



5th Sunday after Epiphany February 7, 2021

3125 5th Ave. S., Great Falls, MT (406) 315-1203
www.newhopegf.org Rev. Tammy Bull, Pastor

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

GATHERING

Gathering Music:

Welcome & Announcements

Prelude:

L: Blessed be the holy Trinity, + one God: who stretches out the heavens, who sends light to the nations, who gives breath to us all. **C: Amen.**

L: Gathered in God's presence, let us confess our sin.

C: Our world, O God, is a woven tapestry. It has been beautifully crafted by you, but we tear holes in it when we fail to embrace our sisters and brothers of another race, another gender, another mind, another body, another part of creation. Each time we judge and oppress others the holes get bigger and uglier. The tapestry unravels when we work through violence and hatred instead of through peace and love. Your pattern becomes distorted when we forget that we are one people living in one world woven together by your love. Forgive us, O God, for Jesus' sake. Amen.

L: God's story is Love itself, revealed to us in the person of Jesus Christ. This is a story of mercy and justice through forgiveness which forms the structure and shape of the tapestry. No matter how tangled our part in the pattern becomes, God is able and willing to mend the holes and set us right again. Rest in this story! Rest in this love! In the name of Jesus, you are forgiven. **C: Amen.**

Gathering Song: Great Is Thy Faithfulness

ELW #733

1. Great is thy faithfulness, O God my Father; there is no shadow of turning with thee;
Thou changest not, thy compassions they fail not; as thou hast been, thou forever wilt be.
Refrain: Great is thy faithfulness! Great is thy faithfulness! Morning by morning new mercies I see;
All I have needed thy hand hath provided; great is thy faithfulness, Lord, unto me.
2. Summer and winter and springtime and harvest, sun, moon, and stars in their courses above
Join with all nature in manifold witness to thy great faithfulness, mercy, and love. (refrain)
3. Pardon for sin and a peace that endureth, thine own dear presence to cheer and to guide;
Strength for today and bright hope for tomorrow, blessings all mine, with ten thousand beside!
(refrain)

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

C: And also with you.

L: Let us all pray... **C: Healing Lord, by your goodness you healed many who were ill, even raising the dead to life. Restore us to new life, healing our hearts, minds, and spirits, so that we may proclaim praise and gratitude for your compassion to all who will hear. In the name of the one who is himself new life, Jesus Christ our savior. Amen.**

WORD

The collection of psalms found in the Bible is often considered to be the first “hymnal” or book of songs of our faith. The psalm assigned for today is Psalm 119:105-107. In these weeks after Epiphany, instead of the reading, we will sing a hymn based upon the text. Today we sing: Thy Word. W&P #144

Refrain: Thy word is a lamp unto my feet and a light unto my path.

Thy word is a lamp unto my feet and a light unto my path.

1. When I feel afraid, think I’ve lost my way, still you’re there right beside me,
And nothing will I fear as long as you are near. Please be near me to the end. (refrain)
2. I will not forget your love for me, and yet my heart forever is wandering.
Jesus, be my guide and hold me to your side, and I will love you to the end. (refrain)

Gospel: Luke 7:1-17 **Glory to you, O Lord.**

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

Children’s Time

Sermon

Hymn of the Day: We Come to You for Healing, Lord

ELW #617

1. We come to you for healing, Lord, of body, mind, and soul,
And pray that by your Spirit’s touch we may again be whole.
2. As once you walked through ancient streets and reached toward those in pain,
Come, risen Christ, among us still with pow’r to heal again.
3. You touch us through physicians’ skills, through nurses’ gifts of care,
And through the love of faithful friends who lift our lives in prayer.
4. When nights are long with wakefulness, through days when strength runs low,
Grant us your gift of patience, Lord, your calming peace to know.
5. We come to you, O loving Lord, in our distress and pain,
In trust that through our nights and days your grace will heal, sustain.

Installation of Church Council Members

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

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

I believe in Jesus Christ, God’s only Son, our Lord, who was conceived by the Holy Spirit, born of the virgin Mary, suffered under Pontius Pilate, was crucified, died and was buried; he descended to the dead. On the third day he rose again; he ascended into heaven, he is seated at the right hand of the Father, and he will come to judge the living and the dead.

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

Sharing the Peace of Christ

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

Offering: (At this time we bring our gifts and offerings to God as an act of thankfulness and worship. Following the command of Jesus, we care for people in our congregation, our community, and the world in his name. 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! Gifts of any size are greatly appreciated, and can be made on-line by tapping the easy-to-use GIVE button in our New Hope app, available for your smart phone here: <https://tithely.app.link/new-hope-lutheran-church> , by using the automatic bill paying service offered by your bank, or by sending a check to New Hope via US mail (3125 5th Ave S. GF, 59405). As the music plays, please take a moment to reflect on God's goodness, and consider what your gift of thanksgiving and worship might be. Thank you!)

Offertory Music:

Offertory Prayer: **Merciful God, receive the gifts we bring: our selves, our time, and our possessions. Unite us as your body, shining with the light of your justice and mercy; for the sake of him who gave himself for us, Jesus Christ our Lord. Amen.**

Prayers of the People (As each petition ends, please respond **"We pray to you, O God."**)

Let us pray with confidence the prayer Jesus taught: **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.**

BLESSING & SENDING

The God of glory dwell in you richly, name you beloved, and shine brightly on your path; and the blessing of almighty God: the Father, the +Son and the Holy Spirit, be upon you and remain with you always. **Amen.**

Sending Song: Take My Life, That I May Be

ELW #583

Refrain: Take my life, that I may be consecrated, Lord, to thee;

Take my moments and my days; let them flow in ceaseless praise.

1. Take my hands and let them move... at the impulse of thy love;
Take my feet and let them be swift and beautiful for thee. (refrain)
2. Take my silver and my gold... not a mite would I withhold;
Take my intellect and use ev'ry pow'r as thou shalt choose. (refrain)
3. Take my voice and let me sing... always, only for my King;
Take my lips and let them be filled with messages from thee. (refrain)
4. Take my will and make it thine...; it shall be no longer mine;
Take my heart, it is thine own; it shall be thy royal throne. (refrain)

Go in peace. Christ is your light. **Thanks be to God!**

Postlude:

Accompanist: James Rickley, organ

Worship Assistant: Victoria Bull

Attributions:

Great Is Thy Faithfulness (ELW #733) Text: Thomas O. Chisholm; music: William M. Runyan; text & music © 1923, ren. 1951 Hope Publishing Company. Text & music used by permission under OneLicense #A-727837. All rights reserved.

Thy Word (W&P #144) Text: Psalm 119:105, refrain; Michael W. Smith, stanzas; music: Amy Grant. Text and music © 1984 Meadowgreen Music, admin. EMI Christian Music Publishing; and Bug and Bear Music, admin. Word Music, Inc. Text & music used by permission under OneLicense #A-727837. All rights reserved.

We Come to You for Healing, Lord (ELW #617) Music: Hugh Wilson, public domain. Text: Herman G. Stuempfle Jr. Text © 2002 GIA Publications, Inc. Used by permission under OneLicense #A-727837. All rights reserved.

Take My Life, That I May Be (ELW #583) Text: Frances R. Havergal, adapt.; music: William Dexheimer Pharris, arr. Mark Sedio. Text: public domain. Music: © 1999 Augsburg Fortress. Music used by permission under OneLicense #A-727837. All rights reserved. Confession and Forgiveness adapted from "*Weaving a World Tapestry*" by Paula Williams Allison, Schuette, and Sara Thomsen. ©1995 Dakota Road Music. Used by permission. All rights reserved.

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

Prayer Focus: Unity (In your prayers this week, you are encouraged to pray for unity – in our nation, in our community, and in our families.)

Keeping in Prayer... Jennifer, Scot, Ben, Morgan, Jillian, Kate, Debra, Tara, Mary, Dave & Carrie, Fred & Erin, Bud, Honor, Brandon, Dorothy, Tricia, Deb, Lincoln, Mitchel, Betty, Betty Jo, Bob, Steven, Charlie & her family, Megan, Marissa, Walt & Sandy, Scott, Haley, Loren & Elaine.

ANNOUNCEMENTS:

- **Wednesday Bible study at 7 pm via Zoom**
- **Executive Committee meets on Thursday (2/11) at 4 pm via Zoom**
- **Cooperative Ministry Task Force meets on Thursday (2/11) at 7 pm via Zoom**
- **Confirmation Students will meet next Sunday (2/14) at 1:30 pm via Zoom**

SUPPLICATION

9

3¼ minutes

Sw. Strings 8' and 4'

Gt. Diapason 8'

Ped. Bourdon 16', Sw. to Ped.

00 3433 111

00 6632 211

Ped. 43, Chorus ad lib.

A. DVORAK

From "Stabat Mater,"
arranged by George Blake

Andante con moto ♩ = 60

○ Sw.

*p**mp*

□ Gt.

*cresc.**dim.*

○ Sw.

p

□ Gt.

First system of musical notation. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The top staff (treble clef) contains a melodic line with eighth and sixteenth notes, often beamed together. The middle staff (bass clef) contains a bass line with eighth and sixteenth notes. The bottom staff (bass clef) contains a single bass line. A bracket labeled "Sw." (Swell) spans the middle and bottom staves from the third measure to the fifth. A box labeled "Gt." (Guitar) is present in the middle staff at the end of the system.

Second system of musical notation. The notation continues in the same 3/4 time and key signature. The melodic line in the top staff continues with similar rhythmic patterns. The "Sw." bracket is present from the third measure to the fifth. The "Gt." box is present at the end of the system.

Third system of musical notation. The notation continues. The melodic line in the top staff includes a measure with a flat (b) above it. The "Sw." bracket is present from the third measure to the fifth. The "Gt." box is present at the end of the system. The dynamic marking *mf* (mezzo-forte) is indicated at the end of the system.

Fourth system of musical notation. The notation continues. The melodic line in the top staff features a crescendo (*cresc.*) leading to a fortissimo (*ff*) section, followed by a mezzo-forte (*mf*) section. The "Sw." bracket is present from the third measure to the fifth. The "Gt." box is present at the end of the system.

First system of musical notation. The top staff (treble clef) contains a melodic line with a *pp* (pianissimo) dynamic marking. The middle staff (bass clef) contains a melodic line with a *Sw.* (Swell) marking. The bottom staff (bass clef) contains a bass line.

Second system of musical notation. The top staff (treble clef) contains a melodic line with a *cresc.* (crescendo) marking. The middle staff (bass clef) contains a melodic line. The bottom staff (bass clef) contains a bass line.

Third system of musical notation. The top staff (treble clef) contains a melodic line with a *f* (forte) dynamic marking and a *Gt.* (Guitar) marking. The middle staff (bass clef) contains a melodic line with a *rit. e dim.* (ritardando e diminuendo) marking. The bottom staff (bass clef) contains a bass line with a *slower* marking.

Fourth system of musical notation. The top staff (treble clef) contains a melodic line with a *p* (piano) dynamic marking and a *Sw.* (Swell) marking. The middle staff (bass clef) contains a melodic line with a *Gt.* (Guitar) marking. The bottom staff (bass clef) contains a bass line with a *rit. e dim.* (ritardando e diminuendo) marking.

TEARS OF PITY

From the "Stabat Mater," Op. 58

17

3¼ minutes

Sw. Light Flute 8' and 4', Salicional 8' and 4'

Gt. Diapason 8', Sw. to Gt.

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

F**F**

Ped. 33, Chorus ad lib.

ANTONIN DVOŘÁK
Freely arranged and abridged
by David Paxton

Andante sostenuto ♩ = 63

The musical score is written for three parts: Sw. Light Flute (8' and 4'), Gt. Diapason (8'), and Ped. Bourdon (16' and 8'). The tempo is marked **Andante sostenuto** with a metronome marking of ♩ = 63. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into four systems. The first system begins with a piano (*p*) dynamic and includes a box labeled "Gt." indicating the Gt. Diapason should be played. The second system starts with a *pp rit.* (pianissimo, ritardando) marking, followed by a *p a tempo* (piano, at tempo) marking. It includes a box labeled "Sw." for the Sw. Light Flute and a box labeled "Gt." for the Gt. Diapason. A note "Gt. to Ped. off" is written below the Gt. Diapason staff. The third system includes a box labeled "Sw." and a box labeled "Gt." with the instruction "Add Gt. to Ped." written below. The fourth system includes a box labeled "Gt." and a *mf a tempo* (mezzo-forte, at tempo) marking. The score concludes with a *rit.* (ritardando) marking and a final *mf a tempo* marking.

18

cresc.

f *dim.* *molto* *p* *Sw.*

Sw. *Gt.* *Gt.* *molto cresc.*

molto rit. *mf*

Detailed description: This is a musical score for piano and guitar, page 18. The score is written in G major (one sharp) and 4/4 time. It consists of four systems of staves. The first system shows a piano introduction with a treble staff featuring a melodic line and a bass staff with a rhythmic accompaniment of chords. A 'cresc.' marking is present. The second system continues the piano part, with dynamics ranging from *f* (forte) to *p* (piano), including a 'dim.' (diminuendo) and a 'molto' section. A 'Sw.' (switch) marking is indicated. The third system introduces the guitar part, marked 'Gt.', which plays a melodic line while the piano accompaniment continues with a 'molto cresc.' (much crescendo) marking. The fourth system features a 'molto rit.' (molto ritardando) section, leading to a *mf* (mezzo-forte) section. The piano part has a melodic line with accents, and the guitar part has a rhythmic accompaniment with accents.

First system of musical notation. The top staff (treble clef) contains a melodic line with various intervals and a fermata. The bottom staff (bass clef) contains a bass line with chords and a fermata. A dynamic marking *p* is present. A circled 'Sw.' with 'a tempo' below it indicates a swell. A text instruction 'Gt. to Ped. off' is written above the bottom staff.

Second system of musical notation. The top staff continues the melodic line. The bottom staff continues the bass line. A dynamic marking *p* is present.

Third system of musical notation. The top staff features a five-measure rest marked with a '5' and a slur. The bottom staff continues the bass line. A dynamic marking *mf* is present. A text instruction 'a little slower' is written above the top staff.

Fourth system of musical notation. The top staff continues the melodic line. The bottom staff continues the bass line. A dynamic marking *a tempo* is present. A text instruction 'molto rit.' is written above the top staff. At the end of the system, there are markings 'U V' and 'A'.

Welcome & Announcements

Prelude:

ANDANTINO

(from "Silhouetten," Op. 8)

2 ¾ minutes

Sw. Solo Flute 8
Gt. Soft Strings
Ped. To balance

ANTONÍN DVOŘÁK
Arr. by Jacques-Louis de Champd'homme

[♩ = ca. 72]

Sw.

p

Gt.

*dim.**pp**p**hold back**cresc.**mf*

Gt.

*p**a tempo*



First system of musical notation. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The bottom staff is in bass clef with the same key signature. The music features a melodic line in the treble and a supporting line in the bass. Dynamics include *dim.* (diminuendo), *pp* (pianissimo), and *p* (piano).



Second system of musical notation. The top staff continues the melodic line, ending with a double bar line. The bottom staff continues the supporting line. Dynamics include *cresc. e rit.* (crescendo and ritardando) and *freely f* (freely, fortissimo).



Third system of musical notation. The top staff begins with a *Sw.* (Swell) marking. The bottom staff continues the supporting line. The dynamic is *p a tempo* (piano, at tempo).



Fourth system of musical notation. The top staff continues the melodic line. The bottom staff continues the supporting line. Dynamics include *dim. e rit.* (diminuendo and ritardando) and *pp* (pianissimo).

L: Blessed be the holy Trinity, + one God: who stretches out the heavens, who sends light to the nations, who gives breath to us all. **C: Amen.**

L: Gathered in God's presence, let us confess our sin.

C: Our world, O God, is a woven tapestry. It has been beautifully crafted by you, but we tear holes in it when we fail to embrace our sisters and brothers of another race, another gender, another mind, another body, another part of creation. Each time we judge and oppress others the holes get bigger and uglier. The tapestry unravels when we work through violence and hatred instead of through peace and love. Your pattern becomes distorted when we forget that we are one people living in one world woven together by your love. Forgive us, O God, for Jesus' sake. Amen.

L: God's story is Love itself, revealed to us in the person of Jesus Christ. This is a story of mercy and justice through forgiveness which forms the structure and shape of the tapestry. No matter how tangled our part in the pattern becomes, God is able and willing to mend the holes and set us right again. Rest in this story! Rest in this love! In the name of Jesus, you are forgiven. **C: Amen.**

Gathering Song: Great Is Thy Faithfulness

ELW #733

1. Great is thy faithfulness, O God my Father; there is no shadow of turning with thee;
Thou changest not, thy compassions they fail not; as thou hast been, thou forever wilt be.

Refrain: Great is thy faithfulness! Great is thy faithfulness! Morning by morning new mercies I
see;

All I have needed thy hand hath provided; great is thy faithfulness, Lord, unto me.

2. Summer and winter and springtime and harvest, sun, moon, and stars in their courses
above

Join with all nature in manifold witness to thy great faithfulness, mercy, and love. (refrain)

3. Pardon for sin and a peace that endureth, thine own dear presence to cheer and to
guide;

Strength for today and bright hope for tomorrow, blessings all mine, with ten thousand beside!

(refrain)

Great Is Thy Faithfulness



1 Great is thy faith - ful - ness, O God my Fa - ther; there is no
2 Sum - mer and win - ter and spring - time and har - vest, sun, moon, and
3 Par - don for sin and a peace that en - dur - eth, thine own dear



shad - ow of turn - ing with thee; thou chang - est not, thy com -
stars in their cours - es a - bove join with all na - ture in
pres - ence to cheer and to guide; strength for to - day and bright



pas - sions they fail not; as thou hast been, thou for - ev - er wilt be.
man - i - fold wit - ness to thy great faith - ful - ness, mer - cy, and love.
hope for to - mor - row, bless - ings all mine, with ten thou - sand be - side!



Refrain



Great is thy faith-ful-ness! Great is thy faith-ful-ness! Morn-ing by



morn-ing new mer-cies I see; all I have need-ed thy



hand hath pro-vid-ed; great is thy faith-ful-ness, Lord, un-to me.



Text: Thomas O. Chisholm, 1866–1960

Music: FAITHFULNESS, William M. Runyan, 1870–1957

Text and music © 1923, ren. 1951 Hope Publishing Company, Carol Stream, IL 60188. All rights reserved. Used by permission.

Duplication in any form prohibited without permission or valid license from copyright administrator.

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

C: And also with you.

L: Let us all pray... **C: Healing Lord, by your goodness you healed many who were ill, even raising the dead to life. Restore us to new life, healing our hearts, minds, and spirits, so that we may proclaim praise and gratitude for your compassion to all who will hear. In the name of the one who is himself new life, Jesus Christ our savior. Amen.**

WORD

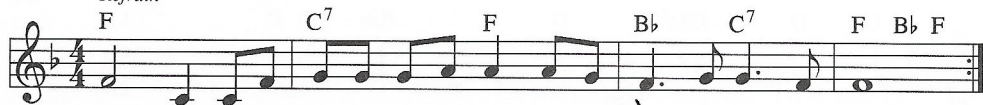
The collection of psalms found in the Bible is often considered to be the first “hymnal” or book of songs of our faith. The psalm assigned for today is Psalm 119:105-107 In these weeks after Epiphany, instead of the reading, we will sing a hymn based upon the text. Today we sing: Thy Word. W&P #144

Refrain: Thy word is a lamp unto my feet and a light unto my path.

Thy word is a lamp unto my feet and a light unto my path.

1. When I feel afraid, think I've lost my way, still you're there right beside me,
And nothing will I fear as long as you are near. Please be near me to the end. (refrain)
2. I will not forget your love for me, and yet my heart forever is wandering.
Jesus, be my guide and hold me to your side, and I will love you to the end. (refrain)

Refrain



Thy word is a lamp un-to my feet and a light un-to my path.



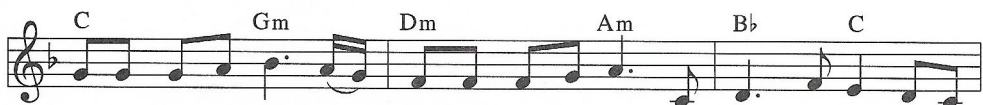
1 When I feel a-fraid, think I've lost my way, still you're there right be -



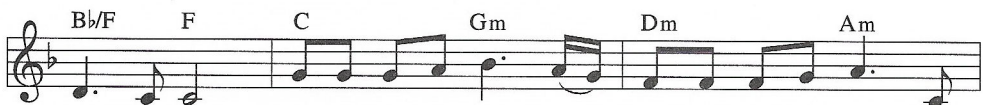
side me, and noth-ing will I fear as long as you are near.



Please be near me to the end.



2 I will not for-get your love for me, and yet my heart for-ev-er is



wan-der-ing. Je-sus, be my guide and hold me to your side, and



I will love you to the end.

Gospel: Luke 7:1-17 **Glory to you, O Lord.**

Jesus Heals a Centurion's Servant

7 After Jesus[a] had finished all his sayings in the hearing of the people, he entered Capernaum. 2 A centurion there had a slave whom he valued highly, and who was ill and close to death. 3 When he heard about Jesus, he sent some Jewish elders to him, asking him to come and heal his slave. 4 When they came to Jesus, they appealed to him earnestly, saying, "He is worthy of having you do this for him, 5 for he loves our people, and it is he who built our synagogue for us." 6 And Jesus went with them, but when he was not far from the house, the centurion sent friends to say to him, "Lord, do not trouble yourself, for I am not worthy to have you come under my roof; 7 therefore I did not presume to come to you. But only speak the word, and let my servant be healed. 8 For I also am a man set under authority, with soldiers under me; and I say to one, 'Go,' and he goes, and to another, 'Come,' and he comes, and to my slave, 'Do this,' and the slave does it." 9 When Jesus heard this he was amazed at him, and turning to the crowd that followed him, he said, "I tell you, not even in Israel have I found such faith." 10 When those who had been sent returned to the house, they found the slave in good health.

Jesus Raises the Widow's Son at Nain

11 Soon afterwards[b] he went to a town called Nain, and his disciples and a large crowd went with him. 12 As he approached the gate of the town, a man who had died was being carried out. He was his mother's only son, and she was a widow; and with her was a large crowd from the town. 13 When the Lord saw her, he had compassion for her and said to her, "Do not weep." 14 Then he came forward and touched the bier, and the bearers stood still. And he said, "Young man, I say to you, rise!" 15 The dead man sat up and began to speak, and Jesus[c] gave him to his mother. 16 Fear seized all of them; and they glorified God, saying, "A great prophet has risen among us!" and "God has looked favorably on his people!" 17 This word about him spread throughout Judea and all the surrounding country.

The Gospel of our Lord.

Praise to you, O Christ.

Children's Time

Sermon

Hymn of the Day: We Come to You for Healing, Lord

ELW #617

1. We come to you for healing, Lord, of body, mind, and soul,
And pray that by your Spirit's touch we may again be whole.
2. As once you walked through ancient streets and reached toward those in pain,
Come, risen Christ, among us still with pow'r to heal again.
3. You touch us through physicians' skills, through nurses' gifts of care,
And through the love of faithful friends who lift our lives in prayer.
4. When nights are long with wakefulness, through days when strength runs low,
Grant us your gift of patience, Lord, your calming peace to know.
5. We come to you, O loving Lord, in our distress and pain,
In trust that through our nights and days your grace will heal, sustain.

We Come to You for Healing, Lord

1 We come to you for heal - ing, Lord, of
 2 As once you walked through an - cient streets and
 3 You touch us through phy - si - cians' skills, through
 4 When nights are long with wake - ful - ness, through
 5 We come to you, O lov - ing Lord, in

bod - y, mind, and soul, and pray that by your
 reached toward those in pain, come, ris - en Christ, a -
 nurs - es' gifts of care, and through the love of
 days when strength runs low, grant us your gift of
 our dis - tress and pain, in trust that through our

Spir - it's touch we may a - gain be whole.
 mong us still with pow'r to heal a - gain.
 faith - ful friends who lift our lives in prayer.
 pa - tience, Lord, your calm - ing peace to know.
 nights and days your grace will heal, sus - tain.

Installation of Church Council Members

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

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

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

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

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

Amen.

Sharing the Peace of Christ

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

Offering: (At this time we bring our gifts and offerings to God as an act of thankfulness and worship. Following the command of Jesus, we care for people in our congregation, our community, and the world in his name. 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! Gifts of any size are greatly appreciated, and can be made on-line by tapping the easy-to-use GIVE button in our New Hope app, available for your smart phone here: <https://tithely.app.link/new-hope-lutheran-church> , by using the automatic bill paying service offered by your bank, or by sending a check to New Hope via US mail (3125 5th Ave S. GF, 59405). As the music plays, please take a moment to reflect on God's goodness, and consider what your gift of thanksgiving and worship might be. Thank you!)

Offertory Music:

LARGO

3¾ minutes


(from Symphony No. 5, "The New World")

Sw. Strings 8 and 4
Gt. Soft Reed (French Horn) A# 00 7522 000
Ped. Soft 16 and 8 D
Ped, 32, Chorus ad lib.

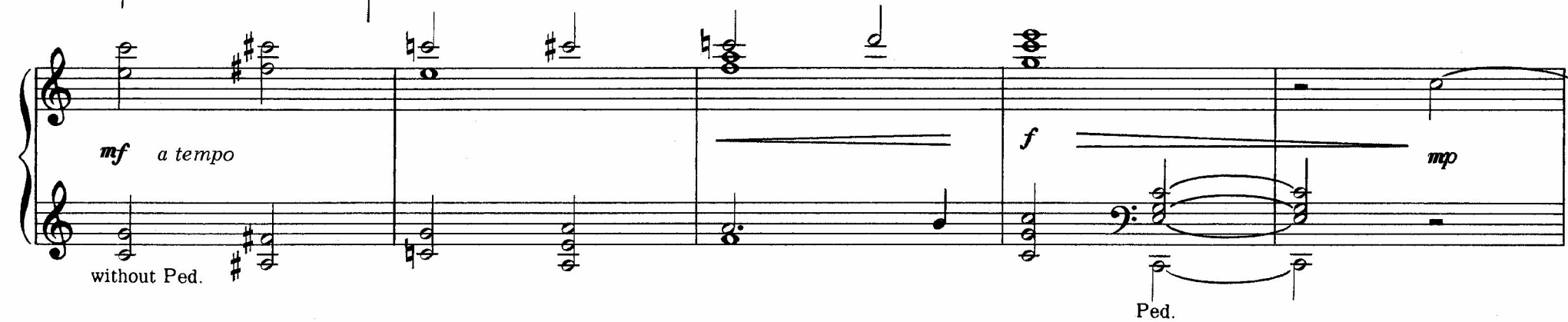
ANTON DVOŘÁK
Arranged by Robert J. Hughes

Slowly ♩ = 50

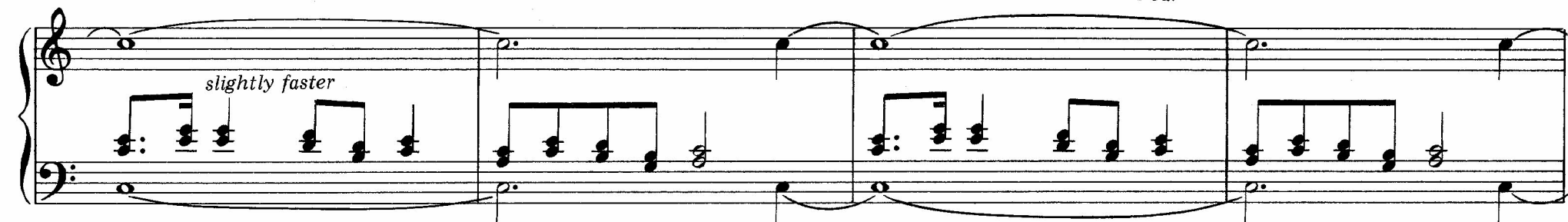
The musical score is written for piano and French horn. It begins with a piano introduction in 4/4 time, marked 'Slowly' with a tempo of 50 beats per minute. The piano part features a sustained bass line with a pedal point in the left hand and a more active melody in the right hand. The French horn enters in the fourth measure of the first system, playing a melodic line marked 'mp expressively'. The score is divided into three systems. The first system ends with a repeat sign. The second system continues the piano and horn parts. The third system concludes the piece. Various performance markings are present, including 'p' (piano), 'mp expressively', and articulation symbols like slurs and accents. Pedal points are indicated with 'Sw.' and 'Ped.' markings.



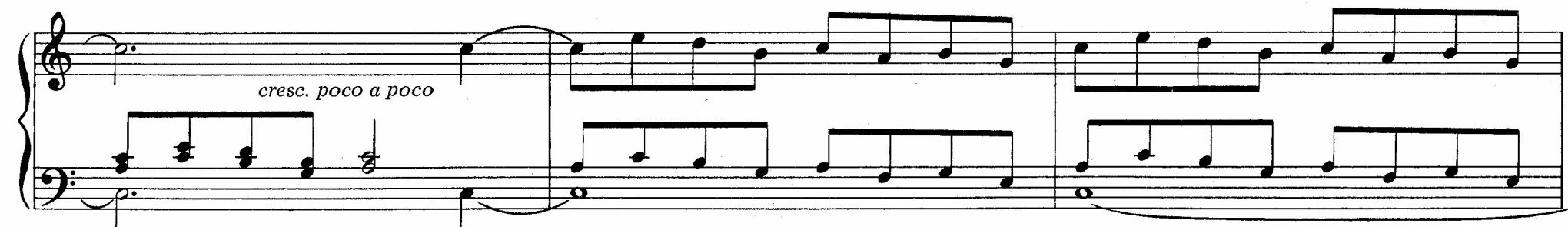
First system of musical notation. The treble clef staff contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bass clef staff contains a bass line with eighth notes and a triplet of eighth notes. Performance markings include *rit.* (ritardando) and *cresc.* (crescendo). A fermata is placed over the final measure of the system.



Second system of musical notation. The treble clef staff contains a series of chords, some with sharps. The bass clef staff contains a bass line with a fermata. Performance markings include *mf a tempo*, *f* (forte), and *mp* (mezzo-piano). A *Ped.* (pedal) marking is present under the bass line.



Third system of musical notation. The treble clef staff contains a melody with eighth notes. The bass clef staff contains a bass line with eighth notes. Performance marking includes *slightly faster*.



Fourth system of musical notation. The treble clef staff contains a melody with eighth notes. The bass clef staff contains a bass line with eighth notes. Performance marking includes *cresc. poco a poco* (crescendo poco a poco).

dim. e rit.

mp

a tempo

Gt.

Sw.

p freely

a tempo *cresc.* *f*

Gt.

p

rit.

pp Sw.

Detailed description: This is a musical score for piano and guitar, page 80. The score is written in 2/4 time. The piano part is in the left hand, and the guitar part is in the right hand. The score is divided into four systems. The first system has a piano part with a melodic line and a bass line, and a guitar part with a melodic line. The second system has a piano part with a melodic line and a bass line, and a guitar part with a melodic line. The third system has a piano part with a melodic line and a bass line, and a guitar part with a melodic line. The fourth system has a piano part with a melodic line and a bass line, and a guitar part with a melodic line. The score includes various musical notations such as notes, rests, and dynamic markings.

Offertory Prayer: **Merciful God, receive the gifts we bring: our selves, our time, and our possessions. Unite us as your body, shining with the light of your justice and mercy; for the sake of him who gave himself for us, Jesus Christ our Lord. Amen.**

Prayers of the People (As each petition ends, please respond **"We pray to you, O God."**)

Let us pray with confidence the prayer Jesus taught: **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.**

BLESSING & SENDING

The God of glory dwell in you richly, name you beloved, and shine brightly on your path; and the blessing of almighty God: the Father, the +Son and the Holy Spirit, be upon you and remain with you always. **Amen.**

Sending Song: Take My Life, That I May Be

ELW #583

Refrain: Take my life, that I may be consecrated, Lord, to thee;

Take my moments and my days; let them flow in ceaseless praise.

1. Take my hands and let them move... at the impulse of thy love;
Take my feet and let them be swift and beautiful for thee. (refrain)
2. Take my silver and my gold... not a mite would I withhold;
Take my intellect and use ev'ry pow'r as thou shalt choose. (refrain)
3. Take my voice and let me sing... always, only for my King;
Take my lips and let them be filled with messages from thee. (refrain)
4. Take my will and make it thine...; it shall be no longer mine;
Take my heart, it is thine own; it shall be thy royal throne. (refrain)

Take My Life, That I May Be

Toma, oh Dios, mi voluntad

Refrain/Estrillo

To - ma, oh Dios, mi vo - lun-tad, y haz - la tu - ya, na -
Take my life, that I may be con - se - crat - ed, Lord,

E A B⁷

da más; to - ma, sí, mi co - ra - zón
to thee; take my mo - ments and my days;

E A

To stanzas Last time

y tu tro - no en él ten - drás. ten - drás.
let them flow in cease - less praise. less praise.

B⁷ E A B E

A

1 *Que mi vi - da en - te - ra es - té*
 1 Take my hands and let them move
 2 Take my sil - ver and my gold,
 3 Take my voice and let me sing
 4 Take my will and make it thine;

B⁷ E

con - sa - gra - da a ti, Se - ñor;
 at the im - pulse of thy love;
 not a mite would I with - hold;
 al - ways, on - ly for my King;
 it shall be no lon - ger mine;

A

que a mis ma - nos pue - da guiar el im -
 take my feet and let them be swift and
 take my in - tel - lect and use ev - 'ry
 take my lips and let them be filled with
 take my heart, it is thine own; it shall

B⁷ E B⁷ Refrain/Estribillo

pul - so de tu a - mor.
 beau - ti - ful for thee.
 pow'r as thou shalt choose.
 mes - sag - es from thee.
 be thy roy - al throne.

Go in peace. Christ is your light. **Thanks be to God!**

Postlude:

HEAR MY PRAYER

4 1/4 minutes

Sw. Strings, Flutes, Diap.

④

(Psalm 55)

Gt. Dulc.

D

Ped. Soft 16' and 8'

Ped. 34, Chorus

ANTONIN DVORAK

Arr. by L.N. Porter

Andante ♩ = 60

8va

F# Sw. Oboe, Trem.
mp

First system of musical notation. It features a grand staff with three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). It begins with a melodic line marked '8va' and 'f'. The middle staff has a treble clef and a key signature of two sharps, with a melodic line marked 'mf rit.' and 'a tempo p'. The bottom staff has a bass clef and a key signature of two sharps, with a melodic line marked 'p'. There are various musical notations including notes, rests, and dynamic markings.

Second system of musical notation. It continues the grand staff from the first system. The top staff has a treble clef and a key signature of two sharps, with a melodic line marked 'p'. The middle staff has a treble clef and a key signature of two sharps, with a melodic line marked 'p'. The bottom staff has a bass clef and a key signature of two sharps, with a melodic line marked 'p'. There are various musical notations including notes, rests, and dynamic markings.

Third system of musical notation. It continues the grand staff from the second system. The top staff has a treble clef and a key signature of two sharps, with a melodic line marked 'mp'. The middle staff has a treble clef and a key signature of two sharps, with a melodic line marked 'mp'. The bottom staff has a bass clef and a key signature of two sharps, with a melodic line marked 'mp'. There are various musical notations including notes, rests, and dynamic markings.

Fourth system of musical notation. It continues the grand staff from the third system. The top staff has a treble clef and a key signature of two sharps, with a melodic line marked 'p'. The middle staff has a treble clef and a key signature of two sharps, with a melodic line marked 'p'. The bottom staff has a bass clef and a key signature of two sharps, with a melodic line marked 'p'. There are various musical notations including notes, rests, and dynamic markings.

First system of musical notation, featuring three staves (treble, piano, and bass) in D major. The piano part includes a triplet of eighth notes in the right hand. The bass line consists of half notes.

Ⓛ Sw. Solo Fl. or Horn

Second system of musical notation, featuring three staves. The piano part includes a *p* (piano) dynamic marking. The bass line includes a *u* (unison) marking. The system concludes with a key signature change to D minor, indicated by a key signature change symbol.

Third system of musical notation, featuring three staves. The piano part includes a *Gt.* (Guitar) marking. The system concludes with a key signature change to D major, indicated by a key signature change symbol.

Fourth system of musical notation, featuring three staves. The piano part includes a triplet of eighth notes in the right hand. The system concludes with a key signature change to D major, indicated by a key signature change symbol.

First system of musical notation. The key signature has two sharps (F# and C#). The music is in 4/4 time. The first staff (treble clef) begins with a piano introduction marked *f accel.* The second staff (treble clef) contains a dense, rapid sixteenth-note pattern. The third staff (bass clef) has a simple bass line with a half note and a quarter note.

Second system of musical notation. The first staff (treble clef) continues the melody. The second staff (treble clef) continues the rapid sixteenth-note pattern. The third staff (bass clef) continues the bass line. A circled C# symbol is followed by the text "Sw. Ged." in the upper right corner. The word *rit.* appears above the second staff.

Third system of musical notation. The first staff (treble clef) features a series of triplets marked *dolce*. The second staff (treble clef) has a section marked *a tempo* with a box containing "Gt." and a treble clef. The third staff (bass clef) continues the bass line.

Fourth system of musical notation. The first staff (treble clef) continues the triplet pattern, with a dashed line above it labeled *8va*. The second staff (treble clef) continues the bass line. The third staff (bass clef) continues the bass line.

First system of musical notation. The top staff features a melody of eighth-note triplets in a key of D major. The middle and bottom staves provide harmonic support with chords and sustained notes.

Second system of musical notation. The top staff continues the triplet melody. A dynamic marking of *mf* is present. A circled *D#* is followed by the instruction "Sw. Solo Fl. or Horn". The middle and bottom staves continue the harmonic accompaniment.

Third system of musical notation. The top staff begins with a *p* dynamic marking. A circled *A* is followed by the instruction "Sw. Full without Reeds *cresc. ed accel.*". The middle and bottom staves continue the harmonic accompaniment, with the bottom staff showing a more active eighth-note pattern.

Fourth system of musical notation. The top staff includes a *Sva.* (Sustained) marking and a *f molto rit.* (fortissimo, molto ritardando) instruction. The system concludes with a *rit.* (ritardando) instruction and a final chord. The middle and bottom staves continue the harmonic accompaniment.