



August 30, 2020

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Rev. Tammy Bull, Pastor

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

GATHERING

Gathering Music:
Words of Welcome
Prelude:

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

Confession and Forgiveness

P: Trusting in God's unconditional love, let us confess our sin against God and neighbor.

C: 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.

P: 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: Praise the One Who Breaks the Darkness

ELW #843

1. Praise the One who breaks the darkness with a liberating light;
Praise the One who frees the pris'ners, turning blindness into sight.
Praise the One who preached the gospel, healing ev'ry dread disease,
Calming storms and feeding thousands with the very bread of peace.
2. Praise the One who blessed the children with a strong yet gentle word;
Praise the One who drove out demons with a piercing, two-edged sword.
Praise the One who brings cool water to the desert's burning sand;
From this well comes living water quenching thirst in ev'ry land.
3. Praise the one true love incarnate: Christ, who suffered in our place;
Jesus died and rose for many that we may know God by grace.
Let us sing for joy and gladness, seeing what our God has done.
Praise the one redeeming glory; praise the One who makes us one.

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 pray together... **Provider of righteousness and peace, through the death and resurrection of Jesus Christ you reunite heaven and earth. Pour out your Holy Spirit upon your waiting people so that we might love and trust you, and become your agents of reconciliation in a cruel and hurting world. Amen.**

WORD

The 1st Reading is from 2 Corinthians 5:11-21 (Contemporary English Version)

We know what it means to respect the Lord, and we encourage everyone to turn to him. God himself knows what we are like, and I hope you also know what kind of people we are. We are not trying once more to brag about ourselves. But we want you to be proud of us, when you are with those who are not sincere and brag about what others think of them.

If we seem out of our minds, it is between God and us. But if we are in our right minds, it is for your good. We are ruled by Christ's love for us. We are certain that if one person died for everyone else, then all of us have died. And Christ did die for all of us. He died so we would no longer live for ourselves, but for the one who died and was raised to life for us.

We are careful not to judge people by what they seem to be, though we once judged Christ in that way. Anyone who belongs to Christ is a new person. The past is forgotten, and everything is new. God has done it all! He sent Christ to make peace between himself and us, and he has given us the work of making peace between himself and others.

What we mean is that God was in Christ, offering peace and forgiveness to the people of this world. And he has given us the work of sharing his message about peace. We were sent to speak for Christ, and God is begging you to listen to our message. We speak for Christ and sincerely ask you to make peace with God. Christ never sinned! But God treated him as a sinner, so that Christ could make us acceptable to God.

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

The holy Gospel is according to Luke 15:18-20

[The son said to himself:] 'I will get up and go to my father, and I will say to him, "Father, I have sinned against heaven and before you; I am no longer worthy to be called your son; treat me like one of your hired hands.' So he set off and went to his father. But while he was still far off, his father saw him and was filled with compassion; he ran and put his arms around him and kissed him.

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

Children's Time
Sermon

Rev. Tammy Bull

Hymn of the Day: Here Is Bread

ELW #483

1. Here is bread, here is wine, Christ is with us, he is with us.
Break the bread, taste the wine, Christ is with us here.
- REFRAIN: In this bread there is healing, in this cup is life forever.
In this moment, by the Spirit, Christ is with us here.
2. Here is grace, here is peace, Christ is with us, he is with us.
Know his grace, find his peace, feast on Jesus here. (refrain)
 3. Here we are, joined in one, Christ is with us, he is with us.
We'll proclaim till he comes Jesus crucified. (refrain)

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

Prayers of the People

P: 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.**")

Sharing the Peace of Christ

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

MEAL

The Offering (At this time we bring our gifts and offerings to God as an act of thankfulness and worship. Following the command of Jesus, we care for people in our congregation, our community, and the world in his name. We appreciate the faithfulness of our members in making regular contributions of your time, energy, prayers, and money to this work! If you are worshiping with us as a guest on-line or in-person, we invite you to join us in caring for God's people and God's world! Gifts of any size are greatly appreciated, and can be made on-line to New Hope through tithe.ly, 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:

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.**

P: At this time I invite you to prepare to participate in the sacrament of Holy Communion. This is the Lord's table, and we come by his invitation, expecting him to be present as he promises. Those who will be distributing communion - whether to yourself or others - will want to have easy access to the bread and wine or juice you have set apart for this meal. Whether you are communing with bread only, cup only, or both - the grace of God and the presence of Christ are fully available for you.

The Great Thanksgiving

P: The Lord be with you.

C: And also with you.

P: Lift up your hearts.

C: We lift them to the Lord.

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

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

P: Please pick up and hold the plate or container with your bread. "In the night in which he was betrayed, our Lord Jesus took the bread. He blessed it, broke it, and gave it to his disciples, saying "Take and eat. This is my body which is given for you. Do this for the remembrance of me." At this time, give each person in your household a piece of the bread, while you say: "The body of Christ given for you." If you are communing yourself, say: 'The body of Christ given for me.' (a brief pause will be observed to give people time to do this)

P: Now pick up and hold the container with the juice/wine. "Again, after supper, he took the cup, gave thanks, and gave it for all to drink, saying "This cup is the new covenant in my blood, shed for you and for all people for the forgiveness of sin. Do this for the remembrance of me." Give each person in your household a portion of the wine/juice, while you say: "The blood of Christ shed for you." If you are communing yourself, say: 'The blood of Christ shed for me.' (a brief pause will be observed to give people time to do this)

P: Fed and nourished with the real presence of Christ in, with, and under these gifts of bread and wine, let us pray with confidence the prayer Jesus taught: **C: Our Father, who art in heaven, hallowed be thy name, thy kingdom come, thy will be done on earth as it is in heaven. Give us this day our daily bread; and forgive us our trespasses, as we forgive those who trespass against us; and lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, forever and ever. Amen.**

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

P: Let us all pray... **O God of grace, we thank you that you have refreshed and healed us through this gift of life. Strengthen us through this gift for Jesus' sake, so that we may follow him in faith, loving and serving your people and your good creation every step along the way. In his dear name we pray. Amen.**

BLESSING & SENDING

P: 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: O Living Bread from Heaven

ELW #542

1. O living Bread from heaven, how well you feed your guest!
The gifts that you have given have filled my heart with rest.
O wondrous food of blessing! O cup that heals our woes!
My heart, this gift possessing, in thankful song o'erflows!
2. My Savior, you have led me within your holiest place,
And here yourself have fed me with treasures of your grace;
For you have freely given what earth could never buy,
The bread of life from heaven, that now I shall not die.
3. You gave me all I wanted; this food can death destroy.
And you have freely granted the cup of endless joy.
My Lord, I do not merit the favor you have shown,
And all my soul and spirit bow down before your throne.
4. Oh, grant me then, well-strengthened with heav'nly food while here
My course on earth is lengthened, to serve you, free from fear;
And bring me home to praise you where none can peace destroy,
Where I will ever raise you glad songs in endless joy.

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

C: Thanks be to God!

Postlude:

Accompanist: James Rickley

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Prayer Focus: Reconciliation (In your prayers this week, you are encouraged to follow the Spirit in being an agent of God's peace.)

Ottorino Respighi (1879 - 1936)

1

ANTICHE DANZE ED ARIE (SEC. XVI e XVII)

PER LIUTO

Trascrizione libera per pianoforte

Simone Molinaro (1599)

1 Balletto detto "Il Conte Orlando,,

Allegretto moderato ♩ = 126

The first system of the musical score is written for piano in G major and 4/4 time. It features a treble and bass staff. The tempo is marked 'Allegretto moderato' with a quarter note equal to 126 beats. The dynamics are marked 'pp stacc. e legg.' (pianissimo, staccato, and leggiero). The music consists of a series of chords and melodic lines in both hands.

The second system continues the piece with similar chordal textures and melodic patterns. The notation includes various note values and rests, maintaining the staccato and leggiero character.

The third system begins with a dynamic marking of 'p' (piano). The music continues with a mix of chords and moving lines, showing some melodic development in the upper voice.

The fourth system concludes the piece with a 'cresc.' (crescendo) marking. It features a dynamic shift to 'f' (forte) and ends with a fermata over a chord. The bottom right corner of the page contains the text 'M.S.' (Manuscript).

First system of musical notation. The right hand (treble clef) features a melodic line with eighth notes and slurs. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in the first measure.

Second system of musical notation. The right hand continues the melodic line with some slurs. The left hand accompaniment includes a *cresc.* (crescendo) marking in the second measure.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment features a *f* (forte) dynamic marking in the second measure.

Fourth system of musical notation. The right hand continues the melodic line. The left hand accompaniment includes several slurs and dynamic markings.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment includes a *poco rit.* (poco ritardando) marking in the first measure, followed by an *a tempo* marking in the second measure. A *ff* (fortissimo) dynamic marking is present in the third measure. The system ends with a fermata over a chord.

Sixth system of musical notation. The right hand has a melodic line with slurs. The left hand accompaniment includes a *f* (forte) dynamic marking in the second measure. The system ends with a fermata over a chord.

8
allarg.

p dolce

p
cresc.

f
p
m. s.

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamics include *cresc.* (crescendo) in both staves.

Second system of musical notation. The treble staff continues the melodic line with some slurs. The bass staff has a more active accompaniment. Dynamics include *f* (forte) in both staves.

Third system of musical notation. The treble staff has a dense texture with many notes, some beamed together. The bass staff continues with a steady accompaniment. Dynamics include *f* (forte) in both staves.

Fourth system of musical notation. The treble staff features a melodic line with a five-fingered passage (marked '5') in the right hand. The bass staff has a simple accompaniment. Tempo markings include *poco rit.* (poco ritardando) and *a tempo*.

Fifth system of musical notation. The treble staff begins with a forte (*ff*) dynamic. The bass staff continues with a steady accompaniment. Dynamics include *ff* in both staves.

Sixth system of musical notation. The treble staff has a melodic line with some slurs. The bass staff has a steady accompaniment. Dynamics include *ff* in both staves. The system ends with an *allarg.* (allargando) marking.

Ignoto (*fine del Sec. XVI*)

2 Villanella

Andantino espressivo ♩ = 72

p

m.s.

m.s. *m.s.* *m.s.*

pp *pp* *p*

pp *m.s.*

mf *cresc.* mf

This system contains two staves of music. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a series of chords and melodic lines. Dynamic markings include *mf*, *cresc.*, and *mf*.

dim. p *m.s.* più p

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a series of chords and melodic lines. Dynamic markings include *dim.*, *p*, *m.s.*, and *più p*.

Poco più mosso

m.s. pp molto legato

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a series of chords and melodic lines. Dynamic markings include *m.s.* and *pp molto legato*.

8

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a series of chords and melodic lines. A repeat sign with the number 8 is present at the beginning of the system.

8

This system contains two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The music features a series of chords and melodic lines. A repeat sign with the number 8 is present at the beginning of the system.

musical score system 1, piano and bass clefs, includes markings *poco cresc.*, *mf*, *dim.*, and *rall.*

Meno

musical score system 2, piano and bass clefs, includes markings *mf*, *m.s.*, and *p*

Tempo I.

musical score system 3, piano and bass clefs, includes marking *p*

musical score system 4, piano and bass clefs, includes marking *poco cresc.*

musical score system 5, piano and bass clefs, includes markings *mp*, *p*, and *pp*

First system of musical notation, featuring treble and bass staves with various notes and rests.

Second system of musical notation, including dynamic markings *mp*, *p*, and *mf*. A double bar line with a repeat sign is present. A small asterisk is located below the bass staff.

Third system of musical notation, including dynamic markings *f* and *dim. rall.*

Fourth system of musical notation, including dynamic markings *p* and *rall.:* with a dotted line extending across the system.

Fifth system of musical notation, including dynamic markings *ppp* and *molto rit.:* with a dotted line. The system concludes with a double bar line and a repeat sign.

Vincenzo Galilei (155..)

3 Gagliarda

Allegro moderato ♩ = 176

The musical score is written for piano in G major and 3/4 time. It consists of five systems of two staves each. The first system begins with a forte (*f*) dynamic and includes the instruction *segue*. The second system features a fortissimo (*ff*) dynamic. The third system returns to a forte (*f*) dynamic. The fourth system concludes with a *piu f* (pizzicato forte) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff contains a bass line with dotted rhythms. Dynamic markings include *f* and *m.s. pp*.

Second system of musical notation. The treble staff continues the melodic line. The bass staff features a long slur over a series of dotted rhythms.

Third system of musical notation. The treble staff has a *cresc.* marking. The bass staff has *f* and *ff* markings.

Fourth system of musical notation. The treble staff has *pp* and *cresc.* markings. The bass staff has *pp* markings.

Fifth system of musical notation. The treble staff has *ff* and *molto rit:.....* markings. The system concludes with a *Fine* marking.

Andantino mosso (*in uno*) ♩. = 69

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 key signature is one sharp (F#). The tempo is marked 'Andantino mosso' with the instruction '(in uno)'. The metronome marking is ♩. = 69. The first four measures of the upper staff are whole rests. The fifth measure begins a melodic line starting on G4, moving up stepwise to D5. This line is marked with a piano-piano (*pp*) dynamic. The lower staff contains a steady eighth-note accompaniment in the right hand, starting on C3 and moving up stepwise.

The second system continues the piece. The upper staff features a melodic line with a piano (*p*) dynamic, consisting of eighth and sixteenth notes. The lower staff continues the eighth-note accompaniment from the first system.

The third system continues the piece. The upper staff features a melodic line with a piano (*p*) dynamic, consisting of eighth and sixteenth notes. The lower staff continues the eighth-note accompaniment from the first system.

The fourth system continues the piece. The upper staff features a melodic line with a piano (*p*) dynamic, consisting of eighth and sixteenth notes. The lower staff continues the eighth-note accompaniment from the first system.

The fifth system continues the piece. The upper staff features a melodic line with a piano (*p*) dynamic, consisting of eighth and sixteenth notes. The lower staff continues the eighth-note accompaniment from the first system.

The first system of music consists of two staves. The treble staff contains a melodic line with eighth-note runs and quarter notes, while the bass staff provides a steady accompaniment of quarter notes. A dynamic marking of *mp* is placed below the bass staff. A repeat sign is present at the end of the system.

The second system continues the musical piece with similar melodic and accompaniment patterns in both staves.

The third system continues the musical piece with similar melodic and accompaniment patterns in both staves.

The fourth system continues the musical piece. A dynamic marking of *p* is placed below the bass staff. The piece concludes with a final melodic flourish in the treble staff.

The fifth system contains two endings. The first ending is marked *1^a* and the second ending is marked *2^a*. A dynamic marking of *dim.* is placed below the treble staff. The piece concludes with a final chord in the bass staff.

D. C. al Fine

Ignoto (*fine del Sec. XVI*)

4 Italiana

Andantino

The first system of musical notation for '4 Italiana' is in 3/4 time with a key signature of one sharp (F#). It features a piano (*p*) dynamic and a *leggero* marking. The right hand plays a melody with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

The second system includes a first ending (*1^a*) and a second ending (*2^a*). The dynamics range from mezzo-piano (*mp*) to forte (*f*) and mezzo-piano (*mp*). The right hand continues with melodic lines, and the left hand has a more active accompaniment.

The third system continues the piece with a piano (*p*) dynamic. The right hand features a more complex melodic line with some grace notes, and the left hand maintains a rhythmic accompaniment.

The fourth system includes a *poco rit. a tempo* marking. The dynamics are piano (*p*) and pianissimo (*pp*). The right hand has a melodic line with some slurs, and the left hand has a steady accompaniment.

The fifth system concludes the piece with a final melodic flourish in the right hand and a steady accompaniment in the left hand. The dynamics are piano (*p*) and pianissimo (*pp*).

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music begins with a piano (*p*) dynamic marking. The upper staff features a series of chords in the first measure, followed by a melodic line with eighth notes. The lower staff has a bass line with eighth notes. A long slur covers the entire system.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with a long slur spanning the entire system.

Third system of musical notation. It begins with a *più p* dynamic marking. The melodic lines in both staves are more active, with the upper staff showing a sequence of eighth notes. A long slur covers the system.

Fourth system of musical notation. It concludes with a *dim.* (diminuendo) dynamic marking. The music features a mix of chords and moving lines in both staves, with a long slur covering the system.

Fifth system of musical notation. It begins with a *pp* (pianissimo) dynamic marking. The upper staff has a melodic line with long notes, while the lower staff has a more rhythmic bass line. A long slur covers the system.

Ignoto (*fine del Sec. XVI*)

5 Siciliana

Andantino

p dolce

1^a 2^a

p cresc.

rall. a tempo

p espress.

musical score system 1, featuring piano and bass staves with notes and rests. The tempo/mood is marked *molto staccato*. Fingerings are indicated with numbers 1, 2, 4, and 5.

musical score system 2, featuring piano and bass staves with notes and rests. The tempo/mood is marked *sempre stacc.* and *cresc.*. Fingerings are indicated with numbers 1, 2, 3, 4, and 5.

musical score system 3, featuring piano and bass staves with notes and rests. The tempo/mood is marked *mp*, *dim.*, *p*, and *cres.*. Fingerings are indicated with numbers 2, 4, and 5.

musical score system 4, featuring piano and bass staves with notes and rests. The tempo/mood is marked *stacc.* and *mf*. Fingerings are indicated with numbers 1, 2, 3, 4, and 5.

musical score system 5, featuring piano and bass staves with notes and rests. The tempo/mood is marked *f*. Fingerings are indicated with numbers 1, 2, 3, 4, and 5.

musical score system 6, featuring piano and bass staves with notes and rests. The tempo/mood is marked *f*. Fingerings are indicated with numbers 1, 2, 3, 4, and 5.

First system of musical notation. The right hand features a melodic line with triplets of eighth notes, marked with a '3' and fingerings 3, 2, 1. The left hand provides a bass line with eighth notes, marked with fingerings 2, 1, 2, 1.

Second system of musical notation. The right hand continues with a melodic line, including a triplet of eighth notes. The left hand has a bass line. A dynamic marking of *piu f* is present in the right hand.

Third system of musical notation. The right hand features a melodic line with a triplet of eighth notes. The left hand has a bass line. A dynamic marking of *f* is present in the right hand.

Fourth system of musical notation. The right hand features a melodic line with a triplet of eighth notes. The left hand has a bass line. A dynamic marking of *ff* is present in the right hand.

Fifth system of musical notation. The right hand features a melodic line with triplets of eighth notes, marked with a '3' and fingerings 3, 2, 1. The left hand provides a bass line with eighth notes, marked with fingerings 2, 1, 2, 1.

Sixth system of musical notation. The right hand features a melodic line with a triplet of eighth notes. The left hand has a bass line. Dynamic markings include *ff* in the right hand, *m.s.* in the left hand, and *pp espress.* in the right hand. The system concludes with a *ff* dynamic marking and a fermata over a whole note.

musical score system 1, featuring treble and bass staves with fingerings and dynamics like *molto stacc.* and *espress.*

musical score system 2, featuring treble and bass staves with fingerings and dynamics like *espress.*

musical score system 3, featuring treble and bass staves with fingerings and dynamics like *espress.*

musical score system 4, featuring treble and bass staves with fingerings and dynamics like *dim. sempre* and *pp*

musical score system 5, featuring treble and bass staves with fingerings and dynamics like *pp rall:.....*

Lodovico Roncalli (1692)

6 Passacaglia

Maestoso

The first system of the musical score is marked *Maestoso* and *f*. It consists of two staves, treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a complex texture with many chords and moving lines in both hands.

The second system is marked *p subito*. It continues the piece with a change in dynamics. The notation includes various chordal structures and melodic fragments across the two staves.

The third system contains dynamic markings *mf*, *cresc.*, *f*, and *dim.*. The music shows a gradual increase in volume followed by a decrease. The texture remains dense with many notes.

The fourth system is marked *p*. It features a more sparse texture with fewer notes per measure, focusing on chordal support and simple melodic lines.

Più mosso

The fifth system is marked *Più mosso*, *mf*, and *cresc.*. The tempo is increased, and the music becomes more rhythmic and driving. The notation shows a clear upward trend in dynamics.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines. A dynamic marking of *f* (forte) is present in the middle of the system.

Energico e più animato

Second system of musical notation, continuing the piece. It includes a dynamic marking of *f* (forte) and the tempo instruction "Energico e più animato" centered above the staff.

Third system of musical notation, featuring a grand staff with treble and bass clefs. A dynamic marking of *più f* (piano forte) is present in the middle of the system.

Vivace

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. It includes a dynamic marking of *f* (forte) and the tempo instruction "Vivace" centered above the staff.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. This system continues the piece with various chordal and melodic textures.

First system of musical notation, consisting of two staves (treble and bass clef). The music features a complex piano accompaniment with various dynamics and articulations. The key signature has one flat and one sharp. The first staff has a treble clef and the second has a bass clef. Dynamics include *v* (pizzicato) and *ff* (fortissimo). There are also slurs and accents throughout the piece.

Second system of musical notation, continuing the piano accompaniment from the first system. It features similar complex textures and dynamics, including *v* and *ff*. The notation includes various rhythmic patterns and articulations.

Third system of musical notation, marked **Meno vivo** and *ff*. The tempo is slower than the previous sections. The piano accompaniment continues with complex textures and dynamics. The notation includes various rhythmic patterns and articulations.

Fourth system of musical notation, featuring first and second endings. The first ending is marked **1^a** and the second ending is marked **2^a Più largamente**. The piano accompaniment continues with complex textures and dynamics. The notation includes various rhythmic patterns and articulations.

Fifth system of musical notation, featuring first and second endings. The first ending is marked **1^a** and the second ending is marked **2^a**. The piano accompaniment continues with complex textures and dynamics. The notation includes various rhythmic patterns and articulations. Tempo markings include *(la 2^a volta rit. molto)* and *più ritenuto il tempo*.

Words of Welcome

Prelude:

Preludio per Organo

A Felice Zanelli, Madonna dell'acero 1905

Ottorino Respighi
(a cura di Jolando Scarpa)

The musical score is presented in six systems, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various note values, rests, and phrasing slurs. The piece ends with a final cadence in the fourth measure of the sixth system.

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

Confession and Forgiveness

P: Trusting in God's unconditional love, let us confess our sin against God and neighbor.

C: 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.

P: 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: Praise the One Who Breaks the Darkness

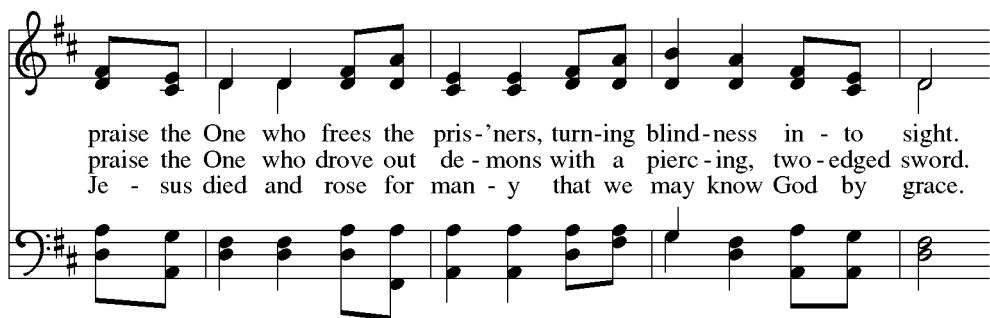
ELW #843

1. Praise the One who breaks the darkness with a liberating light;
Praise the One who frees the pris'ners, turning blindness into sight.
Praise the One who preached the gospel, healing ev'ry dread disease,
Calming storms and feeding thousands with the very bread of peace.
2. Praise the One who blessed the children with a strong yet gentle word;
Praise the One who drove out demons with a piercing, two-edged sword.
Praise the One who brings cool water to the desert's burning sand;
From this well comes living water quenching thirst in ev'ry land.
3. Praise the one true love incarnate: Christ, who suffered in our place;
Jesus died and rose for many that we may know God by grace.
Let us sing for joy and gladness, seeing what our God has done.
Praise the one redeeming glory; praise the One who makes us one.


Praise the One Who Breaks the Darkness



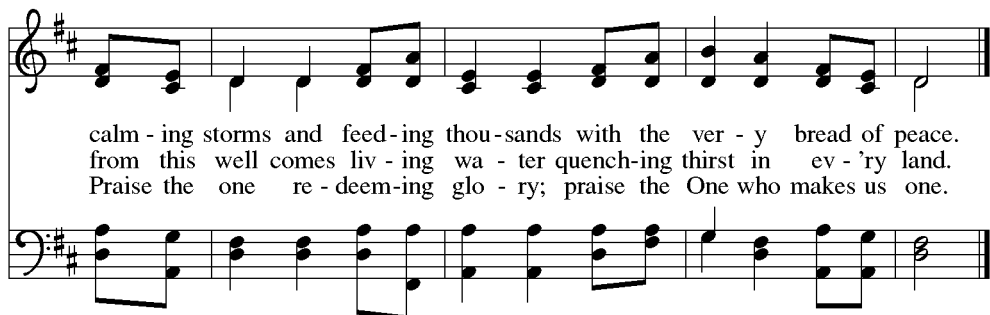
1 Praise the One who breaks the dark-ness with a lib - er - at - ing light;
2 Praise the One who blessed the chil - dren with a strong yet gen - tle word;
3 Praise the one true love in - car - nate: Christ, who suf - fered in our place;



praise the One who frees the pris - 'ners, turn - ing blind - ness in - to sight.
praise the One who drove out de - mons with a pierc - ing, two - edged sword.
Je - sus died and rose for man - y that we may know God by grace.



Praise the One who preached the gos - pel, heal - ing ev - 'ry dread dis - ease,
Praise the One who brings cool wa - ter to the des - ert's burn - ing sand;
Let us sing for joy and glad - ness, see - ing what our God has done.



calm - ing storms and feed - ing thou - sands with the ver - y bread of peace.
from this well comes liv - ing wa - ter quench - ing thirst in ev - 'ry land.
Praise the one re - deem - ing glo - ry; praise the One who makes us one.

Text: Rusty Edwards, b. 1955

Music: NETTLETON, J. Wyeth, *Repository of Sacred Music*, Part II, 1813

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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 pray together... **Provider of righteousness and peace, through the death and resurrection of Jesus Christ you reunite heaven and earth. Pour out your Holy Spirit upon your waiting people so that we might love and trust you, and become your agents of reconciliation in a cruel and hurting world. Amen.**

WORD

The 1st Reading is from 2 Corinthians 5:11-21 (Contemporary English Version)

We know what it means to respect the Lord, and we encourage everyone to turn to him. God himself knows what we are like, and I hope you also know what kind of people we are. We are not trying once more to brag about ourselves. But we want you to be proud of us, when you are with those who are not sincere and brag about what others think of them.

If we seem out of our minds, it is between God and us. But if we are in our right minds, it is for your good. We are ruled by Christ's love for us. We are certain that if one person died for everyone else, then all of us have died. And Christ did die for all of us. He died so we would no longer live for ourselves, but for the one who died and was raised to life for us.

We are careful not to judge people by what they seem to be, though we once judged Christ in that way. Anyone who belongs to Christ is a new person. The past is forgotten, and everything is new. God has done it all! He sent Christ to make peace between himself and us, and he has given us the work of making peace between himself and others.

What we mean is that God was in Christ, offering peace and forgiveness to the people of this world. And he has given us the work of sharing his message about peace. We were sent to speak for Christ, and God is begging you to listen to our message. We speak for Christ and sincerely ask you to make peace with God. Christ never sinned! But God treated him as a sinner, so that Christ could make us acceptable to God.

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

The holy Gospel is according to Luke 15:18-20

[The son said to himself:] 'I will get up and go to my father, and I will say to him, "Father, I have sinned against heaven and before you; I am no longer worthy to be called your son; treat me like one of your hired hands.'" So he set off and went to his father. But while he was still far off, his father saw him and was filled with compassion; he ran and put his arms around him and kissed him.

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

Children's Time

Sermon

Hymn of the Day: Here Is Bread

1. Here is bread, here is wine, Christ is with us, he is with us.
Break the bread, taste the wine, Christ is with us here.

Rev. Tammy Bull

ELW #483

REFRAIN: In this bread there is healing, in this cup is life forever.
 In this moment, by the Spirit, Christ is with us here.

2. Here is grace, here is peace, Christ is with us, he is with us.
 Know his grace, find his peace, feast on Jesus here. (refrain)
3. Here we are, joined in one, Christ is with us, he is with us.
 We'll proclaim till he comes Jesus crucified. (refrain)

1 Here is bread, here is wine, Christ is with us,
 2 Here is grace, here is peace, Christ is with us,
 3 Here we are; joined in one, Christ is with us,

C G Am E7 F C G

he is with us. Break the bread, taste the wine,
 he is with us. Know his grace, find his peace,
 he is with us. We'll pro-claim till he comes

F Am G C G Am E7

Christ is with us here.
 feast on Je - sus here.
 Je - sus cru - ci - fied.

F C G C Gm7 Bb

Text: Graham Kendrick, b. 1950

Music: Graham Kendrick

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HERE IS BREAD

33 44 33 5 and refrain

Refrain

In this bread there is heal - ing, in this cup is

FM⁷ F Em⁷ Am⁷ Dm⁷ Gm⁷

life for - ev - er. In this mo - ment, by the Spir - it,

B \flat C B \flat C FM⁷ F \sharp dim⁷ Em⁷ A⁷aug

Christ is with us here.

Dm⁷ G⁷ C *last time only*

last time only

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

Prayers of the People

P: 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.**")

Sharing the Peace of Christ

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

MEAL

The Offering (At this time we bring our gifts and offerings to God as an act of thankfulness and worship. Following the command of Jesus, we care for people in our congregation, our community, and the world in his name. We appreciate the faithfulness of our members in making regular contributions of your time, energy, prayers, and money to this work! If you are worshiping with us as a guest on-line or in-person, we invite you to join us in caring for God's people and God's world! Gifts of any size are greatly appreciated, and can be made on-line to New Hope through **tithe.ly**, 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:

Six Pieces for Solo Piano

Alla Signora Cesarina Donini Crema

Valse Caressante

Tempo lento di Valzer.

PIANO.

The musical score is written for piano and consists of five systems of two staves each. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piece is marked 'Tempo lento di Valzer'. The first system begins with a piano (*pp*) dynamic and includes a triplet of eighth notes in the right hand. The second system features a piano (*p*) dynamic. The third system includes a crescendo (*cres.*) and a mezzo-forte (*mf*) dynamic. The fourth system ends with a piano (*p*) dynamic. The fifth system concludes the piece. Performance markings include 'Ped.' (pedal) and asterisks (*) indicating specific pedal points. A 'rall.' (rallentando) marking is present in the first system. The score is written in a standard musical notation style with treble and bass clefs, a grand staff brace, and various note values and rests.

First system of musical notation. The right hand features a melodic line with a long slur. The left hand has a bass line with a few notes. Dynamics include *mf cres.* and *f*. A *Ped.* marking is present in the left hand, and a star symbol is in the right hand.

Second system of musical notation. The right hand continues the melodic line. The left hand has a bass line. Dynamics include *p*. A *Ped.* marking is present in the left hand, and a star symbol is in the right hand.

Third system of musical notation. The right hand has a chordal texture. The left hand has a bass line. Dynamics include *p* and *mf*.

Fourth system of musical notation. The right hand has a chordal texture. The left hand has a bass line. Dynamics include *mf*.

Fifth system of musical notation. The right hand has a chordal texture. The left hand has a bass line. Dynamics include *p* and *mf*.

Sixth system of musical notation. The right hand has a chordal texture. The left hand has a bass line. Dynamics include *p*, *cres.*, *mf*, *dim.*, and *p*. *Ped.* markings are present in the left hand, and star symbols are in the right hand.

This musical score is for a piece titled "Valse Caressante". It is written for piano and celeste. The score is organized into six systems, each with a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piano part features a melodic line with various dynamics including *p*, *mf*, and *f*, along with crescendos and decrescendos. The celeste part provides a harmonic accompaniment with chords and single notes, often marked with "Ped." and asterisks. The piece concludes with a double bar line and repeat signs.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first six measures. The bass clef staff contains a harmonic accompaniment. Dynamics include *p* (piano) at the start and *cres.* (crescendo) in the fourth measure.

Second system of musical notation. The treble clef staff features a melodic line with a slur over the first four measures and a dynamic marking of *mf* (mezzo-forte). The bass clef staff continues the accompaniment. Dynamics include *p* (piano) in the second measure and *cres.* (crescendo) in the fifth measure.

Third system of musical notation. The treble clef staff has a melodic line with a slur over the first four measures. The bass clef staff provides accompaniment. A dynamic marking of *p* (piano) appears in the fifth measure.

Fourth system of musical notation. The treble clef staff has a melodic line with a slur over the first four measures. The bass clef staff continues the accompaniment. Dynamics include *cres.* (crescendo) in the second measure and *mf* (mezzo-forte) in the fifth measure.

Fifth system of musical notation. The treble clef staff has a melodic line with a slur over the first four measures. The bass clef staff continues the accompaniment. Dynamics include *f* (forte) at the start, *dim.* (diminuendo) in the third measure, and *pp* (pianissimo) in the sixth measure.

Sixth system of musical notation. The treble clef staff shows two first endings: the first ending is marked '1.' and the second ending is marked '2.'. The bass clef staff continues the accompaniment. Dynamics include *p* (piano) in the second measure. Pedal markings 'Ped.' and a star symbol are present at the bottom of the system.

First system of musical notation. The treble staff contains a melodic line with slurs and ties. The bass staff provides harmonic support with chords and single notes. Dynamic markings include *cres.* and *mf*. Pedal markings (*Ped.*) and asterisks are present below the bass staff.

Second system of musical notation. The treble staff features a prominent melodic phrase with a slur. The bass staff continues with harmonic accompaniment. A dynamic marking of *p* is visible in the treble staff. Pedal markings and asterisks are present below the bass staff.

Third system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. Dynamic markings include *mf* and *cres.*. Pedal markings and asterisks are present below the bass staff.

Fourth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. A dynamic marking of *f* is visible in the bass staff. Pedal markings and asterisks are present below the bass staff.

Fifth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. A dynamic marking of *p* is visible in the bass staff. Pedal markings and asterisks are present below the bass staff.

Sixth system of musical notation. The treble staff has a melodic line with slurs. The bass staff has a steady accompaniment. A dynamic marking of *pp legg.* is visible in the treble staff. Pedal markings and asterisks are present below the bass staff.

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.**

P: At this time I invite you to prepare to participate in the sacrament of Holy Communion. This is the Lord's table, and we come by his invitation, expecting him to be present as he promises. Those who will be distributing communion - whether to yourself or others - will want to have easy access to the bread and wine or juice you have set apart for this meal. Whether you are communing with bread only, cup only, or both – the grace of God and the presence of Christ are fully available for you.

The Great Thanksgiving

P: The Lord be with you.

C: And also with you.

P: Lift up your hearts.

C: We lift them to the Lord.

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

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

P: Please pick up and hold the plate or container with your bread. "In the night in which he was betrayed, our Lord Jesus took the bread. He blessed it, broke it, and gave it to his disciples, saying "Take and eat. This is my body which is given for you. Do this for the remembrance of me." At this time, give each person in your household a piece of the bread, while you say: "The body of Christ given for you." If you are communing yourself, say: 'The body of Christ given for me.' (a brief pause will be observed to give people time to do this)

P: Now pick up and hold the container with the juice/wine. "Again, after supper, he took the cup, gave thanks, and gave it for all to drink, saying "This cup is the new covenant in my blood, shed for you and for all people for the forgiveness of sin. Do this for the remembrance of me." Give each person in your household a portion of the wine/juice, while you say: "The blood of Christ shed for you." If you are communing yourself, say: 'The blood of Christ shed for me.' (a brief pause will be observed to give people time to do this)

P: Fed and nourished with the real presence of Christ in, with, and under these gifts of bread and wine, let us pray with confidence the prayer Jesus taught: **C: Our Father, who art in heaven, hallowed be thy name, thy kingdom come, thy will be done on earth as it is in heaven. Give us this day our daily bread; and forgive us our trespasses, as we forgive those who trespass against us; and lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, forever and ever. Amen.**

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

P: Let us all pray... **O God of grace, we thank you that you have refreshed and healed us through this gift of life. Strengthen us through this gift for Jesus' sake, so that we may follow him in faith, loving and serving your people and your good creation every step along the way. In his dear name we pray. Amen.**

BLESSING & SENDING

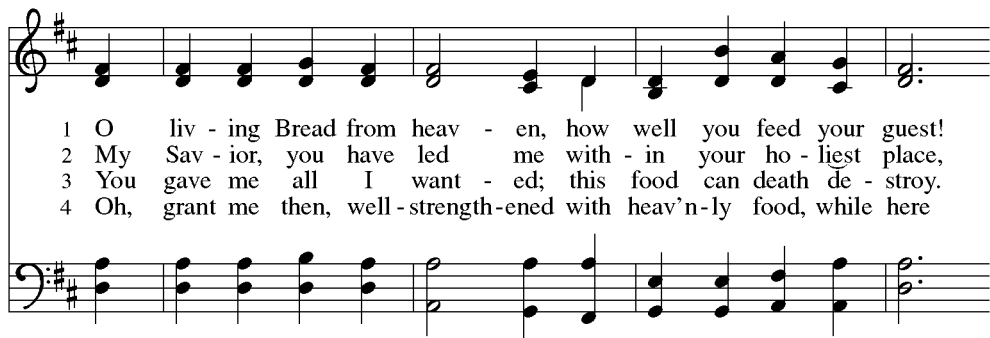
P: May God, whose power working in us can do infinitely more than we can ask or imagine, grant you the gifts of faith and hope. Almighty God, Father, (+) Son, and Holy Spirit, bless you now and forever. **Amen.**

Hymn: O Living Bread from Heaven

ELW #542

1. O living Bread from heaven, how well you feed your guest!
The gifts that you have given have filled my heart with rest.
O wondrous food of blessing! O cup that heals our woes!
My heart, this gift possessing, in thankful song o'erflows!
2. My Savior, you have led me within your holiest place,
And here yourself have fed me with treasures of your grace;
For you have freely given what earth could never buy,
The bread of life from heaven, that now I shall not die.
3. You gave me all I wanted; this food can death destroy.
And you have freely granted the cup of endless joy.
My Lord, I do not merit the favor you have shown,
And all my soul and spirit bow down before your throne.
4. Oh, grant me then, well-strengthened with heav'nly food while here
My course on earth is lengthened, to serve you, free from fear;
And bring me home to praise you where none can peace destroy,
Where I will ever raise you glad songs in endless joy.

O Living Bread from Heaven



1 O liv - ing Bread from heav - en, how well you feed your guest!
2 My Sav - ior, you have led me with - in your ho - liest place,
3 You gave me all I want - ed; this food can death de - stroy.
4 Oh, grant me then, well - strength - ened with heav'n - ly food, while here



The gifts that you have giv - en have filled my heart with rest.
and here your - self have fed me with trea - sures of your grace;
And you have free - ly grant - ed the cup of end - less joy.
my course on earth is length - ened, to serve you, free from fear;



O won - drous food of bless - ing! O cup that heals our woes!
for you have free - ly giv - en what earth could nev - er buy,
My Lord, I do not mer - it the fa - vor you have shown,
and bring me home to praise you where none can peace de - stroy,



My heart, this gift pos - sess - ing, in thank - ful song o'er - flows!
the bread of life from heav - en, that now I shall not die.
and all my soul and spir - it bow down be - fore your throne.
where I will ev - er raise you glad songs in end - less joy.

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

C: Thanks be to God!

Postlude:

Alla Contessa Ida Peracca Cantelli

Studio

Presto

p
legato
Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

P rit.
Ped. * Ped. *

a Tempo

dolce
Ped. * Ped. * Ped. * Ped. *

cres.
Ped. * Ped. * Ped. * Ped. *

dim.
Ped. * Ped. *

cres.
Ped. * Ped. *

f
Ped. * Ped. * Ped. * Ped. *

cres.
Ped. * Ped. * Ped. * Ped. *

Musical score system 1. Treble clef, bass clef. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 4/4. The system contains two measures. The first measure features a piano introduction marked *ped.* and an asterisk (*). The second measure features a fortissimo section marked *ff*, a piano introduction marked *ped.*, and an asterisk (*).

Musical score system 2. Treble clef, bass clef. Key signature: three flats. The system contains two measures. The first measure features a piano introduction marked *ped.* and an asterisk (*). The second measure features a fortissimo section marked *ff*, a piano introduction marked *ped.*, and an asterisk (*).

Musical score system 3. Treble clef, bass clef. Key signature: three flats. The system contains two measures. The first measure features a piano introduction marked *ped.* and an asterisk (*). The second measure features a piano introduction marked *ped.* and an asterisk (*).

Musical score system 4. Treble clef, bass clef. Key signature: three flats. The system contains two measures. The first measure features a piano introduction marked *ped.* and an asterisk (*). The second measure features a piano introduction marked *ped.* and an asterisk (*).

Musical score system 5. Treble clef, bass clef. Key signature: three flats. The system contains two measures. The first measure features a piano introduction marked *ped.* and an asterisk (*). The second measure features a piano introduction marked *ped.* and an asterisk (*).

First system of musical notation. The treble clef staff contains a complex melodic line with many sixteenth and thirty-second notes. The bass clef staff has a few notes. Below the staves, there are three pairs of markings: "Ped. *", "Ped. *", and "Ped. *".

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a few notes. The instruction "sempre dim." is written in the left part of the system. Below the staves, there are four pairs of markings: "Ped. *", "Ped. *", "Ped.", and "*".

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a few notes. The instruction "p" is written in the middle of the system, and "dim." is written in the right part. Below the staves, there are four pairs of markings: "Ped.", "* Ped.", and two "*" symbols.

Fourth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a few notes. The instruction "pp leggeriss." is written in the left part of the system. Below the staves, there are four pairs of markings: "Ped.", "* Ped.", and two "*" symbols.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff has a few notes. The instruction "ff" is written in the middle of the system. Below the staves, there are four pairs of markings: "* Ped.", "* Ped.", and two "*" symbols.