



seeking:
Who will you
listen to?

*With Christ as the Cornerstone, we will build a church of living stones,
where every member is a minister and is equipped to express God's love
by word and deed to all people.*

Based on 1 Peter 2:5, 6

The Worship of God

February 26, 2023

The First Sunday in Lent

Gathering Music

“Listen to the Word That God Has Spoken”

Anonymous
Canadian Song



Lis - ten to the word that God has spo - ken; lis - ten to the



One who is close at hand; lis - ten to the voice that be -



gan cre - a - tion; lis - ten e - ven if you don't un - der - stand.

Prelude

“Be Thou My Vision”
Caroline Carlson

arr. Teresa Patterson Wilhelmi

Welcome

Chrissy Williamson

† Call to Worship

One: Listen!

All: There is hope to be found here.

One: Listen!

All: God calls you by name here.

One: Listen!

All: There is love that abides here.

One: This world is full of chatter, so may we do our best to listen.

All: God is speaking.

One: Let us worship.

All: Amen.

† Please rise in body or spirit.

† Opening Song

“This Little Light of Mine”

GBC Children’s Choir

This little light of mine, I'm gonna let it shine!
This little light of mine, I'm gonna let it shine!
This little light of mine, I'm gonna let it shine!
Let it shine! Let it shine! Let it shine!

Everywhere I go...

Jesus gave it to me...

All around the world...

This little light of mine...

*During the last stanza of our Opening Song,
all children are invited to come forward for today’s children’s sermon.*

Children’s Sermon

April Alston

† Centering Song

“Seeking”

Words and music by
Christian McIvor ©2023

What are we seek-ing?_ Where do we hear God speak-ing?_ May our

The first system of musical notation for the song "Seeking" is written in 4/4 time with a key signature of one sharp (F#). It consists of a vocal line and a piano accompaniment line. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a bass line of G2, B1, and D2, and a treble line of G4, A4, and B4. The lyrics "What are we seek-ing?_" are aligned under the first three notes of the vocal line.

ques-tions lead to deep-er un-der-stand-ing_ through a faith and love that nev-er stop ex-pand-ing.

5

The second system of musical notation continues the song. It begins with a measure rest labeled "5". The vocal line continues with a quarter note C5, a quarter note D5, and a quarter note E5. The piano accompaniment continues with a bass line of G2, B1, and D2, and a treble line of G4, A4, and B4. The lyrics "ques-tions lead to deep-er un-der-stand-ing_" are aligned under the first three notes of the vocal line.

Call to Confession

Anna Beth Cross

Prayer of Confession

Holy God,

Too often we treat your Word like a radio station—something we can tune in and out of when it's convenient. Our minds are full of ads, emails, news updates, and notifications. In the midst of this clutter, we tend to gravitate toward the voices that think like us—easily ignoring the voices being silenced, easily ignoring your voice. Forgive us for failing to listen. Forgive us for getting caught in distractions. Forgive us for forgetting what your voice sounds like. Drain the distractions from our minds and help us turn once again toward you. With earnest hearts we pray, amen.

Words of Forgiveness

One: I am loved!

All: I am loved!

One: I am held in grace!

All: I am held in grace!

One: I belong to God.

All: I belong to God.

One: Amen.

Offertory Anthem

“I Want Jesus to Walk with Me”

arr. Larry Shackley

GBC Choir

I want Jesus to walk with me.

I want Jesus to walk with me.

All along my pilgrim journey,

I want Jesus to walk with me.

(I want Jesus to walk with me...)

In my trials, Lord, walk with me.

In my trials, Lord, walk with me.

When my heart is almost breaking,

Lord, I want Jesus to walk with me.

When I'm in trouble (O Lord, when I'm in trouble),

Lord, walk with me (O won't you walk with me?).

When I'm in trouble (O Lord, when I'm in trouble),

Lord, walk with me (O won't you walk with me?).

When my head is bowed in sorrow (In my troubles),

I want Jesus to walk with me (in my trials),

I want Jesus to walk with me (I want Jesus to walk with me).

Jesus, walk with me.

† **Doxology**

“Praise God from Whom All Blessings Flow”

O WALY WALY;

Words by Neil Weatherhogg,

Music: Scottish Folk Melody

Praise God, from whom all blessings flow;

Praise Christ, all people here below;

Praise Holy Spirit evermore;

Praise Triune God, whom we adore.

† **Prayer of Dedication**

Jerry Chiles

Scripture Reading

Genesis 2:15-17, 3:1-7

Sylvia Cash

Sermon

Who will you listen to?

Chrissy Tatum Williamson

Silent Reflection

Invitation

Chrissy Tatum Williamson

† **Musical Response**

“My Lighthouse”

By Rend Collective

Verse 1:

In my wrestling and in my doubts,

In my failures You won't walk out,

Your great love will lead me through,

You are the peace in my troubled sea, whoa oh,

You are the peace in my troubled sea.

Verse 2:

In the silence, You won't let go.

In the questions, Your truth will hold.

Your great love will lead me through,

You are the peace in my troubled sea, whoa oh,

You are the peace in my troubled sea.

Chorus:

My Lighthouse, my Lighthouse,

Shining in the darkness,

I will follow You. Oh,

My Lighthouse, my Lighthouse,

I will trust the promise,

You will carry me safe to shore,

Safe to shore, safe to shore, safe to shore.

(cont'd on next page)

Verse 3:

**I won't fear what tomorrow brings,
With each morning I'll rise and sing.
My God's love will lead me through,
You are the peace in my troubled sea, whoa oh,
You are the peace in my troubled sea.**

(Chorus)

Bridge:

**Fire before us
You're the brightest
You will lead us
Through the storms (hey)**

(Repeat 3x)

(Chorus)

Celebrating Community

April Alston

Benediction

Chrissy Tatum Williamson

Postlude

"May the Mind of Christ My Savior"

Pam Weis

ST. LEONARD'S;

By A. Cyril Barham-Gould,
Setting by Jack Schrader

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“Who Will You Listen To?” by Lauren Wright Pittman, Inspired by Genesis 2:15-17, 3:1-7, Digital painting

To give insight into my world when creating this piece, I was recovering from an unexpected postpartum surgery. I read the text, and then weeks of internal wrestling ensued. I felt angry, defiant, and it was all personal. Like a rebellious teenager, I poked holes in the text with hopes it would crumble; but why?

When we found out we'd be collaborating with Danielle Shroyer, one of my colleagues suggested her book, *Original Blessing*,¹ as a resource for my text study. I'm grateful for her work, because it helped me see why this text felt so burdensome. In my early faith formation, this narrative was taught as the origin story explaining human nature, sin, suffering, and death. It was the text I thought of when I had menstrual cramps. I would mutter, “Thanks, Eve,” under my breath, blaming her; but I realize I was also blaming myself for my own pain. It was the text that justified distrust in myself.

It turns out, I am not alone. Shroyer writes, “We make demands upon the text that it simply isn't willing to meet. And in terms of sheer volume, on a scale of pure expectation, there is perhaps no more loaded passage of scripture than Genesis 3.”² So much of my faith was built on this text as though it was foundational in the firstplace, and consequently, much of my understanding of my faith, myself, and even the gospel itself was colored by this narrative.

While engaging with this text, the pain I was feeling in my body from childbirth complications felt like punishment. I raged against this text because I felt it raging against me.

Beware of the ways deeply-rooted, harmful theology bubbles up in your life. In this case, for me it surfaced as thoughts of shame, self-blame, self-distrust, self-deprecation, and self-hatred. Ask yourself, “Who will I listen to?” I was giving power to a hermeneutic that wasn't even in line with who God has revealed God's self to be, and the image of God that I bear.

I decided to create this piece in monochromatic cool tones, contrasting with the fruit of the tree of knowledge of good and evil (in orange) and God's wisdom (in gold) surrounding them. In hindsight, I realize I was visualizing my emotional journey with the text. The cool tones represent the heaviness and confusion I felt with this familiar story, and the high contrast mimics the way this text has made me feel separate and isolated from God. The woman's expression holds the weight and the pain caused by the ways this text has been used to subjugate women and to prop up destructive doctrines and a distorted gospel.

—Rev. Lauren Wright Pittman

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