

Voluntary

Præludium in D major
BuxWV 139

Dieterich Buxtehude
(1637-1707)

Greeting

Introit

I Know That My Redeemer Lives

SHOUT ON from *The Sacred Harp*, 1859
arranged by Austin C. Lovelace (1919-2010)

I know that my Redeemer lives — glory, hallelujah!
What comfort this sweet sentence gives — glory, hallelujah!
He lives to bless me with his love — glory, hallelujah!
He lives to plead my cause above — glory, hallelujah!

He lives to crush the fiends of hell — glory, hallelujah!
He lives and doth within me dwell — glory, hallelujah!
He lives, all glory to his name — glory, hallelujah!
He lives, my Jesus, still the same — glory, hallelujah!

I know that my Redeemer lives — glory, hallelujah!
What comfort this sweet sentence gives — glory, hallelujah!
Shout on, pray on, we're gaining ground — glory, hallelujah!
The dead's alive and the lost is found — glory, hallelujah!

— words by Samuel Medley (1738-1799)

Opening Sentences



Hymn 5

God, the Sculptor of the Mountains

JENNINGS-HOUSTON

1 God the sculp-tor of the moun-tains, God the
 2 God the nui-sance of the Pha-raoh, God the
 3 God the dress-er of the vine-yard, God the
 4 God the un-ex-pect-ed in-fant, God the

mill-er of the sand, God the jewel-er of the
 cleav-er of the sea, God the pil-lar in the
 plant-er of the wheat, God the reap-er of the
 calm, de-ter-mined youth, God the ta-ble-turn-ing

heav-ens, God the pot-ter of the land:
 dark-ness, God the bea-con of the free:
 har-vest, God the source of all we eat:
 proph-et, God the res-ur-rect-ed truth:

you are womb of all cre-a-tion;
 you are fount of all de-liv-erance;
 you are host at ev-ery ta-ble;
 you are pres-ent ev-ery mo-ment;

we are form-less; shape us now.
 we are aim-less; lead us now.
 we are hun-gry; feed us now.
 we are search-ing; meet us now.

Despite the great sweep of these stanzas, each one ends by describing how our human condition needs God's help: formless, aimless, hungry, searching. Each of these adjectives is followed by a related three-syllable petition: shape us now, lead us now, feed us now, meet us now.

TEXT: John Thornburg, 1993, alt.

MUSIC: Amanda Husberg, 1995

Text © 1993 John Thornburg

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JENNINGS-HOUSTON

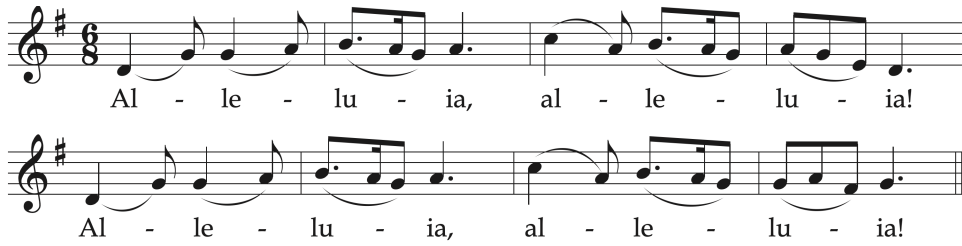
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Prayer of Confession

Declaration of Forgiveness

Response

Fintan O'Carroll



MUSIC: Fintan O'Carroll, 1981 ©

The Peace

Conversation with Children

Reading

Acts 2:14a, 36-41

Hymn 655

What Shall I Render to the Lord | Psalm 116

MARTYRDOM

1 What shall I ren - der to the Lord; what
 2 Sal - va - tion's cup my soul shall take while
 3 Not light - ly dost thou, Lord, per - mit thy
 4 With - in God's house, the house of prayer, my

shall my of - fering be, for all the gra - cious
 to the Lord I pray, and with God's peo - ple
 cho - sen saints to die; from death thou hast de -
 soul shall bless the Lord, and prais - es to God's

ben - e - fits God hath be - stowed on me?
 I will meet, my thank - ful vows to pay.
 liv - ered me; thy ser - vant, Lord, am I.
 ho - ly name let all the saints ac - cord.

TEXT: *The New Metrical Version of the Psalms*, 1909, alt.
 MUSIC: Hugh Wilson, c. 1800; adapt. and harm. Robert Smith, 1825

MARTYRDOM
 CM

Gospel

Luke 24:13-35

Sermon

John Wurster

Hymn 247

Now the Green Blade Rises

NOËL NOUVELET

1 Now the green blade ris - es from the bur - ied grain,
 2 In the grave they laid him, love by ha - tred slain,
 3 Forth he came at Eas - ter like the ris - en grain,
 4 When our hearts are win - try, griev - ing, or in pain,

wheat that in dark earth man - y days has lain;
 think - ing that he would nev - er wake a - gain,
 he that for three days in the grave had lain;
 your touch can call us back to life a - gain;

love lives a - gain, that with the dead has been;
 laid in the earth like grain that sleeps un - seen;
 raised from the dead, my liv - ing Lord is seen;
 fields of our hearts that dead and bare have been:

love is come a - gain like wheat a - ris - ing green.

Although there were some traditional Easter carols, this hybrid one has been created by grafting a 20th-century English text onto a late 15th-century French tune. The allegory of the dying and rising grain as a parallel for Christ's Resurrection is probably based on John 12:24.

Affirmation of Faith

Prayers of the People

Offertory

Offertory Anthem

Easter Alleluya

Andrew Carter
(b. 1939)

Alleluya! Deo Patri gloria!
[Alleluia! Glory to God!]

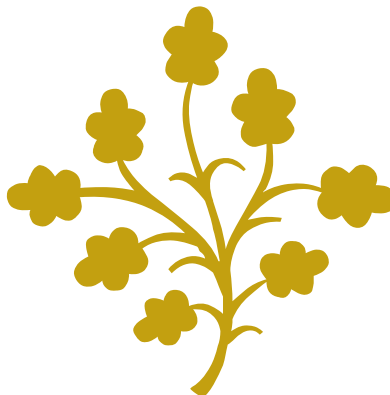
At this joyful Eastertide
sing alleluia far and wide,
Christ is risen, cast care aside.

He has rolled the stone away,
he is the dawn of glorious day,
therefore let us sing alway.

Let us then be risen with Christ,
for he is the light of the world.

Alleluya! Alleluya! Alleluya!

Prayer of Thanksgiving



Hymn 236

The Strife Is O'er

VICTORY

Refrain (before stanza 1 and after stanza 4)

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

1 The strife is o'er, the bat - tle done; the vic - to -
 2 The powers of death have done their worst, but Christ their
 3 The three sad days are quick - ly sped; Christ ris - es
 4 Lord, by the stripes which wound - ed thee, from death's dread

ry of life is won; the song of tri - umph
 le - gions hath dis - persed: let shouts of ho - ly
 glo - rious from the dead: all glo - ry to our
 sting thy ser - vants free, that we may live, and

has be - gun.
 joy out - burst. Al - le - lu - ia!
 ris - en Head!
 sing to thee:

TEXT: Latin hymn, c. 1695; trans. Francis Pott, 1861
 MUSIC: Giovanni Pierluigi da Palestrina, 1591; adapt. William Henry Monk, 1861

VICTORY
 8.8.8 with alleluias

Charge and Blessing

Voluntary

My Heart Exults with Gladness
 HERZLICH TUT MICH ERFREUEN | Op. 122/4

Johannes Brahms
 (1833–1897)

Serving Today

PASTORS

John Wurster | Keatan King

LITURGIST

Al Waldrop

MUSICIANS

St. Philip Choir | Matthew Dirst, organist | Randall Swanson, director of music

Music Notes

Organ Music

Today's **opening voluntary** comes from Dieterich Buxtehude, the famed Lübeck organist who was a leading light of the North German Baroque. His preludia feature multiple section that alternate between rhapsodic figuration for the hands and the feet and short fugues. The festive D Major Praeludium also includes a number of "echo" effects, in which the same musical ideas are repeated multiple times, allowing for changes to different registers or divisions of the organ.

Johannes Brahms' Op. 122 chorale preludes for organ are among the only works he wrote for the instrument. His setting of the German chorale tune *Herzlich tut mich erfreuen* ("My heart exults with gladness"), this morning's **closing voluntary**, conveys a kind of gentle joy at the message of Easter though accompanying figuration that surges quietly throughout the texture.

Choral Music

Today's **introit** is an arrangement by Austin Lovelace of the nineteenth-century American folk tune SHOUT ON (at one time called ANTIOCH, though not to be confused with the Christmas tune by the same name). Lovelace served for 52 years as Minister of Music at Willshire Presbyterian Church in Denver, Colorado.

Once considered the "dean of American church music," Lovelace composed over 800 works for organ, choir and solo voice, and he served on the editorial committees of several denominational hymnals.

This morning's spritely **offertory anthem** was composed for the choir of St. Paul's Cathedral in Melbourne, Australia by English composer Andrew Carter. Published in 2001, his *Easter Alleluia* features a driving dancelike mostly in 8/8 time (3+3+2) that builds in intensity from beginning to end. Andrew Carter began his musical career as a bass singer in the York Minster Choir, and later founded the Chapter House Choir at York Minster, which he directed for seventeen years. Long associated with Oxford University Press, Carter has composed numerous sacred choral works for church and cathedral choirs, as well as for choirs with orchestra. In the mid-1990s Carter was invited to write his *Missa Sancti Pauli* for the 1997 tercentenary of the building of Christopher Wren's St. Paul's Cathedral in London. He has also composed a number of large works for organ, including his *Toccata on Veni Emmanuel* (1995), *Organ Concerto* (2005), and *Passacaglia* (2007).

— Matthew Dirst and Randall Swanson



IN OUR PRAYERS

Butch Wilson and family upon the death of his father, Mac Wilson, on April 9.

William Rowe and family upon the death of his father, Alan Rowe, on April 7.

Jamie Benard and family upon the death of his father, Gil Benard, on April 6.

Betsy Flowers and Tyler Richard, daughter and son-in-law of Beth and Fort Flowers welcomed Leonardo “Leo” Knowles Richard to the family on April 11.

St. Philippians and their families— Ruena Wood; Kathryn Harwood; Robin & Gary Willis; CJ Miller; Jennifer Wilson; Jane Malczewskyj; Jan Fox; Peg Palisin; Beverly Hudson; Susan Huffman; Mary Sinderson; Eleanor Grant; Judy Nunn; Molly Boren-Whitney; Carolyn Vestal; Lane Fletcher; Austin Lippincott; Richard Johnson; Don Padgett; Steve Adger; Judith Crane; Arlette Keene; Mezgebe Gebray; Willow Polk – niece of Sharon Webb; Truxillo family – Wayne and Sandra Truxillo; John Murphy, Sr. – cousin of Gary Gardner; Carla Burns – cousin of Sharon Webb; Robert Kirtley – father of Amanda Kirtley; Susan Everhart – niece of Nancy Everhart Johnson; Warren Cash – brother of Kay Cash; Ann Perenyi – mother of Lad Perenyi; Donna Harris—sister of Joyce Fugit; Darryl Cazes—brother of Pam Taylor; Ann Perkins Cloud—cousin of Stephen Paine; Carol Paine Kendrick—sister of Stephen Paine; John Anderson—brother of Tom Anderson; and Elizabeth Carlton Lithio—granddaughter of Jeanie Flowers.

*Homebound—*Elizabeth Arp; Beverly Baker; John Bobbitt; Ellen MacDonald; Jean Nelson; Joyce Randolph; George and Lorraine Scott; Sondra Sullivan; and Jody Tomforde.

Friends of St. Philippians— Rosebud Wiese Kirby – friend of Tina Bryan; Jacqueline Boyd – friend of Kate Burkart; Carol Gilliland - friend of Orlean Anderson; Betsy Shear Lewis – friend of Laney Miller; Shirley Stubblefield—friend of