

This is love.

In this is love, not that we have loved God but that he loved us and sent his Son to be the propitiation for our sins.

(1 John 4:10)

Bread of Life, Rome, NY



Bread of Life

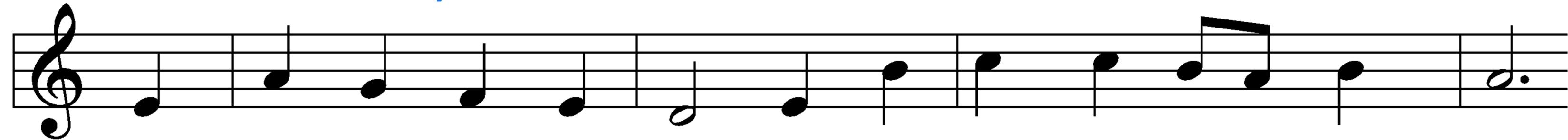


Lutheran Church

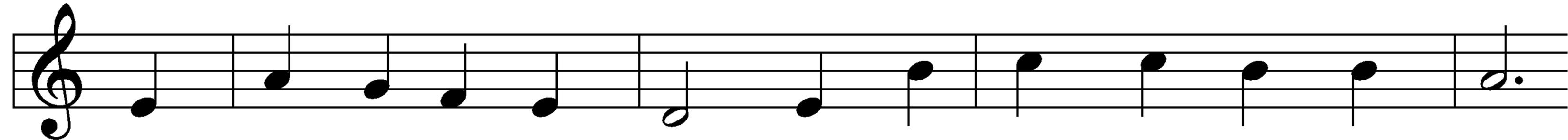
*At The Rome Rescue Mission
Rome, New York*

March 28, 2026

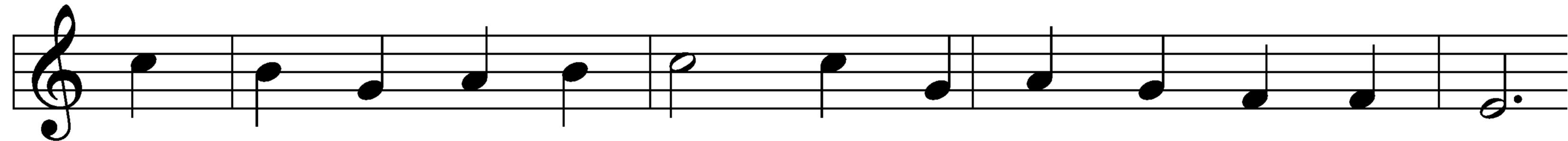
449 O Sacred Head, Now Wounded



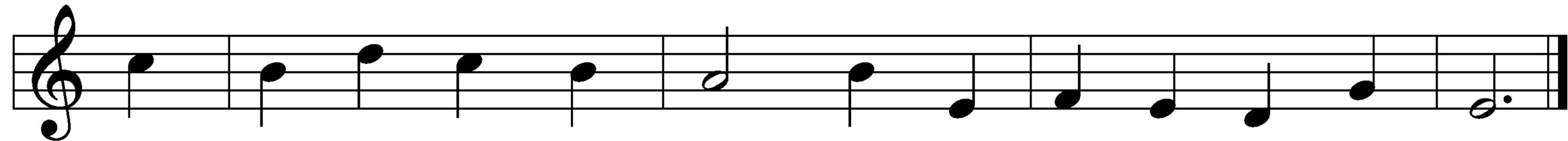
1 O sa - cred Head, now wound - ed, With grief and shame weighed down,



Now scorn - ful - ly sur - round - ed With thorns, Thine on - ly crown.



O sa - cred Head, what glo - ry, What bliss, till now was Thine!

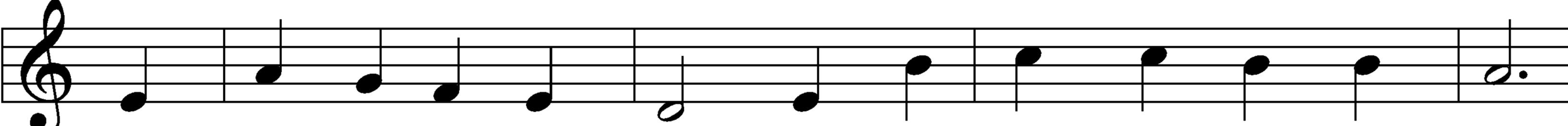


Yet, though de - spised and gor - y, I joy to call Thee mine.

449 O Sacred Head, Now Wounded



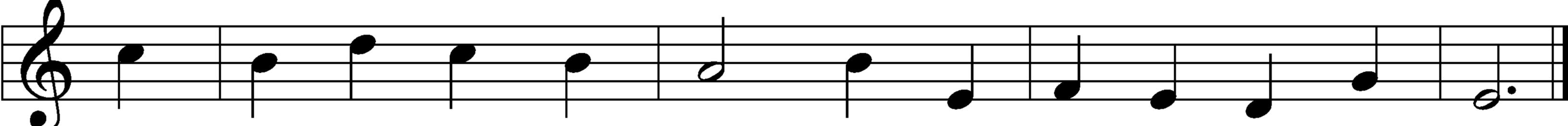
2 What Thou, my Lord, hast suf - fered Was all for sin - ners' gain;



Mine, mine was the trans - gres - sion, But Thine the dead - ly pain.



Lo, here I fall, my Sav - ior! 'Tis I de - serve Thy place;

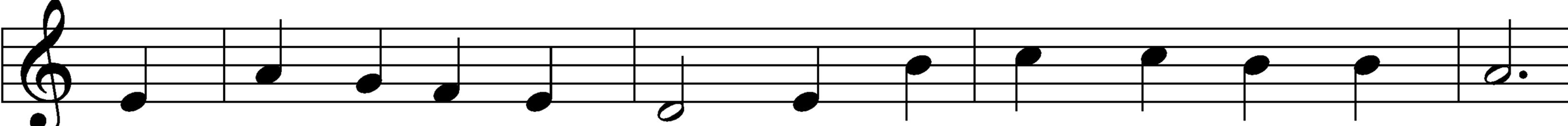


Look on me with Thy fa - vor, And grant to me Thy grace.

449 O Sacred Head, Now Wounded



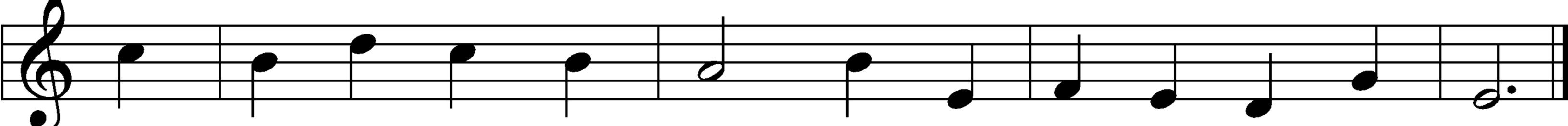
3 What lan-guage shall I bor - row To thank Thee, dear - est Friend,



For this Thy dy - ing sor - row, Thy pit - y with - out end?



O make me Thine for - ev - er! And should I faint - ing be,

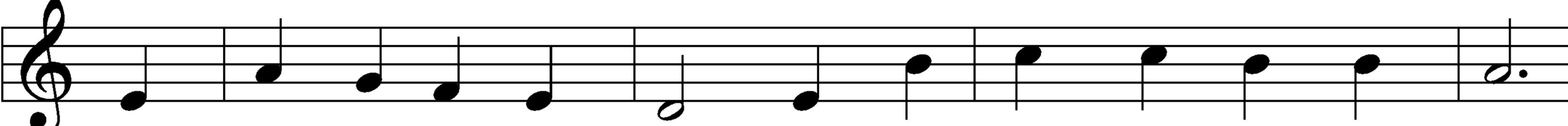


Lord, let me nev - er, nev - er, Out - live my love for Thee.

449 O Sacred Head, Now Wounded



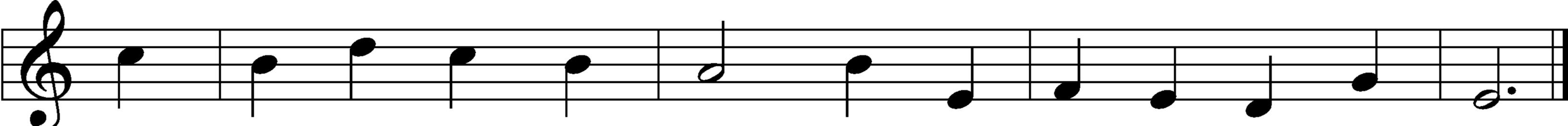
4 Be Thou my con - so - la - tion, My shield, when I must die;



Re - mind me of Thy pas - sion When my last hour draws nigh.



Mine eyes shall then be - hold Thee, Up - on Thy cross shall dwell,



My heart by faith en - fold Thee. Who di - eth thus dies well.

Text: attr. Bernard of Clairvaux, 1091-1153; German version, Paul Gerhardt, 1607-76; tr. The Lutheran Hymnal, 1941, alt; Tune: Hans Leo Hassler, 1564-1612

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Invocation

The sign of the cross may be made by all in remembrance of their Baptism.

P In the name of the Father and of the ✝ Son
and of the Holy Spirit.

C **Amen.**

Exhortation

P Beloved in the Lord! Let us draw near with a true heart and confess our sins unto God our Father, beseeching Him in the name of our Lord Jesus Christ to grant us forgiveness.

P Our help is in the name of the Lord,
C **who made heaven and earth.**

P I said, I will confess my transgressions unto the Lord,
C **and You forgave the iniquity of my sin.**

Confession of Sins

P O almighty God, merciful Father,

C **I, a poor, miserable sinner, confess unto You all my sins and iniquities with which I have ever offended You and justly deserved Your temporal and eternal punishment. But I am heartily sorry for them and sincerely repent of them, and I pray You of Your boundless mercy and for the sake of the holy, innocent, bitter sufferings and death of Your beloved Son, Jesus Christ, to be gracious and merciful to me, a poor, sinful being.**

Declaration of Grace

P Almighty God, our heavenly Father, has had mercy upon us and has given His only Son to die for us and for His sake forgives us all our sins. To those who believe on His name He gives power to become the children of God and has promised them His Holy Spirit. He that believes and is baptized shall be saved.

Grant this, Lord, unto us all.

C **Amen.**

Kyrie

Lord, have mer - cy up - on us. Christ, have mer - cy up -

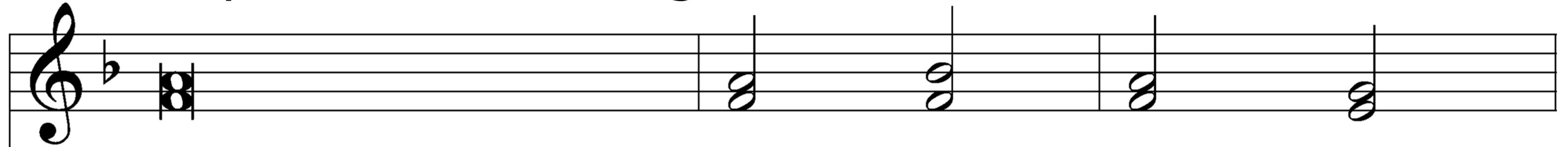
The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a series of chords: a triad of G4, Bb4, and D5; a dyad of G4 and Bb4; a triad of G4, Bb4, and D5; a dyad of G4 and Bb4; a triad of G4, Bb4, and D5; a dyad of G4 and Bb4; a triad of G4, Bb4, and D5; a dyad of G4 and Bb4; a triad of G4, Bb4, and D5; a dyad of G4 and Bb4; a triad of G4, Bb4, and D5; and a final dyad of G4 and Bb4. The bottom staff is in bass clef with the same key signature. It contains a series of chords: a triad of G3, Bb3, and D4; a dyad of G3 and Bb3; a triad of G3, Bb3, and D4; a dyad of G3 and Bb3; a triad of G3, Bb3, and D4; a dyad of G3 and Bb3; a triad of G3, Bb3, and D4; a dyad of G3 and Bb3; a triad of G3, Bb3, and D4; a dyad of G3 and Bb3; a triad of G3, Bb3, and D4; and a final dyad of G3 and Bb3. The lyrics are placed between the two staves, starting with a red square containing a white 'C' time signature.

on us. Lord, have mer - cy up - on us.

The second system of the musical score consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a series of chords: a triad of G4, Bb4, and D5; a dyad of G4 and Bb4; a triad of G4, Bb4, and D5; a dyad of G4 and Bb4; a triad of G4, Bb4, and D5; a dyad of G4 and Bb4; a triad of G4, Bb4, and D5; a dyad of G4 and Bb4; a triad of G4, Bb4, and D5; a dyad of G4 and Bb4; a triad of G4, Bb4, and D5; and a final dyad of G4 and Bb4. The bottom staff is in bass clef with the same key signature. It contains a series of chords: a triad of G3, Bb3, and D4; a dyad of G3 and Bb3; a triad of G3, Bb3, and D4; a dyad of G3 and Bb3; a triad of G3, Bb3, and D4; a dyad of G3 and Bb3; a triad of G3, Bb3, and D4; a dyad of G3 and Bb3; a triad of G3, Bb3, and D4; a dyad of G3 and Bb3; a triad of G3, Bb3, and D4; and a final dyad of G3 and Bb3. The lyrics are placed between the two staves, continuing from the first system.

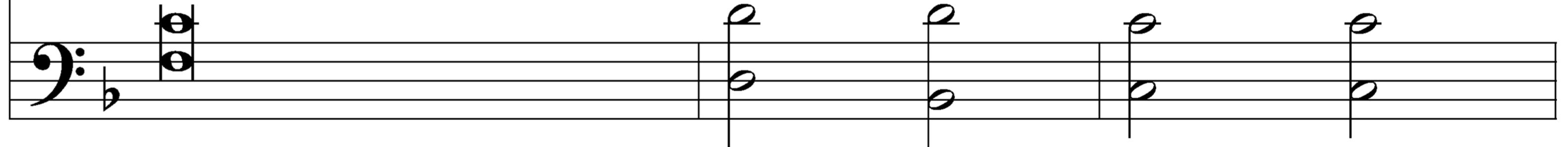
Gloria in Excelsis

P Glory be to God on high:

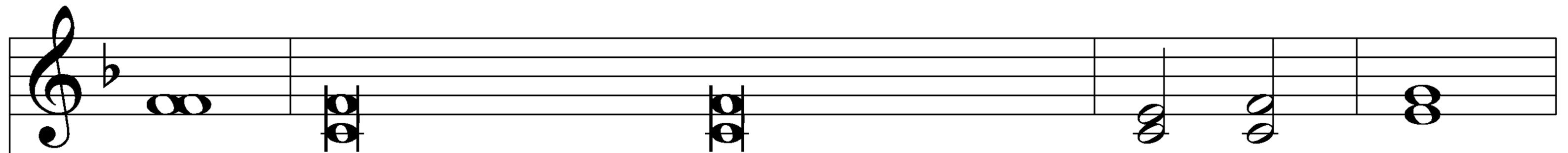


Musical notation for the first system, treble clef. It begins with a whole rest. The following four measures each contain a pair of notes (chords) on a single stem, representing the notes G4 and B4.

C and on earth peace, good - will toward

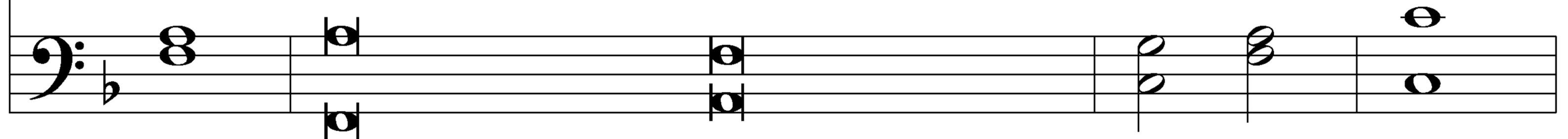


Musical notation for the second system, bass clef. It begins with a whole rest. The following four measures each contain a pair of notes (chords) on a single stem, representing the notes G3 and B3.



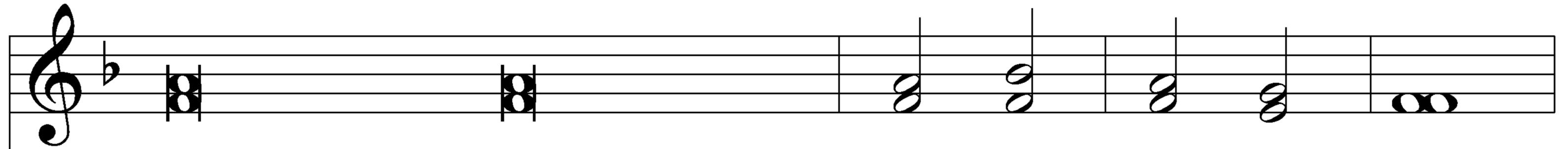
Musical notation for the third system, treble clef. It begins with a whole rest. The second measure contains a pair of notes (chords) on a single stem (G4, B4). The third measure contains another pair of notes (chords) on a single stem (G4, B4). The fourth measure contains two single notes (G4 and B4). The fifth measure contains a pair of notes (chords) on a single stem (G4, B4).

men. We praise Thee, we bless Thee, we wor - ship Thee,



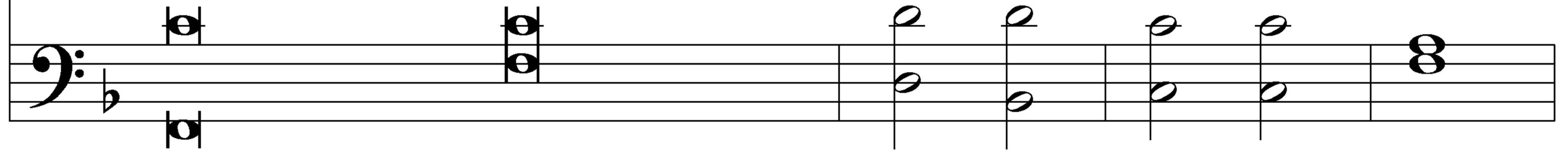
Musical notation for the fourth system, bass clef. It begins with a whole rest. The second measure contains a pair of notes (chords) on a single stem (G3, B3). The third measure contains another pair of notes (chords) on a single stem (G3, B3). The fourth measure contains two single notes (G3 and B3). The fifth measure contains a pair of notes (chords) on a single stem (G3, B3).

Gloria in Excelsis

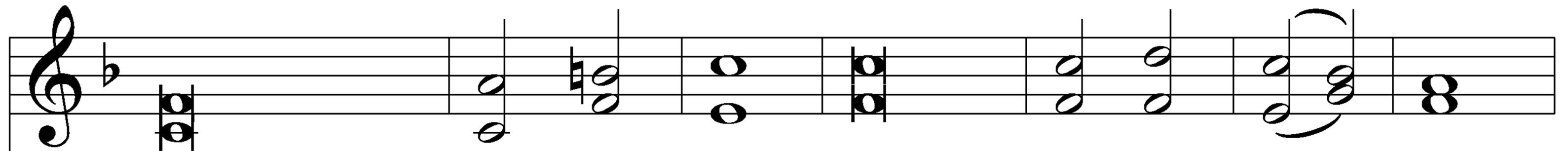


Musical notation for the first system, treble clef. The key signature has one flat (B-flat). The notation consists of six measures: two measures of chords (F major and C major), and four measures of pairs of eighth notes (F-G, C-D, F-G, C-D) followed by a final measure with a whole note chord (F major).

we glorify Thee, we give thanks to Thee, for Thy great glory.

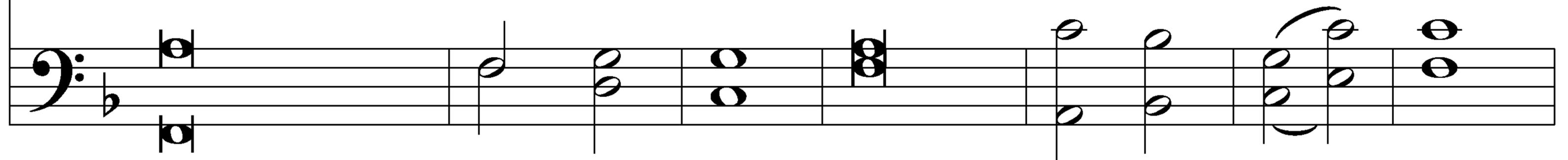


Musical notation for the first system, bass clef. The key signature has one flat (B-flat). The notation consists of six measures: two measures of chords (F major and C major), and four measures of pairs of eighth notes (F-G, C-D, F-G, C-D) followed by a final measure with a whole note chord (F major).



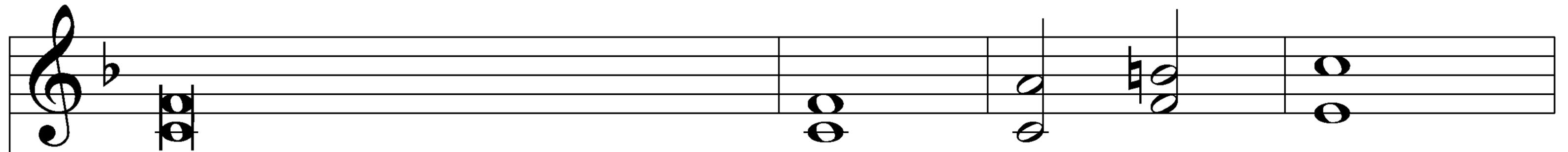
Musical notation for the second system, treble clef. The key signature has one flat (B-flat). The notation consists of eight measures: a chord (F major), a quarter note (F), a pair of eighth notes (F-G), a whole note (F), a chord (F major), a pair of eighth notes (F-G), a pair of eighth notes (F-G), a pair of eighth notes (F-G) with a slur, and a final measure with a whole note chord (F major).

O Lord God, heav'n - ly King, God the Fa - ther Al - mighty.



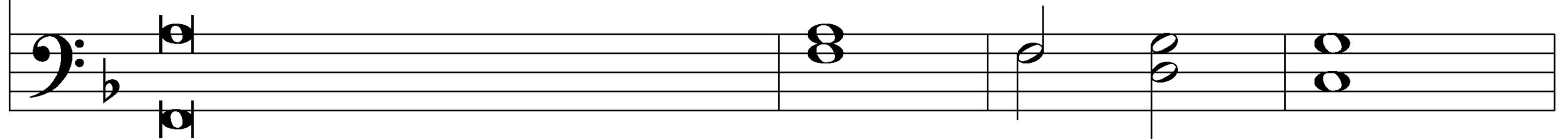
Musical notation for the second system, bass clef. The key signature has one flat (B-flat). The notation consists of eight measures: a chord (F major), a quarter note (F), a pair of eighth notes (F-G), a whole note (F), a chord (F major), a pair of eighth notes (F-G), a pair of eighth notes (F-G) with a slur, and a final measure with a whole note chord (F major).

Gloria in Excelsis

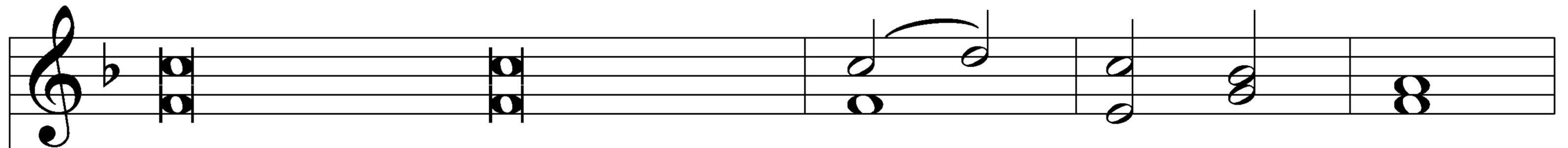


Musical notation for the first system, treble clef. The key signature has one flat (B-flat). The notation consists of four measures. The first measure has a whole note chord of G3 and B2. The second measure has a whole note chord of G3 and B2. The third measure has a half note G3 and a half note B2. The fourth measure has a whole note chord of G3 and B2.

O Lord, the only - begotten Son, Je - sus Christ;

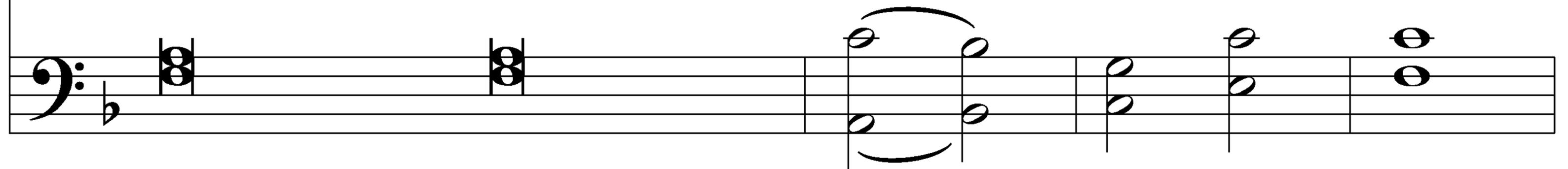


Musical notation for the first system, bass clef. The key signature has one flat (B-flat). The notation consists of four measures. The first measure has a whole note chord of G2 and B1. The second measure has a whole note chord of G2 and B1. The third measure has a half note G2 and a half note B1. The fourth measure has a whole note chord of G2 and B1.



Musical notation for the second system, treble clef. The key signature has one flat (B-flat). The notation consists of five measures. The first measure has a whole note chord of G3 and B2. The second measure has a whole note chord of G3 and B2. The third measure has a half note G3 and a half note B2. The fourth measure has a whole note chord of G3 and B2. The fifth measure has a whole note chord of G3 and B2.

O Lord God, Lamb of God, Son of the Father,



Musical notation for the second system, bass clef. The key signature has one flat (B-flat). The notation consists of five measures. The first measure has a whole note chord of G2 and B1. The second measure has a whole note chord of G2 and B1. The third measure has a half note G2 and a half note B1. The fourth measure has a whole note chord of G2 and B1. The fifth measure has a whole note chord of G2 and B1.

Gloria in Excelsis

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a common time signature. The music is written in a homophonic style with chords and simple melodic lines.

that takest away the sin of the world, have mercy up - on us.

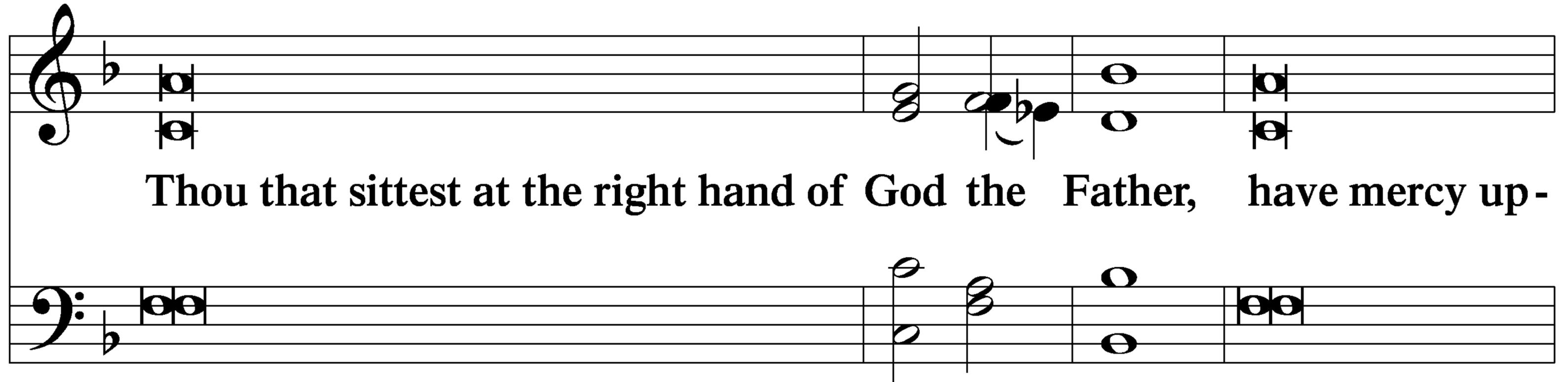
The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a common time signature. The music continues with chords and simple melodic lines.

Thou that takest away the sin of the world, re - ceive our prayer.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a common time signature. The music continues with chords and simple melodic lines.

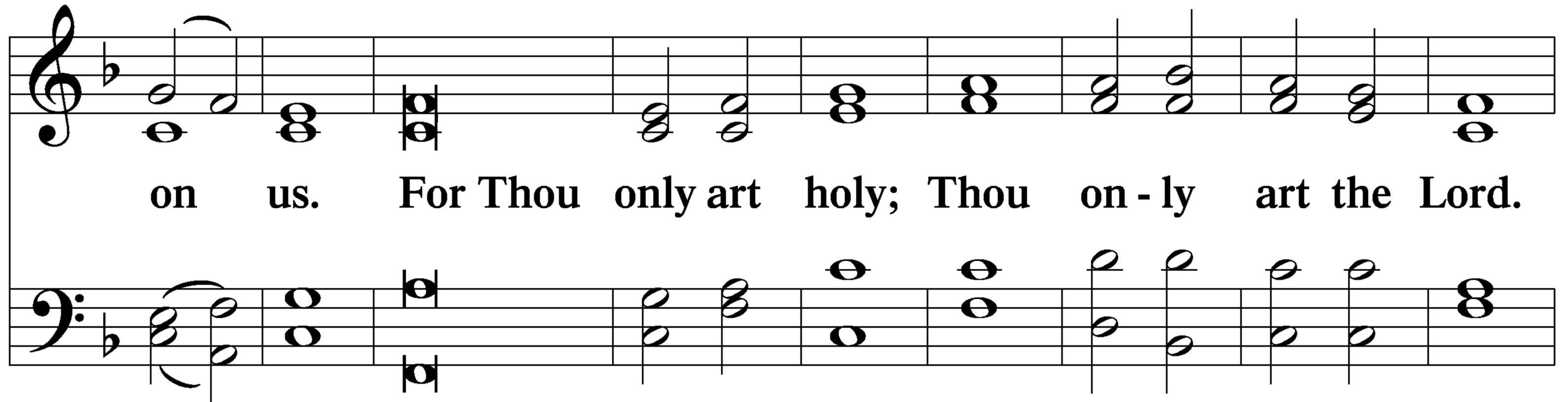
The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat) and a common time signature. The music continues with chords and simple melodic lines.

Gloria in Excelsis



Thou that sittest at the right hand of God the Father, have mercy up-

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains four measures of music, primarily using whole notes and some chords. The bottom staff is in bass clef with the same key signature and contains four measures of music, primarily using whole notes and some chords. The lyrics are centered between the two staves.



on us. For Thou only art holy; Thou on-ly art the Lord.

The second system of musical notation also consists of two staves. The top staff is in treble clef with a key signature of one flat. It contains eight measures of music, including a melodic line with a slur over the first two notes and various chords. The bottom staff is in bass clef with the same key signature and contains eight measures of music, primarily using whole notes and chords. The lyrics are centered between the two staves.

Gloria in Excelsis

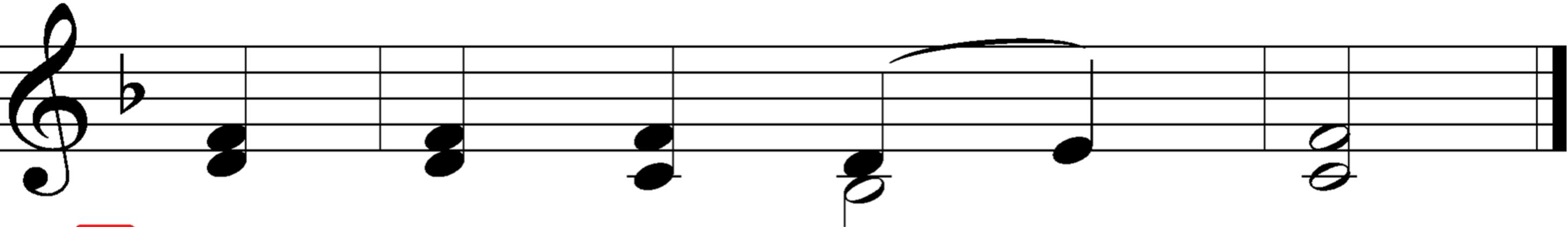
Thou only, O Christ, with the Ho - ly Ghost,

art most high in the glory of God the Father. A - men.

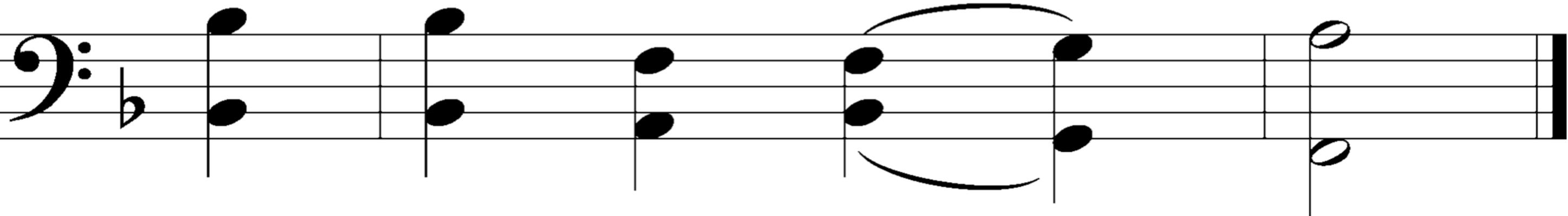
The image displays a musical score for the 'Gloria in Excelsis'. It consists of two systems of music. Each system has a vocal line (treble and bass clefs) and a piano accompaniment line (treble and bass clefs). The key signature is one flat (B-flat). The lyrics are: 'Thou only, O Christ, with the Ho - ly Ghost, art most high in the glory of God the Father. A - men.' The piano accompaniment features chords and moving lines that support the vocal melody.

Salutation and Collect of the Day:

P The Lord be with you.



C And with thy spir - it.



Salutation and Collect of the Day

P Let us pray.

Almighty and everlasting God, You sent Your Son, our Savior Jesus Christ, to take upon Himself our flesh and to suffer death upon the cross. Mercifully grant that we may follow the example of His great humility and patience and be made partakers of His resurrection; through the same Jesus Christ, our Lord, who lives and reigns with You and the Holy Spirit, one God, now and forever.

Salutation and Collect of the Day:

The image displays a musical score for a salutation and collect. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The treble staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains four measures of music. The first measure has a whole note chord of G4 and Bb4. The second measure has a whole note chord of A4 and C5. The third measure has a whole note chord of Bb4 and D5. The fourth measure has a whole note chord of C5 and E5. A slur covers the first three measures. The bass staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains four measures of music. The first measure has a dotted quarter note G2. The second measure has a quarter note A2. The third measure has a quarter note Bb2. The fourth measure has a quarter note C3. A slur covers the first three measures. Below the treble staff, there is a red square containing a white letter 'C', followed by the letter 'A', a hyphen, and the word 'men.' Below the bass staff, there is a sharp sign and a common time signature.

Old Testament Reading: Isaiah 50:4–9a

⁴The Lord GOD has given me
the tongue of those who are taught,
that I may know how to sustain with a word
him who is weary.

Morning by morning he awakens;
he awakens my ear
to hear as those who are taught.

⁵The Lord GOD has opened my ear,
and I was not rebellious;
I turned not backward.

⁶I gave my back to those who strike,
and my cheeks to those who pull out the beard;

Old Testament Reading: Isaiah 50:4–9a

I hid not my face

from disgrace and spitting.

⁷But the Lord GOD helps me;

therefore I have not been disgraced;

therefore I have set my face like a flint,

and I know that I shall not be put to shame.

⁸He who vindicates me is near.

Who will contend with me?

Let us stand up together.

Who is my adversary?

Let him come near to me.

⁹Behold, the Lord GOD helps me;

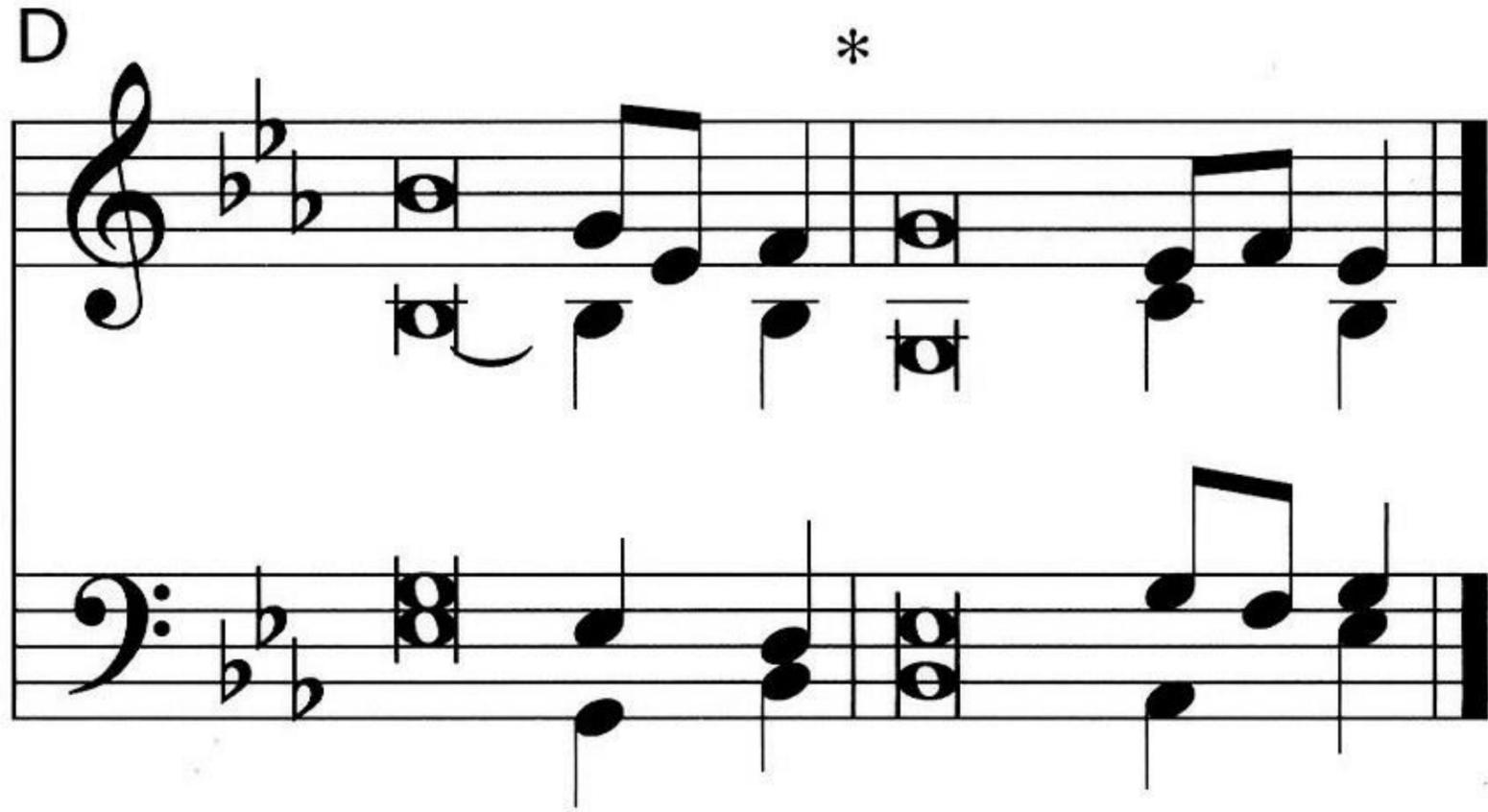
who will declare me guilty?

Old Testament Reading: Isaiah 50:4–9a

A This is the Word of the Lord.

C **Thanks be to God.**

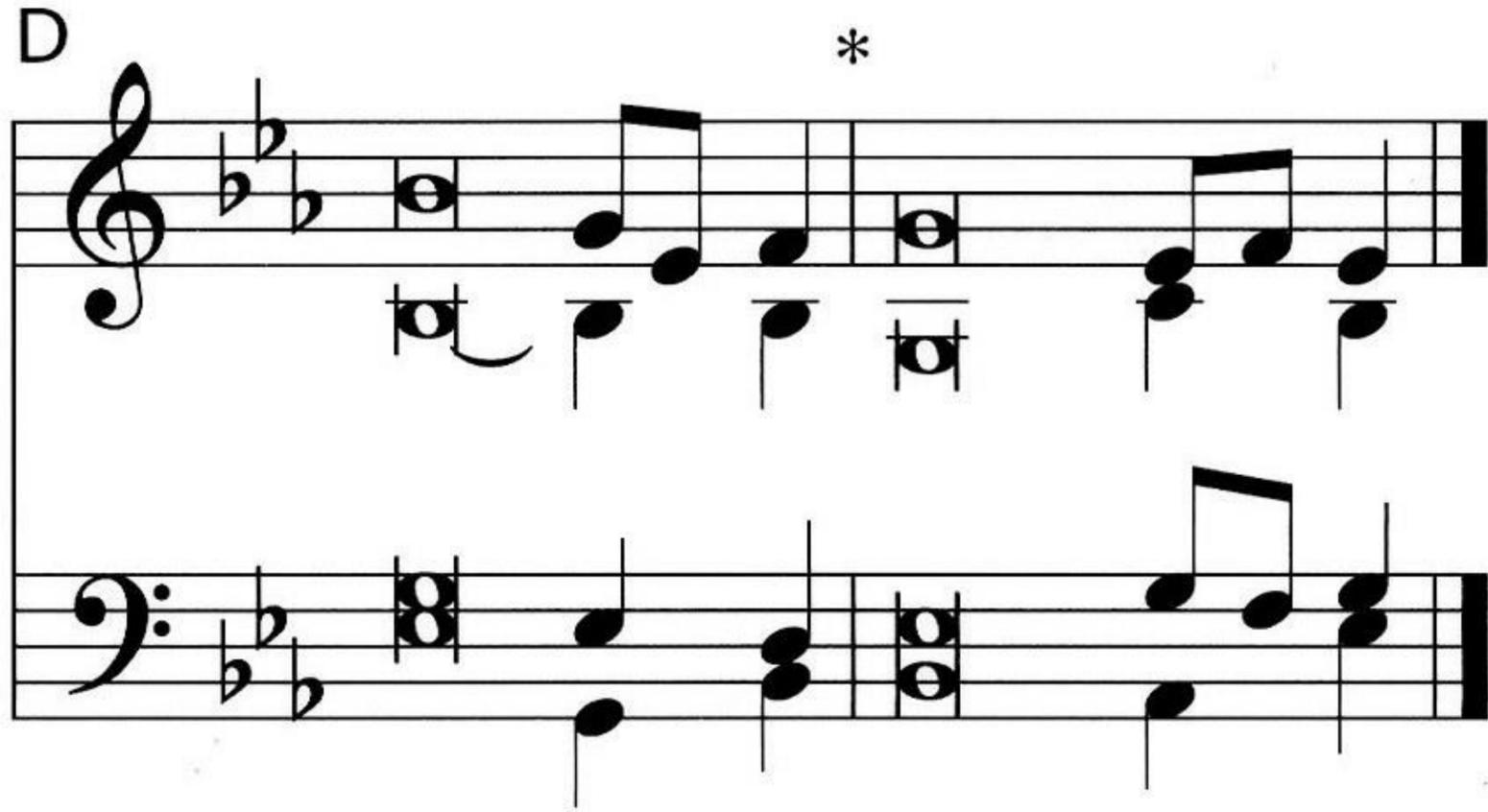
Psalm 118:19–29



¹⁹Open to me the gates of | righteousness,*
that I may enter through them
and give thanks | to the LORD.

²⁰This is the gate | of the LORD;*
the righteous shall enter | through it.

Psalm 118:19–29



²¹I thank you that you have | answered me*
and have become my sal- | vation.

²²The stone that the builders re- | jected*
has become the | cornerstone.

Psalm 118:19–29

D

25 Save us, we pray, | O LORD!*

O LORD, we pray, give | us success!

26 Blessèd is he who comes in the name | of the LORD!*

We bless you from the house | of the LORD.

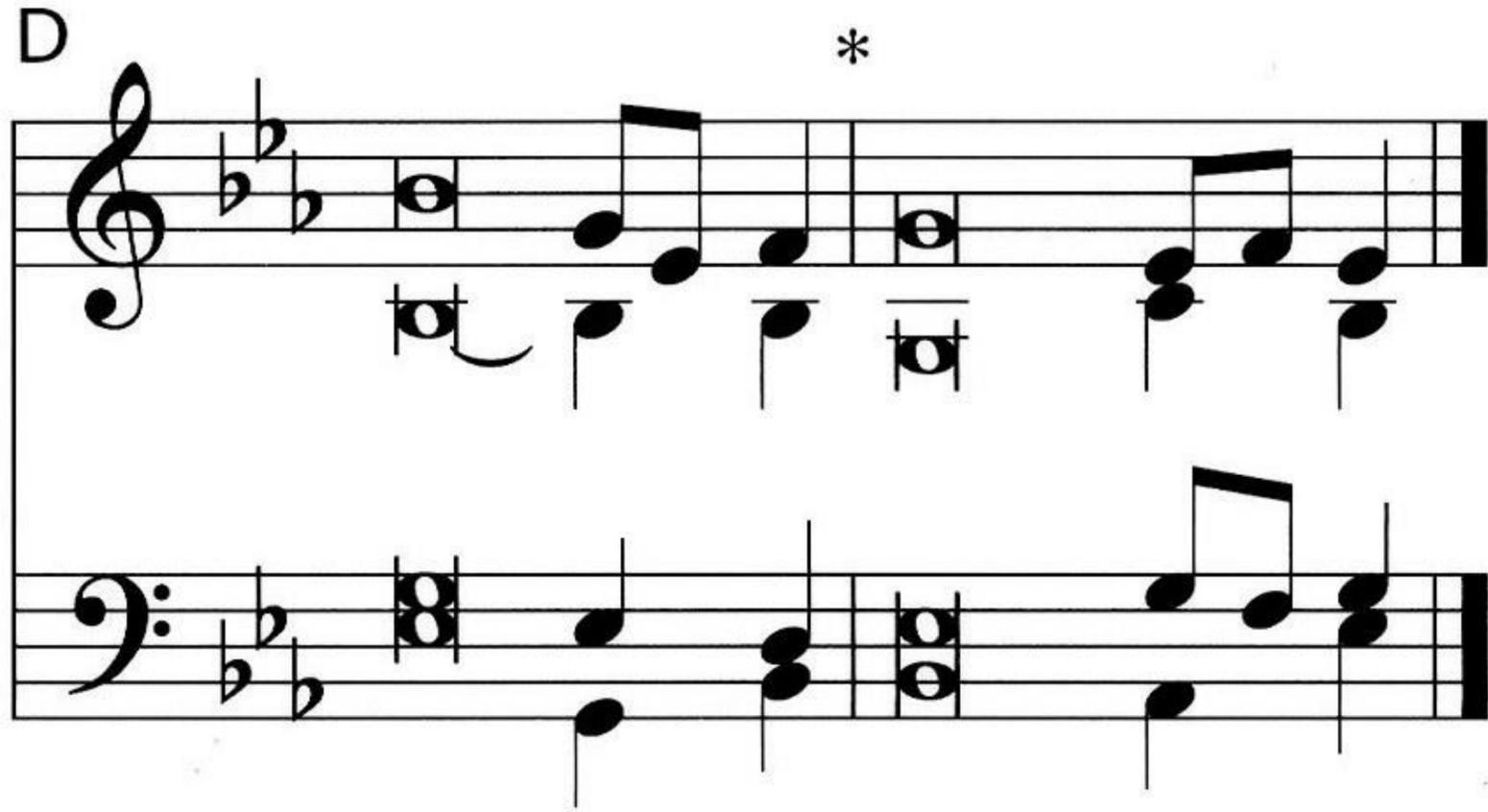
Psalm 118:19–29

D

*

²⁷The LORD is God,
and he has made his light to shine up- | on us.*
Bind the festal sacrifice with cords,
up to the horns of the | altar!

Psalm 118:19–29



28 You are my God, and I will give | thanks to you; *
you are my God; I will ex- | tol you.

29 Oh give thanks to the LORD, for | he is good; *
for his steadfast love endures for- | ever!

Epistle: Philippians 2:5–11

⁵Have this mind among yourselves, which is yours in Christ Jesus, ⁶who, though he was in the form of God, did not count equality with God a thing to be grasped, ⁷but made himself nothing, taking the form of a servant, being born in the likeness of men. ⁸And being found in human form, he humbled himself by becoming obedient to the point of death, even death on a cross. ⁹Therefore God has highly exalted him and bestowed on him the name that is above every name, ¹⁰so that at the name of Jesus every knee should bow, in heaven and on earth and under the earth, ¹¹and every tongue confess that Jesus Christ is Lord, to the glory of God the Father.

Epistle: Philippians 2:5–11

A This is the Word of the Lord.

C **Thanks be to God.**

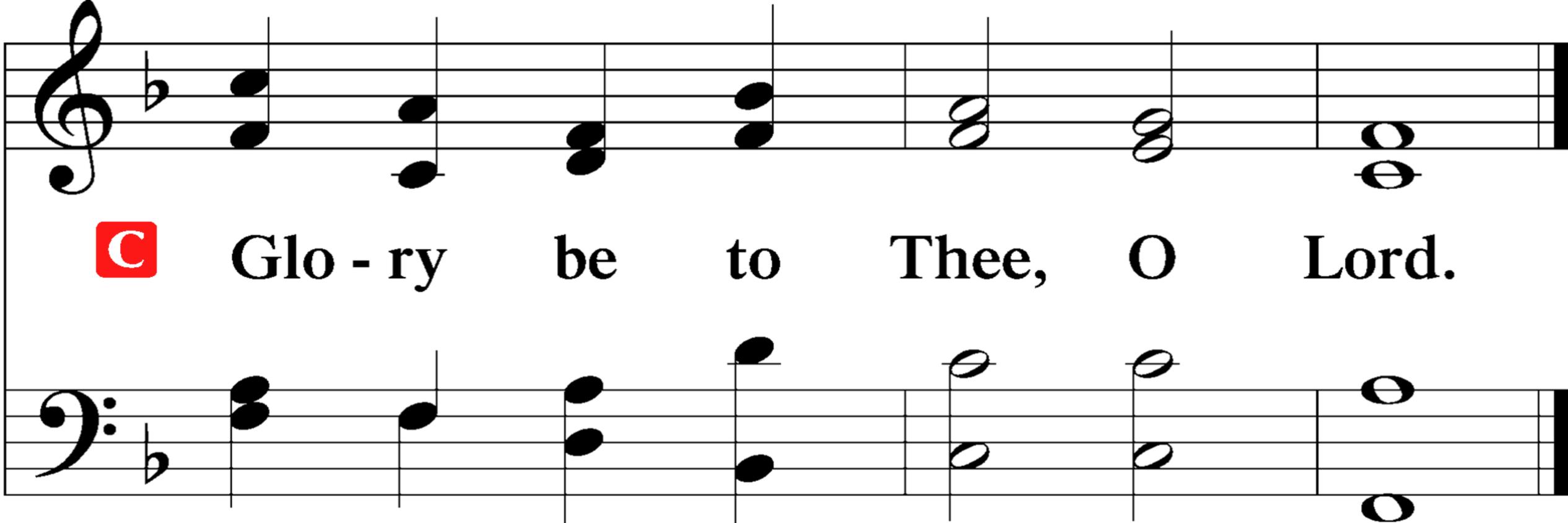
Alleluia

Al-le - lu - ia. Al-le - lu - ia. Al-le - lu - ia.

The image shows a musical score for the hymn "Alleluia". It consists of two staves: a treble staff on top and a bass staff on the bottom. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in a simple, homophonic style. The lyrics are "Al-le - lu - ia. Al-le - lu - ia. Al-le - lu - ia." and are placed between the two staves. A red copyright symbol (©) is located at the beginning of the lyrics. The music features various rhythmic values, including quarter notes, eighth notes, and half notes, with some notes beamed together. There are also some rests and phrasing slurs. The score ends with a double bar line.

Holy Gospel: Matthew 27:11-66

P The Holy Gospel according to St. Matthew,
the twenty-seventh chapter.



C Glo - ry be to Thee, O Lord.

The image displays a musical score for the beginning of the Gospel of Matthew 27:11-66. It consists of two staves: a treble clef staff at the top and a bass clef staff at the bottom. Both staves are in the key of B-flat major (one flat) and 4/4 time. The treble staff begins with a treble clef, a key signature of one flat, and a common time signature. The melody is composed of quarter notes and half notes, with some chords. The bass staff begins with a bass clef, a key signature of one flat, and a common time signature. The bass line is composed of quarter notes and half notes, with some chords. The lyrics "Glo - ry be to Thee, O Lord." are written below the bass staff, aligned with the notes. A red square with a white letter 'C' is placed at the beginning of the lyrics.

Holy Gospel: Matthew 27:11–66

¹¹Now Jesus stood before the governor, and the governor asked him, “Are you the King of the Jews?” Jesus said, “You have said so.” ¹²But when he was accused by the chief priests and elders, he gave no answer. ¹³Then Pilate said to him, “Do you not hear how many things they testify against you?” ¹⁴But he gave him no answer, not even to a single charge, so that the governor was greatly amazed.

¹⁵Now at the feast the governor was accustomed to release for the crowd any one prisoner whom they wanted. ¹⁶And they had then a notorious prisoner called Barabbas.

Holy Gospel: Matthew 27:11–66

¹⁷So when they had gathered, Pilate said to them, “Whom do you want me to release for you: Barabbas, or Jesus who is called Christ?” ¹⁸For he knew that it was out of envy that they had delivered him up. ¹⁹Besides, while he was sitting on the judgment seat, his wife sent word to him, “Have nothing to do with that righteous man, for I have suffered much because of him today in a dream.” ²⁰Now the chief priests and the elders persuaded the crowd to ask for Barabbas and destroy Jesus. ²¹The governor again said to them, “Which of the two do you want me to release for you?” And they said, “Barabbas.”

Holy Gospel: Matthew 27:11–66

²²Pilate said to them, “Then what shall I do with Jesus who is called Christ?” They all said, “Let him be crucified!” ²³And he said, “Why, what evil has he done?” But they shouted all the more, “Let him be crucified!”

²⁴So when Pilate saw that he was gaining nothing, but rather that a riot was beginning, he took water and washed his hands before the crowd, saying, “I am innocent of this man’s blood; see to it yourselves.” ²⁵And all the people answered, “His blood be on us and on our children!” ²⁶Then he released for them Barabbas, and having scourged Jesus, delivered him to be crucified.

Holy Gospel: Matthew 27:11–66

²⁷Then the soldiers of the governor took Jesus into the governor's headquarters, and they gathered the whole battalion before him. ²⁸And they stripped him and put a scarlet robe on him, ²⁹and twisting together a crown of thorns, they put it on his head and put a reed in his right hand. And kneeling before him, they mocked him, saying, "Hail, King of the Jews!" ³⁰And they spit on him and took the reed and struck him on the head. ³¹And when they had mocked him, they stripped him of the robe and put his own clothes on him and led him away to crucify him.

³²As they went out, they found a man of Cyrene, Simon by

Holy Gospel: Matthew 27:11–66

name. They compelled this man to carry his cross. ³³And when they came to a place called Golgotha (which means Place of a Skull), ³⁴they offered him wine to drink, mixed with gall, but when he tasted it, he would not drink it. ³⁵And when they had crucified him, they divided his garments among them by casting lots. ³⁶Then they sat down and kept watch over him there. ³⁷And over his head they put the charge against him, which read, "This is Jesus, the King of the Jews."³⁸Then two robbers were crucified with him, one on the right and one on the left. ³⁹And those who passed by derided him, wagging their heads ⁴⁰and saying, "You who would destroy the temple and rebuild it in three days, save yourself! If you are the Son of God, come down from the cross." ⁴¹So also the

Holy Gospel: Matthew 27:11–66

chief priests, with the scribes and elders, mocked him, saying, ⁴²“He saved others; he cannot save himself. He is the King of Israel; let him come down now from the cross, and we will believe in him. ⁴³He trusts in God; let God deliver him now, if he desires him. For he said, ‘I am the Son of God.’” ⁴⁴And the robbers who were crucified with him also reviled him in the same way.

⁴⁵Now from the sixth hour there was darkness over all the land until the ninth hour. ⁴⁶And about the ninth hour Jesus cried out with a loud voice, saying, “Eli, Eli, lema sabachthani?” that is, “My God, my God, why have you forsaken me?” ⁴⁷And some of the bystanders, hearing it, said, “This man is calling Elijah.” ⁴⁸And one of them at once ran

Holy Gospel: Matthew 27:11–66

and took a sponge, filled it with sour wine, and put it on a reed and gave it to him to drink. ⁴⁹But the others said, “Wait, let us see whether Elijah will come to save him.” ⁵⁰And Jesus cried out again with a loud voice and yielded up his spirit.

⁵¹And behold, the curtain of the temple was torn in two, from top to bottom. And the earth shook, and the rocks were split. ⁵²The tombs also were opened. And many bodies of the saints who had fallen asleep were raised, ⁵³and coming out of the tombs after his resurrection they went into the holy city and appeared to many. ⁵⁴When the centurion and those who were with him, keeping watch over Jesus, saw the earthquake and what took place, they were filled with awe and said, “Truly this was the Son of God!”

Holy Gospel: Matthew 27:11–66

⁵⁵There were also many women there, looking on from a distance, who had followed Jesus from Galilee, ministering to him, ⁵⁶among whom were Mary Magdalene and Mary the mother of James and Joseph and the mother of the sons of Zebedee.

⁵⁷When it was evening, there came a rich man from Arimathea, named Joseph, who also was a disciple of Jesus.

⁵⁸He went to Pilate and asked for the body of Jesus. Then Pilate ordered it to be given to him. ⁵⁹And Joseph took the body and wrapped it in a clean linen shroud ⁶⁰and laid it in his own new tomb, which he had cut in the rock. And he rolled a great stone to the entrance of the tomb and went away.

⁶¹Mary Magdalene and the other Mary were there, sitting

Holy Gospel: Matthew 27:11–66

opposite the tomb.

⁶²Next day, that is, after the day of Preparation, the chief priests and the Pharisees gathered before Pilate ⁶³and said, “Sir, we remember how that impostor said, while he was still alive, ‘After three days I will rise.’ ⁶⁴Therefore order the tomb to be made secure until the third day, lest his disciples go and steal him away and tell the people, ‘He has risen from the dead,’ and the last fraud will be worse than the first.”

⁶⁵Pilate said to them, “You have a guard of soldiers. Go, make it as secure as you can.” ⁶⁶So they went and made the tomb secure by sealing the stone and setting a guard.

P This is the Gospel of the Lord.

Holy Gospel: Matthew 27:11–66

The image shows a musical score for the hymn 'Praise be to Thee, O Christ.' It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is written in a simple, homophonic style. The lyrics are: 'Praise be to Thee, O Christ.' The music is in common time and features a simple, homophonic melody. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts with a half note chord (F2, A2) on the first beat, followed by a half note chord (Bb2, D3) on the second beat. The bass staff begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The bass line starts with a half note chord (F2, A2) on the first beat, followed by a half note chord (Bb2, D3) on the second beat. The lyrics are: 'Praise be to Thee, O Christ.'

C Praise be to Thee, O Christ.

Apostles' Creed

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

**And in Jesus Christ, His 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 into hell.**

Apostles' Creed

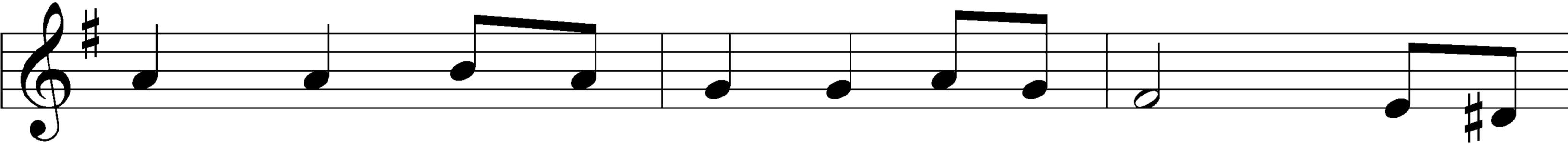


**The third day He rose again from the dead.
He ascended into heaven
and sits at the right hand of God the Father
Almighty.
From thence He will come to judge the living
and the dead.**

Apostles' Creed

C I believe in the Holy Spirit,
the holy Christian Church,
the communion of saints,
the forgiveness of sins,
the resurrection of the body,
and the life ✝ everlasting. Amen.

451 Stricken, Smitten, and Afflicted

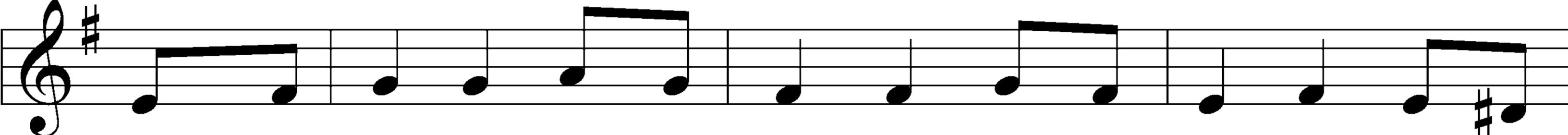


Proph - et, Da - vid's Son, yet Da-vid's Lord; Proofs I



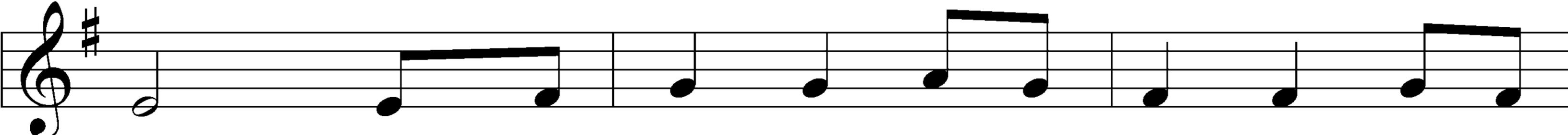
see suf - fi - cient of it: 'Tis the true and faith - ful Word.

451 Stricken, Smitten, and Afflicted



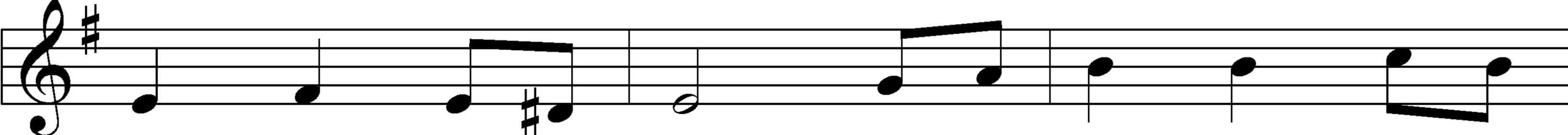
2 Tell me, ye who hear Him groan - ing, Was there ev - er grief like

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. The melody consists of quarter notes and eighth notes, with some beamed eighth notes. The staff ends with a sharp sign (#) on the line.



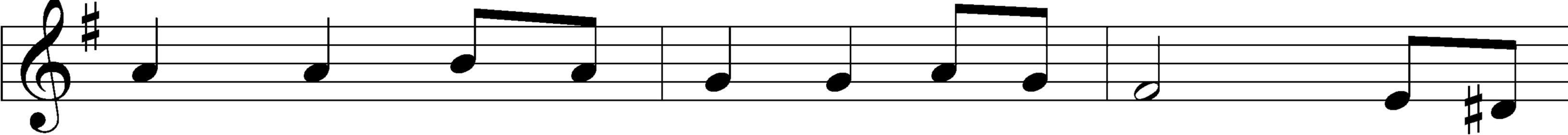
His? Friends through fear His cause dis - own - ing, Foes in -

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. The melody continues with quarter notes and eighth notes. The staff ends with a sharp sign (#) on the line.



sult - ing His dis - tress; Man - y hands were raised to

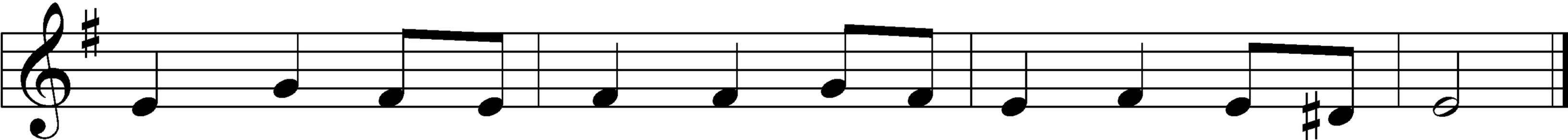
Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. The melody continues with quarter notes and eighth notes. The staff ends with a sharp sign (#) on the line.



wound Him, None would in - ter - vene to save; But the

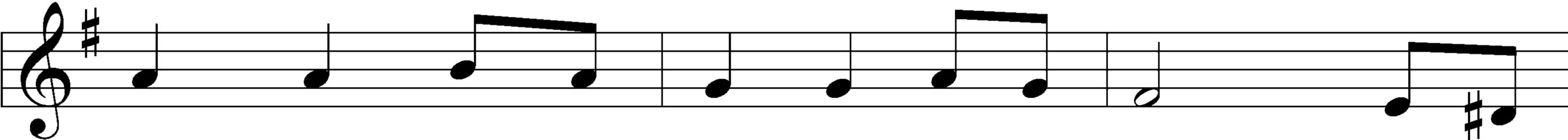
Musical staff 4: Treble clef, key signature of one sharp (F#), 2/4 time signature. The melody continues with quarter notes and eighth notes. The staff ends with a sharp sign (#) on the line.

451 Stricken, Smitten, and Afflicted



deep - est stroke that pierced Him Was the stroke that jus - tice gave.

451 Stricken, Smitten, and Afflicted

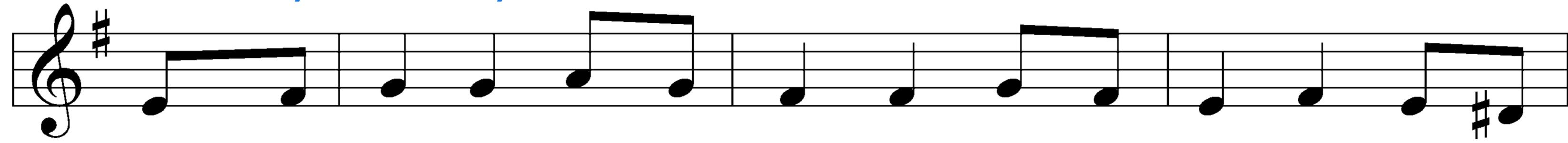


point - ed, See who bears the aw - ful load; 'Tis the



Word, the Lord's a - noint - ed, Son of Man and Son of God.

451 Stricken, Smitten, and Afflicted



451 Stricken, Smitten, and Afflicted

ev - er be con - found - ed Who on Him their hope have built.

The image shows a single line of musical notation on a five-line staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and quarter notes, with some notes beamed together. The lyrics are written below the staff, aligned with the notes. The text is: "ev - er be con - found - ed Who on Him their hope have built." The word "ev" is under the first note, "er" under the second, "be" under the third, "con - found - ed" under the next four notes, "Who" under the eighth note, "on" under the ninth, "Him" under the tenth, "their" under the eleventh, "hope" under the twelfth, and "have built." under the final two notes. The final note is a half note with a sharp sign below it, indicating a change in key signature.

Text: Thomas Kelly, 1769–1855, alt.
Tune: Geistliche Volkslieder, 1850, Paderborn
Text and tune: Public domain

The Family

This is love.

In this is love, not that we have loved God but that he loved us and sent his Son to be the propitiation for our sins.

(1 John 4:10)

Bread of Life, Rome, NY

March 28, 2026



Offertory



C Cre - ate in me a clean heart, O God, and re -

new a right spir - it with - in me. Cast me not a -

The musical score is written for two staves, Treble and Bass clef, in a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: "Cre - ate in me a clean heart, O God, and re - new a right spir - it with - in me. Cast me not a -". The score includes various musical notations such as chords, single notes, and rests.

Offertory

way from Thy pres-ence, and take not Thy Ho-ly Spir-it

from me. Re-store un-to me the joy of Thy sal-va-

Offertory



tion, and up - hold me with Thy free spir-it. A - men.

The image shows a musical score for an offertory. It consists of two staves: a treble staff on top and a bass staff on the bottom. The key signature is B-flat major (two flats). The treble staff begins with a treble clef and a key signature of two flats. The bass staff begins with a bass clef and the same key signature. The lyrics are written below the staves, aligned with the notes. The music features a variety of note values, including quarter notes, eighth notes, and half notes, with some notes beamed together. There are also rests and fermatas. The piece concludes with a double bar line.

Prayer of the Church

P In peace, let us pray to the Lord:

C **Lord, have mercy.**

P For pardon and renewal, that the blessed Son of God would lift up the gates of our hearts and be glorified as the Savior of sinners, let us pray to the Lord:

C **Lord, have mercy.**

Prayer of the Church

P That the merciful Lord would continue to provide faithful pastors and church workers, that their work would bring the light of Christ to those living in darkness; that their acts of mercy would extend His love to the disabled, wounded and forgotten throughout the world; and that His Church would serve Him in faithful service and witness, let us pray to the Lord:

C **Lord, have mercy.**

P For Christian fathers, that receiving Christ and trusting His atoning sacrifice, they may be enlivened to sacrificial love for their children, let us pray to the Lord:

C **Lord, have mercy.**

Prayer of the Church

P For our leaders and those who serve in law enforcement and the armed forces, that they may acknowledge God, before whom the might of man is nothing, and so serve honorably and well, let us pray to the Lord:

C **Lord, have mercy.**

P For all who suffer in this world, especially Katherine, David, Juan, Janette, Chris, Vera, Lexi _____, that they would not fear but fix their eyes on Jesus as they await the fullness of their salvation, let us pray to the Lord:

C **Lord, have mercy.**

Prayer of the Church

P For this Rescue Mission that it may serve many in the name of Christ, giving hope to the downcast as well as food for the hungry, that all who enter here would be blessed, those who come in need as well as those who come in service, let us pray to the Lord:

C **Lord, have mercy.**

P For the African mission that it may joyfully proclaim the Name of Christ and bear much fruit in spreading the Good News of Jesus Christ, let us pray to the Lord:

C **Lord, have mercy.**

Prayer of the Church

P The harvest is plentiful, but the laborers are few.
For Pastor Zogar's pastor training school in Liberia that God would use it to raise up laborers fit for His harvest, let us pray to the Lord:

C **Lord, have mercy.**

P For ears that are open to the voice of God, that hearing the precious Gospel of Christ, we would follow Christ in doing the will of the Father, let us pray to the Lord:

C **Lord, have mercy.**

Prayer of the Church

P Into Your hands, O Lord, we commend ourselves, our bodies and souls, and all things; save us, O Lord, faithful God; through Jesus Christ, Your Son, our Lord, who lives and reigns with You and the Holy Spirit, one God, now and forever.

C **Amen.**

Closing Collect

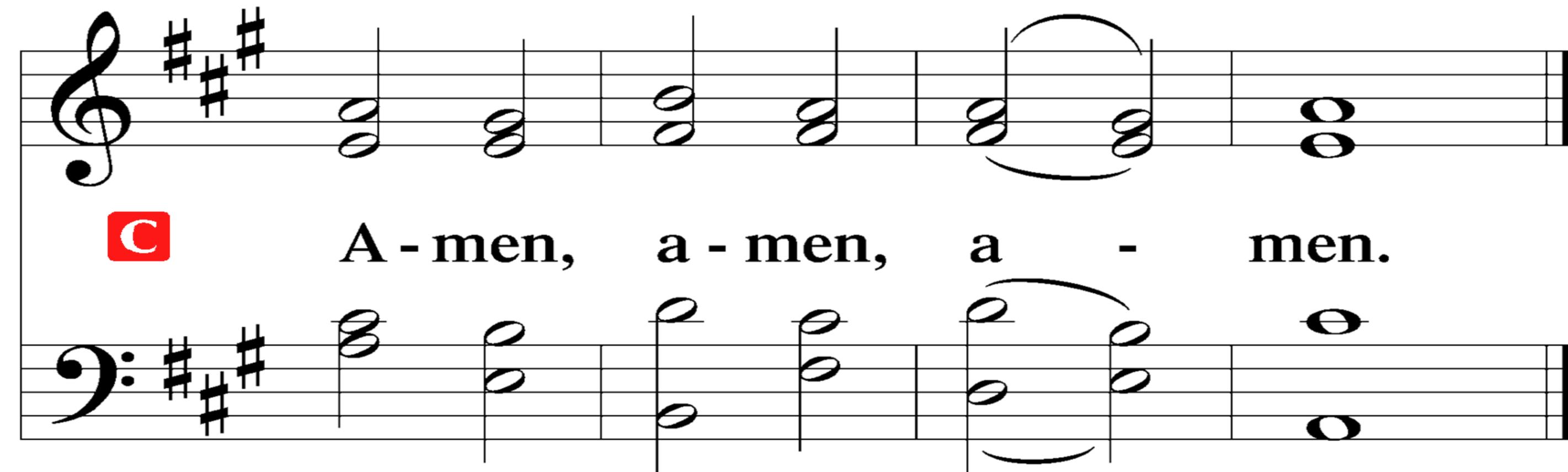
**O God, by the patient suffering
of Your only-begotten Son
You have beaten down the pride of the old enemy.
Now help us, we humbly pray,
rightly to treasure in our hearts
all that our Lord has of His goodness borne for our sake
that following His blessed example
we may bear with patience all that is adverse to us;
through Jesus Christ, our Lord,
who taught us to pray...**

Lord's Prayer

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

Benediction

P The Lord bless you and keep you.
The Lord make His face shine upon you
and be gracious unto you.
The Lord lift up His countenance upon you
and ✝ give you peace.



C A - men, a - men, a - men.

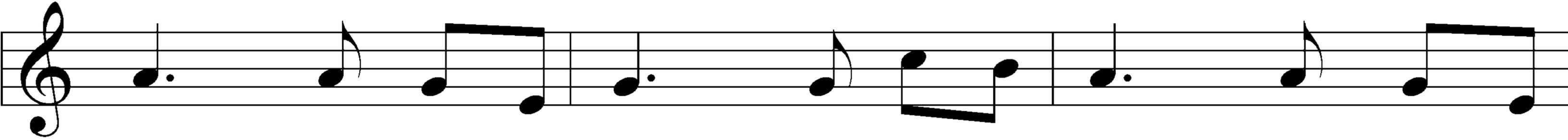
The image shows two staves of musical notation. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a series of chords: a triad of F#, C#, and G# in the first measure; a dyad of F# and C# in the second; a dyad of F# and G# in the third; a dyad of C# and G# in the fourth; a triad of F#, C#, and G# in the fifth; a dyad of F# and C# in the sixth; and a dyad of F# and G# in the seventh. The bottom staff is in bass clef with the same key signature. It contains a series of chords: a triad of F#, C#, and G# in the first measure; a dyad of F# and C# in the second; a dyad of F# and G# in the third; a dyad of C# and G# in the fourth; a triad of F#, C#, and G# in the fifth; a dyad of F# and C# in the sixth; and a dyad of F# and G# in the seventh. Both staves end with a double bar line.

550 Lamb of God



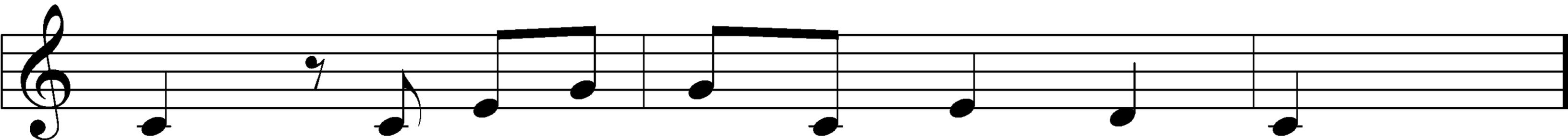
3 I was so lost, I should have died, But You have

The first musical staff is in treble clef and 3/4 time. It begins with a quarter rest for the first measure, followed by a quarter note on G4, a quarter note on A4, and a quarter note on B4. The second measure contains a quarter note on C5, a quarter note on B4, and a quarter note on A4. The third measure contains a quarter note on G4, a quarter note on F4, and a quarter note on E4. The fourth measure contains a quarter note on D4, a quarter note on C4, and a quarter note on B3. The fifth measure contains a quarter note on A3, a quarter note on G3, and a quarter note on F3. The sixth measure contains a quarter note on E3, a quarter note on D3, and a quarter note on C3. The seventh measure contains a quarter note on B2, a quarter note on A2, and a quarter note on G2. The eighth measure contains a quarter note on F2, a quarter note on E2, and a quarter note on D2. The ninth measure contains a quarter note on C2, a quarter note on B1, and a quarter note on A1. The tenth measure contains a quarter note on G1, a quarter note on F1, and a quarter note on E1. The eleventh measure contains a quarter note on D1, a quarter note on C1, and a quarter note on B0. The twelfth measure contains a quarter note on A0, a quarter note on G0, and a quarter note on F0.



brought me to Your side To be led by Your staff and

The second musical staff continues the melody. It begins with a quarter note on D4, a quarter note on C4, and a quarter note on B3. The second measure contains a quarter note on A3, a quarter note on G3, and a quarter note on F3. The third measure contains a quarter note on E3, a quarter note on D3, and a quarter note on C3. The fourth measure contains a quarter note on B2, a quarter note on A2, and a quarter note on G2. The fifth measure contains a quarter note on F2, a quarter note on E2, and a quarter note on D2. The sixth measure contains a quarter note on C2, a quarter note on B1, and a quarter note on A1. The seventh measure contains a quarter note on G1, a quarter note on F1, and a quarter note on E1. The eighth measure contains a quarter note on D1, a quarter note on C1, and a quarter note on B0. The ninth measure contains a quarter note on A0, a quarter note on G0, and a quarter note on F0. The tenth measure contains a quarter note on E0, a quarter note on D0, and a quarter note on C0. The eleventh measure contains a quarter note on B0, a quarter note on A0, and a quarter note on G0. The twelfth measure contains a quarter note on F0, a quarter note on E0, and a quarter note on D0.



rod, And to be called a lamb of God.

The third musical staff concludes the piece. It begins with a quarter note on C2, a quarter note on B1, and a quarter note on A1. The second measure contains a quarter note on G1, a quarter note on F1, and a quarter note on E1. The third measure contains a quarter note on D1, a quarter note on C1, and a quarter note on B0. The fourth measure contains a quarter note on A0, a quarter note on G0, and a quarter note on F0. The fifth measure contains a quarter note on E0, a quarter note on D0, and a quarter note on C0. The sixth measure contains a quarter note on B0, a quarter note on A0, and a quarter note on G0. The seventh measure contains a quarter note on F0, a quarter note on E0, and a quarter note on D0. The eighth measure contains a quarter note on C0, a quarter note on B0, and a quarter note on A0. The ninth measure contains a quarter note on G0, a quarter note on F0, and a quarter note on E0. The tenth measure contains a quarter note on D0, a quarter note on C0, and a quarter note on B0. The eleventh measure contains a quarter note on A0, a quarter note on G0, and a quarter note on F0. The twelfth measure contains a quarter note on E0, a quarter note on D0, and a quarter note on C0.

