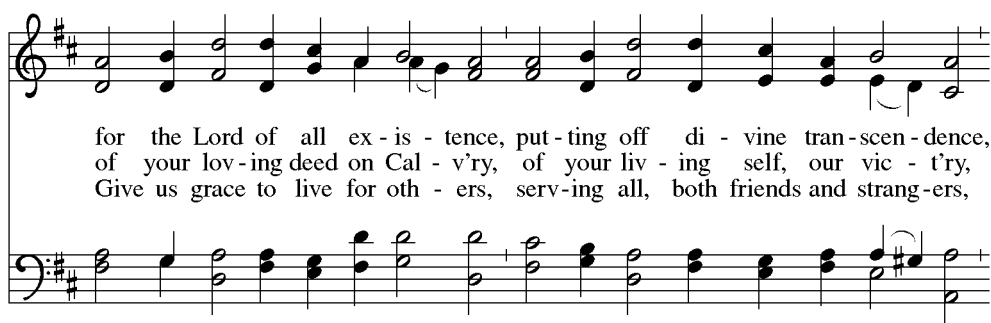
Now We Join in Celebration



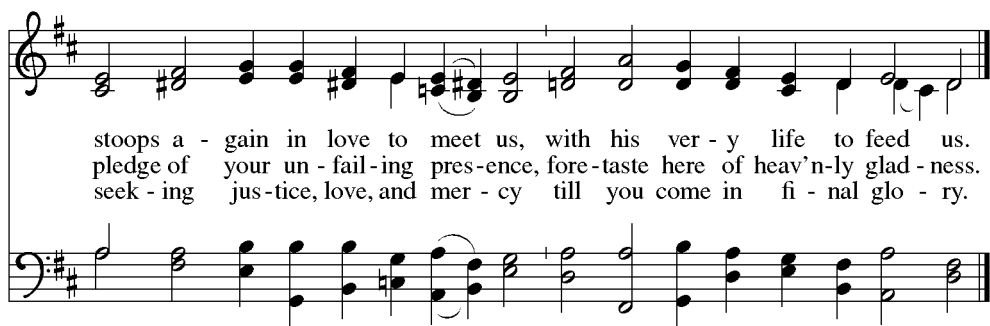
1 Now we join in cel - e - bra - tion at our Sav - ior's in - vi - ta - tion,
2 Lord, as round this feast we gath - er, fill our hearts with ho - ly rap - ture!
3 Lord, we share in this com - mu - nion as one fam - 'ly of God's chil - dren,



dressed no more in spir - it som - ber, clothed in - stead in joy and won - der;
For this bread and cup of bless - ing are for us the sure pos - sess - ing
rec - on - ciled through you, our broth - er, one in you with God our Fa - ther.



for the Lord of all ex - is - tence, put - ting off di - vine tran - scen - dence,
of your lov - ing deed on Cal - v'ry, of your liv - ing self, our vic - t'ry,
Give us grace to live for oth - ers, serv - ing all, both friends and strang - ers,



stoops a - gain in love to meet us, with his ver - y life to feed us.
pledge of your un - fail - ing pres - ence, fore - taste here of heav'n - ly glad - ness.
seek - ing jus - tice, love, and mer - cy till you come in fi - nal glo - ry.

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

P: Let us all pray... **C: God of abundance, with this bread of life and cup of salvation you have united us with Christ, making us one with all your people. Now send us forth in the power of your Spirit, that we may proclaim your redeeming love to the world and continue forever in the risen life of Jesus Christ, our Lord. Amen.**

SENDING

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

Hymn: Jesus Christ is Risen Today

ELW #365

1. Jesus Christ is ris'n today, Alleluia!
Our triumphant holy day, Alleluia!
Who did once upon the cross, Alleluia!
Suffer to redeem our loss. Alleluia!
2. Hymns of praise then let us sing, Alleluia!
Unto Christ, our heav'nly king, Alleluia!
Who endured the cross and grave, Alleluia!
Sinners to redeem and save. Alleluia!
3. But the pains which he endured, Alleluia!
Our salvation have procured. Alleluia!
Now above the sky he's king, Alleluia!
Where the angels ever sing. Alleluia!

(musical interlude)

4. Sing we to our God above, Alleluia!
Praise eternal as his love; Alleluia!
Praise him, all you heav'nly host, Alleluia!
Father, Son, and Holy Ghost. Alleluia!

Jesus Christ Is Risen Today

Lyra Davidica [Easter Hymn]

Arranged by James F. Rickley

$\text{♩} = 112$

Organ

Org.

C 1

C 2

Org.

1) Je - sus Christ is ris'n to - day, — Al - le - lu - ia! our tri - um - phant ho - ly day, —

The musical score is arranged in four systems. The first system is for the Organ, featuring a treble and bass staff. The second system is for the Organ, also with treble and bass staves. The third system is for Congregation 1 (C 1) and Congregation 2 (C 2), with lyrics: "1) Je - sus Christ is ris'n to - day, — Al - le - lu - ia! our tri - um - phant ho - ly day, —". The fourth system is for the Organ, with treble and bass staves. The tempo is marked as quarter note = 112.

18

C 1

C 2

Org.

24

C 1

C 2

Org.

29

C 1

C 2

Org.

Al - le - lu - ia! who did once up - on the cross, Al - le - lu - ia!

suf - fer - to re - deem our loss. Al - le - lu - ia!

2)Hymns of praise then let us sing, Al - le - lu - ia! un - to Christ, our

Detailed description: This is a musical score for three parts: C 1 (Soprano), C 2 (Bass), and Org. (Organ). The score is divided into three systems, each starting with a measure number (18, 24, and 29). The first system (measures 18-23) features a vocal melody in C 1 and C 2, with the organ providing harmonic support. The second system (measures 24-28) continues the vocal melody and organ accompaniment. The third system (measures 29-33) includes a new vocal entry for C 1 and C 2, with the organ continuing its accompaniment. The lyrics are: 'Al - le - lu - ia! who did once up - on the cross, Al - le - lu - ia! suf - fer - to re - deem our loss. Al - le - lu - ia! 2)Hymns of praise then let us sing, Al - le - lu - ia! un - to Christ, our'.

34

C 1

heav'n - ly king, — Al - le - lu - ia! who en - dured the

C 2

Org.

38

C 1

cross and graye, Al - le lu - ia! sin - ners to re - deem and save. —

C 2

Org.

43

C 1

Al le lu - ia! 3) But the pains which he en - dured, —

C 2

Org.

48

C 1

C 2

Org.

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

52

C 1

C 2

Org.

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

57

C 1

C 2

Org.

lu - ia! where the an - gels ev - er sing,

60

C 1

C 2

Org.

Al - - - lu - - - ia!

64

Org.

69

Org.

74

Org.

Jesus Christ Is Risen Today

Org. 6
79

The organ introduction consists of three staves. The right hand (treble clef) plays a series of eighth notes in the key of D major, starting on D4 and ascending to G4. The left hand (bass clef) plays a series of eighth notes in the key of D major, starting on D3 and ascending to G3. The music is in 4/4 time and features a steady eighth-note accompaniment.

C 1 84

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

C 2

Org. 84

This system contains the first vocal entry and organ accompaniment. The vocal parts (C 1 and C 2) enter on measure 84 with the lyrics "4) Sing we to our God a - bove, — Al - lu - ia! praise e - ter - nal". The organ accompaniment (Org.) provides a harmonic support with chords and moving lines in both hands.

C 1 89

— his love; — Al - lu - ia! praise him, all you

C 2

Org. 89

This system contains the second vocal entry and organ accompaniment. The vocal parts (C 1 and C 2) enter on measure 89 with the lyrics "— his love; — Al - lu - ia! praise him, all you". The organ accompaniment (Org.) continues to provide harmonic support with chords and moving lines in both hands.

93

C 1

heav'n - ly host, Al - le lu - ia! Fa - ther, Son, and Ho - ly Ghost.

C 2

Org.

98

C 1

Al - lu - ia!

C 2

Org.

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

L: You are the body of Christ raised up for the world.

Go in peace. Share the good news! Alleluia!

C: Thanks be to God! Alleluia!

Postlude: Hallelujah

G.F. Handel

HALLELUJAH.

N^o 15.

CHORUS.

Musical score for "HALLELUJAH" (N^o 15, CHORUS). The score is in G major (one sharp) and 2/4 time. It consists of seven systems of piano accompaniment. The first system includes a forte (*f*) dynamic marking. The second system includes a piano (*p*) dynamic marking. The third system includes a piano (*p*) dynamic marking. The fourth system includes a piano (*p*) dynamic marking. The fifth system includes a piano (*p*) dynamic marking. The sixth system includes a piano (*p*) dynamic marking. The seventh system includes a piano (*p*) dynamic marking. The score is written for piano with treble and bass staves.

Tromba.

Adagio.

Three systems of piano accompaniment. The first system shows a treble and bass staff with complex arpeggiated figures. The second system continues with similar textures, including some sustained chords. The third system features more rhythmic activity with eighth and sixteenth notes, and includes a first ending bracket in the treble staff.

CHOR.

Allegro moderato

Halleluja! Hallelujah!

№ 42.

Four systems of piano accompaniment for a chorale. The first system is marked *f* and includes the instruction *staccato* in the bass staff. The subsequent systems show dense block chords and rhythmic patterns, with the third system marked *ff*. The fourth system continues with similar textures, ending with a final chord.

This page of musical notation consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and trills. The first system begins with a treble staff containing a 7-measure rest and a bass staff with a 7-measure rest. The second system features a treble staff with a 7-measure rest and a bass staff with a 7-measure rest. The third system has a treble staff with a 7-measure rest and a bass staff with a 7-measure rest. The fourth system includes a treble staff with a 7-measure rest and a bass staff with a 7-measure rest. The fifth system shows a treble staff with a 7-measure rest and a bass staff with a 7-measure rest. The sixth system has a treble staff with a 7-measure rest and a bass staff with a 7-measure rest. The seventh system features a treble staff with a 7-measure rest and a bass staff with a 7-measure rest. The notation is complex, with many notes and rests, and includes trills in the bass staff of the fourth system.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as chords, arpeggios, and fingerings. In the fourth system, the left hand has a fingering of 1 4 1 3. The piece concludes with a double bar line and a final chord in the right hand.

2-22 Chorus: *Hallelujah*

Allegro

This musical score is for the Chorus 'Hallelujah' from Handel's Messiah, measures 1 through 43. It is written for piano in G major (one sharp) and common time (C). The tempo is marked 'Allegro'. The score is divided into systems of two staves each (treble and bass clef). Measure numbers 5, 10, 16, 22, 26, 30, 35, and 43 are indicated at the start of their respective systems. The music features a variety of textures, including dense chordal passages, flowing arpeggiated lines, and more rhythmic, dance-like sections. The key signature remains G major throughout the entire piece.

This musical score is for Part II, measures 49 to 90. It is written for piano in G major (one sharp) and 4/4 time. The score is divided into eight systems, each with a measure number at the beginning. The notation includes treble and bass staves with various musical symbols such as notes, rests, chords, and dynamic markings. The piece concludes with a double bar line and repeat signs at the end of measure 90.

49

55

60

65

71

77

81

85

89

END OF THE SECOND PART

HALLELUJAH CHORUS

from
"MESSIAH"

G. F. Handel

Allegro. (♩ = 84.)

MANUAL.

PEDAL.

The musical score is written for a three-part organ system: Manual (right hand), Pedal (left hand), and a lower manual part (bottom staves). The key signature is D major (two sharps) and the time signature is common time (C). The tempo is marked *Allegro.* with a quarter note equal to 84 beats per minute. The score consists of three systems of music. The first system includes a dynamic marking of *f* (forte) for the Manual part. The Manual part features a complex, flowing melody with many beamed sixteenth and thirty-second notes. The Pedal part provides a steady, rhythmic accompaniment with a mix of eighth and sixteenth notes. The lower manual part (bottom staves) provides harmonic support with chords and moving lines. The second and third systems continue the musical themes, with the Manual part showing increasing complexity and the Pedal part maintaining its rhythmic foundation.





The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a half note G4, followed by eighth notes A4-B4, C5-B4, and A4. The middle staff is in bass clef with a key signature of one sharp (F#). It begins with a half note G3, followed by eighth notes A3-B3, C4-B3, and A3. The bottom staff is in bass clef with a key signature of one sharp (F#). It begins with a half note G2, followed by eighth notes A2-B2, C3-B2, and A2. The system concludes with a measure containing a half note G4 in the top staff, a half note G3 in the middle staff, and a half note G2 in the bottom staff.



The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a half note G4, followed by eighth notes A4-B4, C5-B4, and A4. The middle staff is in bass clef with a key signature of one sharp (F#). It begins with a half note G3, followed by eighth notes A3-B3, C4-B3, and A3. The bottom staff is in bass clef with a key signature of one sharp (F#). It begins with a half note G2, followed by eighth notes A2-B2, C3-B2, and A2. The system concludes with a measure containing a half note G4 in the top staff, a half note G3 in the middle staff, and a half note G2 in the bottom staff.



The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a half note G4, followed by eighth notes A4-B4, C5-B4, and A4. The middle staff is in bass clef with a key signature of one sharp (F#). It begins with a half note G3, followed by eighth notes A3-B3, C4-B3, and A3. The bottom staff is in bass clef with a key signature of one sharp (F#). It begins with a half note G2, followed by eighth notes A2-B2, C3-B2, and A2. The system concludes with a measure containing a half note G4 in the top staff, a half note G3 in the middle staff, and a half note G2 in the bottom staff.



The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It begins with a half note G4, followed by eighth notes A4-B4, C5-B4, and A4. The middle staff is in bass clef with a key signature of one sharp (F#). It begins with a half note G3, followed by eighth notes A3-B3, C4-B3, and A3. The bottom staff is in bass clef with a key signature of one sharp (F#). It begins with a half note G2, followed by eighth notes A2-B2, C3-B2, and A2. The system concludes with a measure containing a half note G4 in the top staff, a half note G3 in the middle staff, and a half note G2 in the bottom staff.



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains five measures of music, primarily using eighth and sixteenth notes with beams. The middle staff is in bass clef with a key signature of two sharps, containing five measures of music with eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of two sharps, containing five measures of music with eighth and sixteenth notes. The system concludes with a double bar line.



The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps, featuring a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The middle staff is in bass clef with a key signature of two sharps, containing five measures of music with eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of two sharps, containing five measures of music with eighth and sixteenth notes. The system concludes with a double bar line.



The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps, containing five measures of music with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef with a key signature of two sharps, containing five measures of music with eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of two sharps, containing five measures of music with eighth and sixteenth notes. The system concludes with a double bar line.



The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps, containing five measures of music with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef with a key signature of two sharps, containing five measures of music with eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of two sharps, containing five measures of music with eighth and sixteenth notes. The system concludes with a double bar line. The label "L.H." is written below the middle staff in the fourth measure.



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a half note F#4, followed by quarter notes G#4, A4, and B4, then a half note C5. The middle staff is in bass clef with a key signature of two sharps. It begins with a half note F#2, followed by quarter notes G#2, A2, and B2, then a half note C3. The bottom staff is in bass clef with a key signature of two sharps. It begins with a half note F#2, followed by quarter notes G#2, A2, and B2, then a half note C3. The system concludes with a double bar line.



The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps. It begins with a half note F#4, followed by quarter notes G#4, A4, and B4, then a half note C5. The middle staff is in bass clef with a key signature of two sharps. It begins with a half note F#2, followed by quarter notes G#2, A2, and B2, then a half note C3. The bottom staff is in bass clef with a key signature of two sharps. It begins with a half note F#2, followed by quarter notes G#2, A2, and B2, then a half note C3. The system concludes with a double bar line.



The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps. It begins with a half note F#4, followed by quarter notes G#4, A4, and B4, then a half note C5. The middle staff is in bass clef with a key signature of two sharps. It begins with a half note F#2, followed by quarter notes G#2, A2, and B2, then a half note C3. The bottom staff is in bass clef with a key signature of two sharps. It begins with a half note F#2, followed by quarter notes G#2, A2, and B2, then a half note C3. The system concludes with a double bar line.



The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of two sharps. It begins with a half note F#4, followed by quarter notes G#4, A4, and B4, then a half note C5. The middle staff is in bass clef with a key signature of two sharps. It begins with a half note F#2, followed by quarter notes G#2, A2, and B2, then a half note C3. The bottom staff is in bass clef with a key signature of two sharps. It begins with a half note F#2, followed by quarter notes G#2, A2, and B2, then a half note C3. The system concludes with a double bar line.

Adagio.