**Service 10 July 2022**

- We are using the hymns for various facets of the service today, as prayers, and as part of the liturgy which is usually spoken. Many hymns will be sung sitting down as appropriate for that part of the liturgy. Hymns for which we can stand are marked with an asterisk in the service sheet.

-Thanks to those who chose hymns. We will not sing all the verses, in the interests of keeping our voices, as well as keeping the time of the service down. If you gave me a hymn which doesn’t appear in this order of service, I am sorry. Tell me after the service and I will see if I can get your choice sung in the next few weeks.

- Today’s Introit was first published by New Zealander Leslie Garret in his collection Scripture in Song based on Psalm 118 v24. Many more stanzas have been added in the spirit of the oral tradition surrounding Scripture-chorus singing. For our Introit today we will sing only the original verse 1.

- But first, let us take a time of silence, to quieten our thoughts, our hearts, and our bodies, and prepare to worship God, after which please remain seated to sing *This is the Day*.

*This is the Day WB 79*

**Sally** Introduction and Call to Worship:

Our call to Worship is often taken from a Psalm and today we have chosen to sing Psalm 121. This traditional version has been around since 1650 with the tune published slightly earlier in 1615. Its deeply comforting words are commonly turned to on national occasions, significant points in the life of a family, and at times of crisis.

*I to the hills CH4 81*

**Marilyn: Stand up, Stand up for Jesus** was chosen for this service by Ruth McLennan, but she is out of town and unable to come to the service today. About this hymn Ruth has said “*Stand up stand up for Jesus* was a favourite of my Mum’s. It was the first hymn she played for a congregation, so the start of her long service as an organist. She played it at her 90th birthday party and it was sung as she was brought into church for her funeral.”

It was written by Rev. George Duffield, inspired by a sermon by his friend Dudley Tyng who had previously lost his job as a preacher for speaking up against slavery. Tyng gave a sermon on Exodus 10:11, “Go now ye that are men, and serve the Lord”. 1000 of the 5000 young men who attended were converted by this inspirational sermon. Within a month of this, Tyng was maimed in a farming accident. Before he died a few days later he said, “Tell my brethren of the ministry to stand up for Jesus.” Duffield wrote the hymn based on these words and read it at the funeral. It was soon published in church hymnaries and became popular with soldiers in the American Civil War, and also among British revivalists.

More recently the images of Christian militarism have caused it to go out of general favour, and it has been excluded from some publications in order not to offend handicapped people. Today we invite you to stand if you can, and otherwise stay seated to sing

* *Stand up, Stand up for Jesus* CH3 481

**Pat Flockhart Breathe on me, breath of God** was intended as a hymn for ordination. It was written by Edwin Hatch and published in 1886. Although he was an academic of great distinction, Hatch evidently had a simple and childlike faith; that description fits this text as well.

The text is a prayer for renewal by God’s Spirit, a renewal that is to be expressed in a life of love (v 1), in purity of heart and will (v 2), and in an intimacy with God that heralds the perfection of eternal life v 3). In both Hebrew and Greek the Word for "spirit" is the same as "wind/air/breath"; thus in this text the Spirit of God is referred to as "Breath of God." This hymn has been placed in hundreds of hymnals because of its powerful and overwhelming invitation of God’s spirit into the body.

Remaining seated, let us pray as we sing together

* *Breathe on me Breath of God* CH4 596

**Catherine** Teddy Horsley

### **Marilyn** Psalm 150

### Praise for God’s Surpassing Greatness

**1**Praise the Lord!  
Praise God in his sanctuary;  
    praise him in his mighty firmament![[a](https://www.biblegateway.com/passage/?search=Psalm%20150&version=NRSVUE#fen-NRSVUE-16396a)]  
**2**Praise him for his mighty deeds;  
    praise him according to his surpassing greatness!

**3**Praise him with trumpet sound;  
    praise him with lute and harp!  
**4**Praise him with tambourine and dance;  
    praise him with strings and pipe!  
**5**Praise him with clanging cymbals;  
    praise him with loud clashing cymbals!  
**6**Let everything that breathes praise the Lord!  
Praise the Lord!

**Marilyn** Colin Gibson wrote this joyous paraphrase of Psalm 150

* *With a hoot and a toot* WB 93

**Dianne:** William Cowper (pronounced Cooper) is regarded as one of the best early Romantic poets. *O for a closer walk with thee* was written when the poet was deeply anxious about the serious illness of his faithful friend and housekeeper, Mrs Unwin, and was worried about what would happen to him if she passed away. It was a moment of spiritual crisis in his life, and he wrote the hymn in an endeavour to surrender up to the Lord his dearest comforts.

* *O for a closer walk with God*

**Gwenda: Song to the Lord Jesus** was written in the 1980s by Rev John Franklin when he was the minister of this parish. It came to him and grew with him as he was going about his domestic daily tasks. St Andrew’s, Gisborne was the first congregation to be taught this hymn, which was later published in the first NZ Hymn Trust book, Alleluia Aotearoa, and since then has been a firm favourite of those of us who learnt it from the composer at that time. In the refrain we join with creation to worship the Lord Jesus. In verses 1 and 2 Jesus is portrayed in a string of metaphors, and in verse 3 an outpouring of the Spirit is invoked. Please note that the tune to Verse 2 is different to verses 1 and 3 – almost a Rondo form.

* *Jesus, I sing your praise.* AA80

**Jan Gordon: Morning has broken** was first published in 1931. It has words by English author [Eleanor Farjeon](https://en.wikipedia.org/wiki/Eleanor_Farjeon) and was inspired by the village of [Alfriston](https://en.wikipedia.org/wiki/Alfriston" \o "Alfriston) in [East Sussex](https://en.wikipedia.org/wiki/East_Sussex), then set to a traditional [Scottish Gaelic](https://en.wikipedia.org/wiki/Gaelic_languages) tune, "[Bunessan](https://en.wikipedia.org/wiki/Bunessan_(hymn_tune)" \o "Bunessan (hymn tune))".

The hymn originally appeared in the second edition of [*Songs of Praise*](https://en.wikipedia.org/wiki/Songs_of_Praise_(hymnal)) whose editor, [Percy Dearmer](https://en.wikipedia.org/wiki/Percy_Dearmer), explains that as there was need for a hymn to give thanks for each day, English poet and children's author [Eleanor Farjeon](https://en.wikipedia.org/wiki/Eleanor_Farjeon) had been "asked to make a poem to fit the lovely Scottish tune."

We sang this hymn at our wedding.

* *Morning has broken* WB55

**Gina** During the Offering I am going to read Catherine Winkworth’s translation of Jesus, Priceless treasure. This hymn is not much sung as Cruger’s splendid tune is quite complex and difficult to sing. It was used by Bach in his cantata of the same name, Jesu meine freude. The words were inspired by a love song of 1641, “Flora meine freude”. This is not the only time Christian writers took secular works and repurposed them. After all, as Charles Wesley said: “why should the devil have all the good tunes?”

**Gina: Offering -** *Jesu meine freude (Gina and David MHB 518)*

1. Jesus, priceless Treasure,  
Fount of purest pleasure,  
Truest Friend to me.  
Ah, how long in anguish  
Shall my spirit languish,  
Yearning, Lord, for Thee?  
Thou art mine, O Lamb divine!  
I will suffer naught to hide Thee,  
Naught I ask beside Thee.

**Gina** Dedication

**Joy Bringer, your life flows throughout all creation.**

**May we give as freely as you have given.**

**May we live in thankfulness for your life among us.**

**Bless givers with joy and receivers with gratitude**

**So that all will bless your name. Amen**

**Marilyn:** **Come Holy Ghost our hearts inspire**, was written by “the bard of Methodism” Charles Wesley.

As a hymn-writer Charles Wesley was unique. He is said to have written some 6,000 hymns, a good number of which continue to be widely sung. He and his brother were part of a renewal movement within the Church of England which ultimately issued in the Methodist Church. Wesley’s hymns are characterised by the density of their reference to Scripture and by their effective use of poetic language and, particularly in this case, metaphor.

His feelings on every occasion of importance, whether private or public, found their best expression in a hymn. His own conversion, his own marriage, the earthquake panic, the rumours of an invasion from France, the defeat of Prince Charles Edward at Culloden, the Gordon riots, every Festival of the Christian Church, every doctrine of the Christian Faith, striking scenes in Scripture history, striking scenes which came within his own view, the deaths of friends as they passed away, one by one, before him, all furnished occasions for the exercise of his divine gift.

The tune is from the Petrie Collection of the Ancient Music of Ireland (1855), one of the most important 19th-century collections of traditional Irish music.

Please remain seated as we sing, as our **Prayers of the People**

* *Come Holy Ghost, our hearts inspire.*

**Val**  Our final hymn is **O for a thousand tongues to sing.**

“If I had a thousand tongues,” said the Moravian Peter Böhler to Charles Wesley “I would praise Christ with them all,” thus inspiring the classic hymn, “Oh, for a thousand tongues to sing, my great Redeemer’s praise” Written to celebrate the one-year anniversary of Charles’ conversion to Christianity, when it was first published in 1740 it consisted of 18 verses. His brother, John, made a selection of these for his 1780 “Collection” of hymns, beginning with the original 7th stanza, “O for a thousand tongues.” This declaration of Christ’s power and victory in the author’s own life, rich in Biblical imagery of the Kingdom of God, becomes our own hymn of praise. We stand with the angels before the throne of God, lifting our voices as one church to glorify the one who “bids our sorrows cease.”

And yet, we also sing in the knowledge that the Kingdom of God is not yet fully realized. We proclaim Christ’s victory as a declaration of hope that we will see Christ reign over all. We stand with the voiceless, the lame, the prisoner, and the sorrowing, and lift our song of expectation.

**The Grace**

**Kia tau ki a tātou katoa  
 Te ata-whai o tō tātou Ariki, a Ihu Kara-iti, Me te aroha o te Atua  
 Me te whiwhi-nga-tahi-tanga, Ki te wairua tapu, Ake, ake, ake, Amine**

**THREE-FOLD AMEN**