



June 14, 2020

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.

We are a congregation of the Evangelical Lutheran Church in America (ELCA) within the Montana Synod. We invite you to join us regularly for worship, and for a variety of opportunities for growth and service. If you are new here, welcome! If you are newly returned to church, we rejoice with you! If you are a member, we celebrate your involvement in this faith community! We pray that all who gather may experience the radical love and hospitality of God in Christ Jesus.

For your convenience...

- Large print bulletins and assisted hearing devices are available.
- A “family” restroom, complete with a baby changing table is located at the end of the hallway to the right of the worship space.
- Until we are able to reopen fully, the Mother’s Room will remain closed. Children are required to remain in the pew with their parents or guardians, including during the Children’s Time.
- Please wait for the ushers to dismiss you by pew (back to front) at the conclusion of the service. Take your mask (even if it was provided by us) and any personal items with you. You may leave bulletins in the pews to be recycled.

Please let us know if there are other specific ways in which we can assist you.

ELW = Red Hymnal

WOV = Blue Hymnal

GATHERING

Gathering Music:

Welcome & Announcements

Blessed be the holy Trinity, + one God, full of compassion and mercy, abounding in steadfast love. **Amen.**

Confession and Forgiveness

Gracious God, have mercy on us. In your compassion forgive us our sins, known and unknown, things done and left undone. Uphold us by your Spirit so that we may live and serve you in newness of life, to the honor and glory of your holy name; through Jesus Christ our Lord. Amen.

Almighty God have mercy on you, forgive you all your sins through our Lord Jesus Christ, strengthen you in all goodness, and by the power of the Holy Spirit keep you in eternal life. **Amen.**

1. My hope is built on nothing less than Jesus' blood and righteousness;
No merit of my own I claim, but wholly lean on Jesus' name.

REFRAIN: On Christ, the solid rock, I stand; all other ground is sinking sand, all other ground is sinking sand.

2. When darkness veils his lovely face, I rest on his unchanging grace;
In ev'ry high and stormy gale my anchor holds within the veil. (refrain)
3. His oath, his covenant, his blood sustain me in the raging flood;
When all supports are washed away, he then is all my hope and stay. (refrain)
4. When he shall come with trumpet sound, oh, may I then in him be found,
Clothed in his righteousness alone, redeemed to stand before the throne. (refrain)

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

L: The word is near you,

C: on your lips and in your heart.

L: If you confess with your lips that Jesus is Lord,

C: and believe in your heart that God raised him from the dead, you will be saved.

L: Faith comes from what is heard,

C: and what is heard comes through the word of Christ.

L: The Lord be with you.

C: And also with you.

L: Let us pray together...

C: Good and gracious God, you shower blessings upon both the evil and the good. And suffering afflicts the righteous as well as the unbeliever. Free us from our need to seek answers where there are none; or to place blame without cause. Instead, let us stake everything on your faithfulness and love, revealed to the world through Jesus Christ, our Savior and Lord. Amen.

WORD

Part 1: Job 3:1-10

After this Job opened his mouth and cursed the day of his birth. Job said: "Let the day perish in which I was born, and the night that said, 'A man-child is conceived.' Let that day be darkness! May God above not seek it, or light shine on it. Let gloom and deep darkness claim it. Let clouds settle upon it; let the blackness of the day terrify it. That night—let thick darkness seize it! let it not rejoice among the days of the year; let it not come into the number of the months. Yes, let that night be barren; let no joyful cry be heard in it. Let those curse it who curse the Sea, those who are skilled to rouse up Leviathan. Let the stars of its dawn be dark; let it hope for light, but have none; may it not see the eyelids of the morning— because it did not shut the doors of my mother's womb, and hide trouble from my eyes.

Hymn: How Long, O God (vs. 1)

ELW #698

1. "How long, O God?" the psalmist cries, a cry we make our own,
For we are lost, alone, afraid, and far away from home.

Part 2: Job 4:1-9

Then Eliphaz the Temanite answered: "If one ventures a word with you, will you be offended? But who can keep from speaking? See, you have instructed many; you have strengthened the weak hands. Your words have supported those who were stumbling, and you have made firm the feeble knees. But now it has come to you, and you are impatient; it touches you, and you are dismayed. Is not your fear of God your confidence, and the integrity of your ways your hope?"

"Think now, who that was innocent ever perished? Or where were the upright cut off? As I have seen, those who plow iniquity and sow trouble reap the same. By the breath of God they perish, and by the blast of his anger they are consumed.

Hymn: How Long, O God (vs. 2)

ELW #698

2. The evil lurks within, without, it threatens to destroy
The fragile cords that make us one, that bind our hearts in joy.

Part 3: Job 7:11-21

"Therefore I will not restrain my mouth; I will speak in the anguish of my spirit; I will complain in the bitterness of my soul. Am I the Sea, or the Dragon, that you set a guard over me? When I say, 'My bed will comfort me, my couch will ease my complaint,' then you scare me with dreams and terrify me with visions, so that I would choose strangling and death rather than this body. I loathe my life; I would not live forever. Let me alone, for my days are a breath.

What are human beings, that you make so much of them, that you set your mind on them, visit them every morning, test them every moment? Will you not look away from me for a while, let me alone until I swallow my spittle? If I sin, what do I do to you, you watcher of humanity? Why have you made me your target? Why have I become a burden to you? Why do you not pardon my transgression and take away my iniquity? For now I shall lie in the earth; you will seek me, but I shall not be."

Hymn: How Long, O God (vs. 3)

ELW #698

3. Your grace, O God, seems far away; will healing ever come?
Our broken lives lie broken still; will night give way to dawn?

Children's Time

Sermon

Hymn of the Day: How Long, O God (vs. 4,5)

ELW #698

4. How can we hope? How can we sing? O God, set free our voice
To name the sorrows, name the pain, that we might yet rejoice.
5. "How long, O God?" the psalmist cries, a cry we make our own.
Though we are lost, alone, afraid, our God will lead us home.

L: Living together in trust and hope, we confess our faith...

Apostles' Creed

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

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

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

Sharing the Peace of Christ

The sign of Peace is not the same as saying "hello" to those sitting near us in worship. The Peace of Christ, rather, is a sign of the forgiveness and love that we receive from Jesus himself. Our hope is to share that with each other in this community. As we practice physical distancing, please remain in your pew as you share a sign of Christ's peace with others in worship.

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

The Offering (At this time in our regular service, we bring our gifts and offerings to God as an act of thankfulness and worship. Following the command of Jesus, this congregation cares for people in our congregation, our community, and throughout the world in the name of Jesus. We appreciate your faithfulness in contributing your time, energy, prayers, and money to this work! Offering plates are available to receive your offerings as you leave the sanctuary. If you are worshiping with us from home, you may send your gifts and offerings to New Hope via US mail (3125 5th Ave S. GF, 59405), automatic bill pay through your bank, or try our new online feature through **tithe.ly**. 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:

Offertory Prayer: **Gracious God, in the abundance of your steadfast love, you call us from death to life, from silence to speech, from idleness to action. Use these gifts and the offerings of our lives to proclaim your saving love in Jesus Christ our Lord. Amen.**

Prayers of the People

As God's people called to love one another, let us pray for the needs of the Church, the human family, and all the world. (petitions end: "Hear us, O God... **your mercy is great.**")

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.

SENDING

May God, whose power working in us can do infinitely more than we can ask or imagine, grant you the gifts of faith and hope. Almighty God, Father, (+) Son, and Holy Spirit, bless you now and forever. **Amen.**

Hymn: Precious Lord, Take My Hand

ELW #773

1. Precious Lord, take my hand, lead me on, let me stand; I am tired, I am weak, I am worn.
Through the storm, through the night, lead me on to the light.
Take my hand, precious Lord, lead me home.
2. When my way grows drear, precious Lord, linger near; when my life is almost gone,
Hear my cry, hear my call, hold my hand lest I fall.
Take my hand, precious Lord, lead me home.
3. When the darkness appears and the night draws near, and the day is past and gone,
At the river I stand, guide my feet, hold my hand.
Take my hand, precious Lord, lead me home.

Go in peace. The Spirit sends us forth to serve.

Thanks be to God!

Postlude:

Accompanist: James Rickley

Attributions

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Prayer Focus: Lament (In your prayers this week, you are encouraged to name your burdens before God, seeking God's help in the midst of trouble.)

Keeping in Prayer... Jennifer, Scot, Ben, Morgan, Jillian, Kate, Dale Ann, Ron & LeRoy, Mitchel, Edna, Julie, Betty Jo, Bob, Steven, Ken, Michelle, Kathy, Charlie, Darwin, Dean, Michelle, Jan, Megan, Jim, Marissa, Doris, Don & Kathi, Walt & Sandy, Scott, Haley, Sherri.

Flötenuhr 1792 (Nº 1-12)



[Allegro moderato]

1

The first system of musical notation consists of two staves. The upper staff features a melodic line with a slur over measures 10 and 12, each containing a sixteenth-note scale. The lower staff provides a harmonic accompaniment with a steady eighth-note pattern. Measure numbers 10 and 12 are printed below the lower staff.

The second system of musical notation consists of two staves. The upper staff has a melodic line with a slur over measures 13 and 14, each containing a sixteenth-note scale. The lower staff continues the accompaniment with eighth notes. Measure numbers 13 and 14 are printed below the lower staff.

The third system of musical notation consists of two staves. The upper staff features a melodic line with a slur over measures 15 and 16, each containing a sixteenth-note scale. The lower staff has an accompaniment with a steady eighth-note pattern. Measure numbers 15 and 16 are printed below the lower staff.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with a slur over measures 17 and 18, each containing a sixteenth-note scale. The lower staff continues the accompaniment with eighth notes. Measure numbers 17 and 18 are printed below the lower staff.

Andante

[Allegretto]

2

The first system of music consists of two staves. The upper staff begins with a treble clef and a 2/4 time signature. It features a melodic line with eighth-note patterns and slurs. The lower staff starts with a bass clef and contains a bass line with quarter and eighth notes. The first measure includes a fermata over a note in the upper staff.

The second system continues the piece. The upper staff has a dynamic marking of *[ten.]* above the first measure. The melodic line continues with eighth-note patterns and slurs. The lower staff provides harmonic support with quarter and eighth notes.

The third system shows the continuation of the melodic and bass lines. The upper staff features a series of eighth-note runs with slurs. The lower staff maintains a steady bass line with quarter and eighth notes.

The fourth system concludes the piece. The upper staff begins with a trill (*tr*) over a note. It includes a dynamic marking of *[ten.]* above the first measure. The melodic line ends with a fermata. The lower staff concludes with a series of eighth notes.

Presto

[Allegro moderato]

3

The musical score is written for piano in 3/8 time. It consists of four systems, each with two staves. The first system is marked with a large '3' and a star symbol. The tempo is 'Presto' and the mood is '[Allegro moderato]'. The score includes various musical notations such as trills (tr.), triplets (3), and slurs. The key signature has one sharp (F#).

*) Im Autograph werden diese ersten 8 Takte wiederholt; die Flötenuhr von 1792 hat die Wiederholung nicht. / In the autograph these first eight bars are repeated; the musical clock of 1792 does not have this repetition.

The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a trill (tr.) over a dotted quarter note. The lower staff begins with a bass clef. The music is written in a key with one sharp (F#) and a common time signature. The first system contains six measures of music.

The second system of musical notation consists of two staves. The upper staff features a treble clef and contains several triplet markings (3) over groups of notes. The lower staff features a bass clef. The music continues in the same key and time signature as the first system, with six measures.

The third system of musical notation consists of two staves. The upper staff features a treble clef and includes a trill (tr.) over a dotted quarter note in the final measure. The lower staff features a bass clef. The music continues in the same key and time signature, with six measures.

The fourth system of musical notation consists of two staves. The upper staff features a treble clef and includes trill (tr.) markings over dotted quarter notes in the first, third, and fourth measures. The lower staff features a bass clef. The music concludes in the same key and time signature, with six measures.

[Andante]

4

This musical score is for a piano piece in 2/4 time, marked 'Andante'. It consists of 16 measures, arranged in four systems of two staves each. The key signature has one sharp (F#). The first system (measures 1-4) features a right-hand melody with eighth-note patterns and a left-hand accompaniment of quarter notes. The second system (measures 5-8) continues the melody with some triplet markings. The third system (measures 9-12) introduces more complex triplet patterns in the right hand. The fourth system (measures 13-16) concludes the piece with a final cadence. The score includes various musical notations such as slurs, accents, and dynamic markings.

[Menuett]

5

The image displays a musical score for a Minuet in 3/4 time, consisting of four systems of piano accompaniment. Each system is written for two staves (treble and bass clef). The first system is marked with a large number '5' on the left. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The second system continues the melodic and harmonic patterns. The third system introduces a more complex melodic line with slurs and accents. The fourth system concludes the piece with a final cadence. The notation includes various musical symbols such as stems, beams, slurs, and accents.

[Menuett „Der Wachtelschlag“]

6

The first system of the musical score consists of two staves. The upper staff is in treble clef, and the lower staff is in bass clef. The time signature is 3/4. The music begins with a treble clef and a key signature of one sharp (F#). The melody in the upper staff features eighth and sixteenth notes, with some slurs and accents. The bass staff provides a simple accompaniment with quarter and eighth notes.

The second system continues the piece. It features a double bar line in the middle. The upper staff has a complex passage with slurs and accents, including a trill-like figure. The bass staff continues with a steady accompaniment. There are some markings above the notes, possibly indicating fingerings or ornaments.

The third system shows the continuation of the melody and accompaniment. The upper staff has a trill-like figure at the end of the system, marked with 'tr'. The bass staff continues with a steady accompaniment. There are some markings above the notes, possibly indicating fingerings or ornaments.

The fourth system concludes the piece. It features a double bar line at the end. The upper staff has a trill-like figure at the end, marked with 'tr'. The bass staff continues with a steady accompaniment. There are some markings above the notes, possibly indicating fingerings or ornaments.

[Allegretto]

7

Musical score for piano, measures 7-14. The score is written in treble and bass clefs with a key signature of one sharp (F#) and a time signature of 3/8. The tempo is marked [Allegretto]. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 7 starts with a treble clef and a key signature of one sharp. The piece concludes with a double bar line at the end of measure 14.

[Menuett]

8

The first system of the Minuet consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and begins with a treble clef. The melody in the upper staff features a series of eighth and sixteenth notes, while the bass line provides a simple accompaniment of quarter notes.

The second system continues the piece. It features a key signature change to one sharp (F#) in the middle of the system. The upper staff has a more complex texture with sixteenth-note runs and chords. The lower staff continues with a steady accompaniment. The word *hervortretend* is written above the final few notes of the upper staff.

The third system is characterized by a prominent sixteenth-note figure in the upper staff, which is repeated several times. This figure is marked with a '6' and a sharp sign, indicating a sixteenth-note pattern. The lower staff continues with a simple accompaniment.

The fourth system concludes the piece. It features a wavy hairpin symbol (*tr*) above the upper staff, indicating a trill. The music ends with a final cadence in both staves.

9 [Allegro moderato]

[hervortretend]

*) Arpeggio mit Accacciatur. Hier und stets im folgenden so auszuführen / Arpeggio with accacciatura. Here and subsequently performed thus:



[Vivace]

10

Musical score for piano, measures 10-15, marked [Vivace]. The score is in 2/4 time and consists of four systems of two staves each. The first system includes a large '10' at the beginning. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The second system has a fermata over the first measure. The third system has a fermata over the first measure. The fourth system features triplets in the right hand and rests in the left hand.



First system of musical notation. The right hand features a melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment with vertical lines indicating fingerings. A tempo marking *[più presto]* is present in the right hand.



Second system of musical notation. The right hand continues the melodic line with slurs and accents. The left hand features a more active accompaniment with eighth notes and slurs.



Third system of musical notation. The right hand has a melodic line with slurs and accents. The left hand continues with a rhythmic accompaniment.



Fourth system of musical notation. The right hand features a melodic line with slurs and accents. The left hand continues with a rhythmic accompaniment. The system concludes with a double bar line.

Menuett Allegretto

11

The first system of the Minuet consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music begins with a treble clef and a key signature of one sharp. The first measure contains a treble clef, a key signature of one sharp, and a 3/4 time signature. The melody in the upper staff features eighth and sixteenth notes, with some measures containing triplets. The bass line provides harmonic support with chords and single notes. Trills (tr) are indicated above certain notes in the upper staff.

The second system continues the piece. It features a repeat sign in the middle of the system. The upper staff contains a triplet of eighth notes and a trill. The lower staff continues the bass line with chords and single notes. Trills (tr) are also present in the lower staff.

The third system shows the continuation of the melody and bass line. The upper staff has a triplet of eighth notes. The lower staff features a trill in the first measure and continues with a steady bass line. Trills (tr) are marked above notes in the upper staff.

The fourth system concludes the piece. It features a trill in the upper staff and a triplet of eighth notes. The bass line continues with chords and single notes. Trills (tr) are marked above notes in the upper staff.

Presto

12

This musical score consists of five systems of piano music, numbered 12 to 15. The tempo is marked 'Presto' and the time signature is 3/8. The music is written for piano with a grand staff (treble and bass clefs). Measure 12 begins with a treble clef and a key signature of one sharp (F#). The first system (measures 12-13) features a complex melodic line in the treble with frequent sixteenth-note runs and a trill (tr) in measure 13. The bass line provides a rhythmic accompaniment with eighth and sixteenth notes. The second system (measures 14-15) continues the melodic development, including a trill in measure 14 and a wavy line indicating a tremolo in measure 15. The third system (measures 16-17) shows a continuation of the sixteenth-note patterns in both hands. The fourth system (measures 18-19) includes a trill in measure 18 and a change in the bass line's rhythmic pattern. The fifth system (measures 20-21) concludes the passage with a final melodic flourish in the treble and a steady bass accompaniment.

Welcome & Announcements

[Air]

(♩ = MM 92)

11

Musical notation for measures 11-14. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked as MM 92. The notation consists of two staves: a treble clef staff and a bass clef staff. Measure 11 features a melodic line in the treble staff with eighth and sixteenth notes, and a bass line in the bass staff with quarter and eighth notes. Measures 12-14 continue the melodic development in the treble staff and provide harmonic support in the bass staff.

5

Musical notation for measures 15-18. The notation continues from the previous system. Measure 15 shows a more complex melodic line in the treble staff with many sixteenth notes. The bass staff continues with a steady accompaniment. Measures 16-18 conclude the section with a final melodic phrase in the treble staff and a corresponding bass line.

8

Musical notation for measures 8-10. The system consists of two staves. The upper staff features a complex melodic line with many sixteenth notes and some slurs. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes, including some rests.

11

Musical notation for measures 11-13. The upper staff continues with intricate melodic patterns, including some trills and slurs. The lower staff maintains a steady accompaniment with eighth notes and some rests.

14

Musical notation for measures 14-16. The upper staff shows a more active melodic line with frequent sixteenth-note runs. The lower staff continues with a consistent accompaniment of eighth notes.

17

Musical notation for measures 17-19. The upper staff features dense melodic textures with many sixteenth notes. The lower staff provides a rhythmic base with eighth notes and rests.

20

Musical notation for measures 20-22. The upper staff continues with complex melodic figures. The lower staff concludes the passage with a final chord in the final measure.

Blessed be the holy Trinity, + one God, full of compassion and mercy, abounding in steadfast love. **Amen.**

Confession and Forgiveness

Gracious God, have mercy on us. In your compassion forgive us our sins, known and unknown, things done and left undone. Uphold us by your Spirit so that we may live and serve you in newness of life, to the honor and glory of your holy name; through Jesus Christ our Lord. Amen.

Almighty God have mercy on you, forgive you all your sins through our Lord Jesus Christ, strengthen you in all goodness, and by the power of the Holy Spirit keep you in eternal life. **Amen.**

Gathering Song: My Hope is Built on Nothing Less

ELW #596

1. My hope is built on nothing less than Jesus' blood and righteousness;
No merit of my own I claim, but wholly lean on Jesus' name.

REFRAIN: On Christ, the solid rock, I stand; all other ground is sinking sand, all other ground is sinking sand.

2. When darkness veils his lovely face, I rest on his unchanging grace;
In ev'ry high and stormy gale my anchor holds within the veil. (refrain)
3. His oath, his covenant, his blood sustain me in the raging flood;
When all supports are washed away, he then is all my hope and stay. (refrain)
4. When he shall come with trumpet sound, oh, may I then in him be found,
Clothed in his righteousness alone, redeemed to stand before the throne. (refrain)

My Hope Is Built on Nothing Less

1 My hope is built on noth - ing less than Je - sus' blood and righ - teous - ness;
2 When dark - ness veils his love - ly face, I rest on his un - chang - ing grace;
3 His oath, his cov - e - nant, his blood sus - tain me in the rag - ing flood;
4 When he shall come with trum - pet sound, oh, may I then in him be found,

no mer - it of my own I claim, but whol - ly lean on Je - sus' name.
in ev - 'ry high and storm - y gale my an - chor holds with - in the veil.
when all sup - ports are washed a - way, he then is all my hope and stay.
clothed in his righ - teous - ness a - lone, re - deemed to stand be - fore the throne!

Refrain

On Christ, the sol - id rock, I stand; all oth - er ground is

sink - ing sand, all oth - er ground is sink - ing sand.

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

L: The word is near you,

C: on your lips and in your heart.

L: If you confess with your lips that Jesus is Lord,

C: and believe in your heart that God raised him from the dead, you will be saved.

L: Faith comes from what is heard,

C: and what is heard comes through the word of Christ.

L: The Lord be with you.

C: And also with you.

L: Let us pray together...

C: Good and gracious God, you shower blessings upon both the evil and the good. And suffering afflicts the righteous as well as the unbeliever. Free us from our need to seek answers where there are none; or to place blame without cause. Instead, let us stake everything on your faithfulness and love, revealed to the world through Jesus Christ, our Savior and Lord. Amen.

WORD

Part 1: Job 3:1-10

After this Job opened his mouth and cursed the day of his birth. Job said: "Let the day perish in which I was born, and the night that said, 'A man-child is conceived.' Let that day be darkness! May God above not seek it, or light shine on it. Let gloom and deep darkness claim it. Let clouds settle upon it; let the blackness of the day terrify it. That night—let thick darkness seize it! let it not rejoice among the days of the year; let it not come into the number of the months. Yes, let that night be barren; let no joyful cry be heard in it. Let those curse it who curse the Sea, those who are skilled to rouse up Leviathan. Let the stars of its dawn be dark; let it hope for light, but have none; may it not see the eyelids of the morning— because it did not shut the doors of my mother's womb, and hide trouble from my eyes.

Hymn: How Long, O God (vs. 1)

ELW #698

1. "How long, O God?" the psalmist cries, a cry we make our own,
For we are lost, alone, afraid, and far away from home.

How Long, O God



- 1 "How long, O God?" the psalm-ist cries, a cry we make our own,
 2 The e - vil lurks with - in, with-out, it threat-ens to de - stroy
 3 Your grace, O God, seems far a - way; will heal - ing ev - er come?
 4 How can we hope? How can we sing? O God, set free our voice
 5 "How long, O God?" the psalm-ist cries, a cry we make our own.



for we are lost, a - lone, a - afraid, and far a - way from home.
 the frag - ile cords that make us one, that bind our hearts in joy.
 Our bro - ken lives lie bro - ken still; will night give way to dawn?
 to name the sor - rows, name the pain, that we might yet re - joice.
 Though we are lost, a - lone, a - afraid, our God will lead us home.



Part 2: Job 4:1-9

Then Eliphaz the Temanite answered: "If one ventures a word with you, will you be offended? But who can keep from speaking? See, you have instructed many; you have strengthened the weak hands. Your words have supported those who were stumbling, and you have made firm the feeble knees. But now it has come to you, and you are impatient; it touches you, and you are dismayed. Is not your fear of God your confidence, and the integrity of your ways your hope?"

"Think now, who that was innocent ever perished? Or where were the upright cut off? As I have seen, those who plow iniquity and sow trouble reap the same. By the breath of God they perish, and by the blast of his anger they are consumed.

Hymn: How Long, O God (vs. 2)

ELW #698

2. The evil lurks within, without, it threatens to destroy
The fragile cords that make us one, that bind our hearts in joy.

How Long, O God



- 1 "How long, O God?" the psalm-ist cries, a cry we make our own,
 2 The e - vil lurks with - in, with-out, it threat-ens to de - stroy
 3 Your grace, O God, seems far a - way; will heal - ing ev - er come?
 4 How can we hope? How can we sing? O God, set free our voice
 5 "How long, O God?" the psalm-ist cries, a cry we make our own.



for we are lost, a - lone, a - afraid, and far a - way from home.
 the frag - ile cords that make us one, that bind our hearts in joy.
 Our bro - ken lives lie bro - ken still; will night give way to dawn?
 to name the sor - rows, name the pain, that we might yet re - joice.
 Though we are lost, a - lone, a - afraid, our God will lead us home.



Part 3: Job 7:11-21

“Therefore I will not restrain my mouth; I will speak in the anguish of my spirit; I will complain in the bitterness of my soul. Am I the Sea, or the Dragon, that you set a guard over me? When I say, ‘My bed will comfort me, my couch will ease my complaint,’ then you scare me with dreams and terrify me with visions, so that I would choose strangling and death rather than this body. I loathe my life; I would not live forever. Let me alone, for my days are a breath.

What are human beings, that you make so much of them, that you set your mind on them, visit them every morning, test them every moment? Will you not look away from me for a while, let me alone until I swallow my spittle? If I sin, what do I do to you, you watcher of humanity? Why have you made me your target? Why have I become a burden to you? Why do you not pardon my transgression and take away my iniquity? For now I shall lie in the earth; you will seek me, but I shall not be.”

Hymn: How Long, O God (vs. 3)

ELW #698

3. Your grace, O God, seems far away; will healing ever come?
Our broken lives lie broken still; will night give way to dawn?

How Long, O God



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 2 The e - vil lurks with - in, with-out, it threat-ens to de - stroy
 3 Your grace, O God, seems far a - way; will heal - ing ev - er come?
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 to name the sor - rows, name the pain, that we might yet re - joice.
 Though we are lost, a - lone, a - afraid, our God will lead us home.



Children's Time

Sermon

Hymn of the Day: How Long, O God (vs. 4,5)

ELW #698

4. How can we hope? How can we sing? O God, set free our voice
To name the sorrows, name the pain, that we might yet rejoice.
5. "How long, O God?" the psalmist cries, a cry we make our own.
Though we are lost, alone, afraid, our God will lead us home.



- 1 "How long, O God?" the psalm-ist cries, a cry we make our own,
 2 The e - vil lurks with - in, with-out, it threat-ens to de - stroy
 3 Your grace, O God, seems far a - way; will heal - ing ev - er come?
 4 How can we hope? How can we sing? O God, set free our voice
 5 "How long, O God?" the psalm-ist cries, a cry we make our own.



for we are lost, a - lone, a - afraid, and far a - way from home.
 the frag - ile cords that make us one, that bind our hearts in joy.
 Our bro - ken lives lie bro - ken still; will night give way to dawn?
 to name the sor - rows, name the pain, that we might yet re - joice.
 Though we are lost, a - lone, a - afraid, our God will lead us home.



L: Living together in trust and hope, we confess our faith...

Apostles' Creed

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

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

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

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

Sharing the Peace of Christ

The sign of Peace is not the same as saying "hello" to those sitting near us in worship. The Peace of Christ, rather, is a sign of the forgiveness and love that we receive from Jesus himself. Our hope is to share that with each other in this community. As we practice physical distancing, please remain in your pew as you share a sign of Christ's peace with others in worship.

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

The Offering (At this time in our regular service, we bring our gifts and offerings to God as an act of thankfulness and worship. Following the command of Jesus, this congregation cares for people in our congregation, our community, and throughout the world in the name of Jesus. We appreciate your faithfulness in contributing your time, energy, prayers, and money to this work! Offering plates are available to receive your offerings as you leave the sanctuary. If you are worshiping with us from home, you may send your gifts and offerings to New Hope via US mail (3125 5th Ave S. GF, 59405), automatic bill pay through your bank, or try our new online feature through **tithe.ly**. 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:

Stücke für eine Spieluhr

10. Psalm 110

Johann Sebastian Bach
BWV Anh. 142

The first system of the piece is written in 2/4 time. The treble clef part begins with a whole rest, while the bass clef part starts with a quarter note G4. The melody in the bass clef consists of eighth notes: G4, A4, B4, C5, B4, A4, G4. The treble clef part provides harmonic support with chords and single notes.

The second system continues the piece. The treble clef part has a whole rest at the beginning. The bass clef part continues with eighth notes: F4, E4, D4, C4, B3, A3, G3. The treble clef part features chords and single notes.

The third system continues the piece. The treble clef part has a whole rest at the beginning. The bass clef part continues with eighth notes: F3, E3, D3, C3, B2, A2, G2. The treble clef part features chords and single notes.

The fourth system continues the piece. The treble clef part has a whole rest at the beginning. The bass clef part continues with eighth notes: F2, E2, D2, C2, B1, A1, G1. The treble clef part features chords and single notes. A key signature change to D major is indicated by a sharp sign on the F line.

The fifth system continues the piece. The treble clef part has a whole rest at the beginning. The bass clef part continues with eighth notes: F1, E1, D1, C1, B0, A0, G0. The treble clef part features chords and single notes. The system includes first and second endings, marked with '1.' and '2.'.

The sixth system continues the piece. The treble clef part has a whole rest at the beginning. The bass clef part continues with eighth notes: F0, E0, D0, C0, B-1, A-1, G-1. The treble clef part features a complex melodic line with sixteenth notes and chords. The piece concludes with a final chord in the treble clef.

Offertory Prayer: **Gracious God, in the abundance of your steadfast love, you call us from death to life, from silence to speech, from idleness to action. Use these gifts and the offerings of our lives to proclaim your saving love in Jesus Christ our Lord. Amen.**

Prayers of the People

As God's people called to love one another, let us pray for the needs of the Church, the human family, and all the world. (petitions end: "Hear us, O God... **your mercy is great.**")

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.

SENDING

May God, whose power working in us can do infinitely more than we can ask or imagine, grant you the gifts of faith and hope. Almighty God, Father, (+) Son, and Holy Spirit, bless you now and forever. **Amen.**

Hymn: Precious Lord, Take My Hand

ELW #773

1. Precious Lord, take my hand, lead me on, let me stand; I am tired, I am weak, I am worn.
Through the storm, through the night, lead me on to the light.
Take my hand, precious Lord, lead me home.
2. When my way grows drear, precious Lord, linger near; when my life is almost gone,
Hear my cry, hear my call, hold my hand lest I fall.
Take my hand, precious Lord, lead me home.
3. When the darkness appears and the night draws near, and the day is past and gone,
At the river I stand, guide my feet, hold my hand.
Take my hand, precious Lord, lead me home.

Precious Lord, Take My Hand

1 Pre - cious Lord, take my hand, lead me on, let me stand,
 2 When my way grows . . drear, pre-cious Lord, lin - ger near,
 3 When the dark - ness ap - pears and the night draws . . near,

A \flat A \flat 7B \flat mD \flat

I am tired, I am weak, I am worn.
 when my life is . . . al - most . . gone,
 and the day is . . . past and . . gone,

A \flat

Fm

E \flat 7

Through the storm, through the night, lead me on to the light.
 hear my cry, hear my call, hold my hand lest I fall.
 at the riv - er I stand, guide my feet, hold my hand.

A \flat A \flat 7B \flat mD \flat

Take my hand, pre-cious Lord, lead me home.

Ab Eb7 Ab

3

Detailed description: This is a musical score for a hymn. It consists of three staves. The top staff is a vocal line in G-flat major (three flats) and 4/4 time. The lyrics are 'Take my hand, pre-cious Lord, lead me home.' The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The right-hand part features chords labeled Ab, Eb7, and Ab. The left-hand part includes a triplet of eighth notes in the second measure. The score ends with a double bar line.

Go in peace. The Spirit sends us forth to serve.
Thanks be to God!

Postlude:

3. ALLEGRO

Great: Flute 8ft.
Great to Pedal

LUDWIG VAN BEETHOVEN
(Ludwig Altman)

Allegro (♩ = 88)

Manual *p*

Pedal

1 2 3 4 4 1 3 1 3

First system of the musical score. It consists of three staves: a grand staff (treble and bass clefs) and a single treble clef staff. The key signature is one sharp (F#). The first two measures of the grand staff have first and second endings marked '1' and '2'. The single staff has a trill marked 'tr' and 'L.H.' in the first measure of the second system. The text '+ Flute 4ft.' is written above the first measure of the second system.

Second system of the musical score, continuing the grand staff and single staff from the first system. It features a trill marked 'tr' at the beginning of the first measure.

Third system of the musical score, continuing the grand staff and single staff. It features a trill marked 'tr' at the beginning of the first measure.

Fourth system of the musical score, continuing the grand staff and single staff. It features triplets marked '3' in the first measure of the second system. The text '- Flute 4ft.' is written above the first measure of the second system.

★) Die kleingedruckten Noten sind original, können aber fortgelassen werden.
 Small notes are original. Optional for performance.

System 1 of a musical score in G major. It consists of three staves: Treble, Middle, and Bass. The Treble staff features a melodic line with slurs and accents, including a four-measure phrase with fingerings 1 and 2. The Middle staff provides harmonic accompaniment with chords and eighth-note patterns. The Bass staff is mostly empty, with a few notes in the final measure.

System 2 of the musical score. The Treble staff continues the melodic line with slurs and accents, featuring a four-measure phrase with fingerings 1 and 2. The Middle staff has a more active accompaniment with eighth-note patterns and slurs. The Bass staff continues with a steady eighth-note accompaniment.

System 3 of the musical score. The Treble staff continues the melodic line with slurs and accents, including a four-measure phrase with fingerings 3, 4, 4, and 5/4. The Middle staff continues with eighth-note accompaniment and slurs. The Bass staff continues with eighth-note accompaniment.

5
1 3 // (. .) (. .) tr
+ Flute 4ft.
5 3

This system contains three staves. The top staff features a melodic line with a five-measure phrase starting with a '5' fingering, followed by a double bar line and two dotted notes. The middle staff includes a flute part with the instruction '+ Flute 4ft.' and a trill marked 'tr' at the end. The bottom staff provides a bass line.

2 4 2 4 2 4
1 2 2 1 2 5 1 3 1 4 2 1 2 1 3 1 4 2 1 4 (tr)

This system continues the musical piece. The top staff has a melodic line with a trill at the end. The middle staff features a complex rhythmic accompaniment with '2 4' markings and a series of fingerings: 1 2, 2 1, 2 5, 1 3, 1 4, 2 1, 2 5, 1 4, 3 1, 4 2, 1 4. A trill '(tr)' is also indicated. The bottom staff continues the bass line.

2 1

This system concludes the piece. The top staff has a melodic line ending with a trill. The middle staff has a rhythmic accompaniment. The bottom staff continues the bass line.