



SEVENTH SUNDAY OF EASTER

**MAY
17
2026**

*At any time in the service when we invite you to stand
you are welcome to remain seated if you need to.*

INTROIT

Let my prayer come up

John Blow (1649-1708)

PROCESSIONAL HYMN

**Come, God's people, sing for joy,
shout your songs of gladness,
for the hope of Easter day
overcomes our sadness.
Come with all God's people here,
who with true affection
join again to celebrate
Jesus' resurrection.**

**Years before, as Moses led
Israel's sons and daughters
from their bonds to exodus
through the Red Sea waters:
so the living Lord of life
speaks through our baptism
of the new life which we share
with him who is risen.**

**That first Easter he arose,
his disciples greeting;
Christians now in every place
still their Lord are meeting.
Christ, who died for all the world,
in his death brings healing;
and his rising from the grave
is God's power revealing.**

Words: Keith D. Pearson

Tune: Ave Virgo Virginum, melody from J. Horn's "Gesangbuch", 1544. TiS 391

WELCOME

Priest: Kua ara a te Karaiti. Alleluia! Christ is risen!

Christ is risen indeed. Alleluia!

Grace to you and peace from God our Creator,
the love at our beginning and without end,
in our midst and with us.

God is with us, here we find new life.

Liturgist:

In this Easter season,
we celebrate that the powers of despair and destruction
do not have the final word;
that new life can still break out;
that love is stronger than death;
and that nothing can stop the life, hope,
and determination of Easter people.

**God of grace, we come today with Easter joy,
seeking to be a people of resurrection.
Gather us together now,
form us into a community of your people,
and reveal to us the Holy One. Amen.**

THE GLORIA



Praise the liv-ing God from the earth! Praise God from the heav-ens,



sun and moon, and shin-ing stars, praise the liv-ing God!

Praise the Holy Name,
whose word speaks all things into being,
who created the forces of the universe
and the laughter of children. Praise the Holy Name!



Praise the liv-ing God from the earth! Praise God from the heav-ens,



sun and moon, and shin-ing stars, praise the liv-ing God!

Praise the living God:

clouds and storms and ocean currents,
fish in the sea and creatures of the deep,
animals and cattle, insects and birds,
praise the living God!



Praise the liv-ing God from the earth! Praise God from the heav-ens,



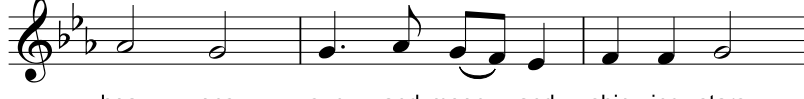
sun and moon, and shin-ing stars, praise the liv-ing God!

Praise the Holy Name

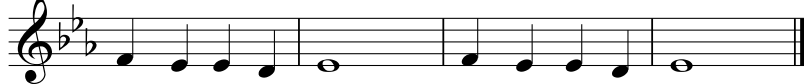
who did not rely only on angels and messengers
but came among us in person, whose living presence saves us!
Praise God's Holy Name!



Praise the liv-ing God from the earth! Praise God from the



heav - ens, sun and moon, and shin-ing stars,



praise the liv-ing God!

praise the liv-ing God!

1

Please be seated.

A NEW COMMANDMENT

Hear the teaching of Christ:

A new commandment I give to you,
that you love one another as I have loved you.

Spirit of God, search our hearts.

SENTENCE AND PRAYER OF THE DAY

Cast all your anxiety on God, because God cares for you.
The God of all grace will restore,
support, strengthen, and establish you.

1 Peter 5:7, 10

**Christ who calls us beloved,
you understand our weakness;
you pray for us while we are sinners.
Help us, through you,
to find a new and living way to God;
for the glory of your holy name.
Amen.**

FIRST READING

A reading from the Acts of the Apostles.

Acts 1:6-14

Hear what the Spirit is saying to God's people.

Thanks be to God.

GRADUAL HYMN

**Christ, your sun is rising,
and our hearts surprising,
source of all befriending,
spirit never-ending.**

**We may find you living,
present in all giving,
human face of loving,
faithful in your moving.**

**In all pain and pleasure
you discern our measure,
welcoming the stranger,
facing every danger.**

**Take away all sorrow,
bless a new tomorrow,
guide our liberation,
join in celebration.**

Words: Jenny Blood (1932-2022)

Tune: Ravenshaw, melody by William Henry Monk (1823-1889). TiS 427

THE GOSPEL

Hear the Gospel of Christ according to John,
chapter seventeen, beginning at verse one.



Hal - le - lu - jah, ___ hal-le-lu-jah, hal - le - lu - jah!

John 17:1-11

This is the Gospel of Christ.



Hal - le - lu - jah, ___ hal-le-lu-jah, hal - le - lu - jah!

SERMON

ANTHEM

Behold, how good and joyful

John Clarke-Whitfield (1770-1836)

THE PRAYERS OF THE PEOPLE

Liturgist: Let us pray for those far and near,
people and places, powerful and powerless,
all for whom we are concerned.

THE PEACE

Please stand for the Greeting of Peace.

The peace of God be with you all.

In God's justice is our peace.

E te whanau, Christ calls us to live in unity.

We seek to live in the Spirit of Christ.

Please turn and greet those around you with peace.

OFFERTORY HYMN *

Now the green blade rises from the buried grain,
wheat that in the dark earth many days has lain:
love lives again, that with the dead has been:
Love is come again,
like wheat that springeth green.

In the grave they laid him, Love whom hate had slain,
thinking that he never would awake again.
Laid in the earth, like grain that sleeps unseen:
Love is come again,
like wheat that springeth green.

Up he sprang at Easter, like the risen grain,
he who for the three days in the grave had lain,
raised from the dead my living Lord is seen:
Love is come again,
like wheat that springeth green.

When our hearts are wintry, grieving, or in pain,
then your touch can call us back to life again —
fields of our hearts that dead and bare have been:
Love is come again,
like wheat that springeth green.

*Words: John Macleod Campbell Crum (1872-1958) alt.
Tune: Noël Nouvelet, French traditional melody, harm. the Iona Community. TiS 382*

* During this hymn there is a collection to support St Matthew's.
For electronic giving options:

1. to make a fast one-off, or ongoing, donation to St Matthew-in-the-City text **stmatthew** to **818**, or **scan this QR code**:
2. use the Tap-n-Go terminal on top of the donation box.



THE PREPARATION OF THE GIFTS

Glory be to God who flows through all creation,
blessing us with gifts to share.

Musical notation for the first piece. It consists of a single staff in G major (one sharp) and 4/4 time. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). There are two triplets: the first triplet covers G4, A4, and B4; the second triplet covers F#4, E4, and D4.

Bless-ed be God for ev - er.

THE GREAT THANKSGIVING

Cantor *All*

Musical notation for the first line of the second piece. It consists of a single staff in G major (one sharp) and 4/4 time. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). There is a triplet over the notes F#4, E4, and D4.

The Spirit is here *God's* hope is in us

Cantor *All*

Musical notation for the second line of the second piece. It consists of a single staff in G major (one sharp) and 4/4 time. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). There is a triplet over the notes F#4, E4, and D4.

Lift up your hearts We lift them up to God

Cantor

Musical notation for the third line of the second piece. It consists of a single staff in G major (one sharp) and 4/4 time. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).

Let us give thanks to the God of peace

All

Musical notation for the fourth line of the second piece. It consists of a single staff in G major (one sharp) and 4/4 time. The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).

It is right to offer thanks and praise.

It is right and a good and joyful thing,
always and everywhere to give thanks to you, Creating God.
In you all things are good.

You love us into being, you form us in your image
and breathe into us the breath of life.

When we turn away, and our love fails,
your love remains steadfast.

Your love delivers us from captivity,
and brings us into lands flowing with milk and honey.

You set before us the way of life.

And so, with the people of earth and all the company of heaven
we praise your name as we join their unending hymn:

4
Ho - ly, Ho - ly, Ho - ly One, God of po-wer and might

2
Heav'n and Earth are full of Your glo-ry. Ho - san-na in the high - est.

3
Bless the One who comes in the pow'r of love. Ho -
san - na, Ho - san - na, Ho - san - na in the high - est!

Holy are you, and blessed is your Son Jesus.
By his baptism and death
you give your church birth into a living hope.
In Christ, risen from death,
you make a new covenant with us
by water and the Spirit, and deliver us into freedom.
We are now your resurrected people, the living body of Christ.
declaring life, hope and justice.

On the last night Jesus shared a meal with his friends,
he took bread, gave thanks to you, broke the bread,
gave it to his disciples, and said:
Take, eat: this is my Body which is given for you.
Do this for the remembrance of me.

When the supper was over he took the cup,
gave thanks to you, gave it to his disciples, and said,
Drink this, all of you;
this is my blood of the new Covenant,
which is shed for you and for all,
for the forgiveness of sins.
Whenever you drink it,
do this for the remembrance of me.

On the third day he was revealed to the women
and was recognized by his disciples in the breaking of bread.



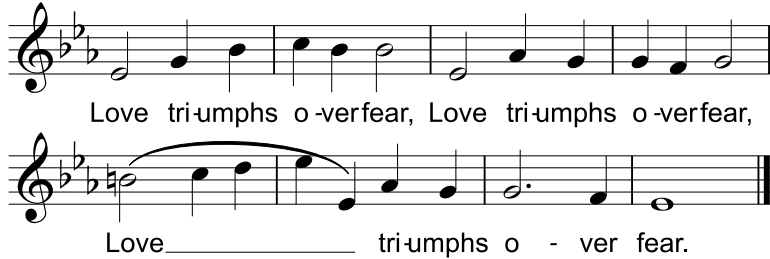
² Words by Jenny Blood (1932-2022)

THE BREAKING OF THE BREAD

We break this bread to share in the hope of Christ.

**We who are many are one body,
for we all share the one bread.**

We sing three times:



Love tri-umphs o-verfear, Love tri-umphs o-verfear,
Love _____ tri-umphs o - ver fear.

The image shows two staves of musical notation in G minor (one flat). The first staff contains the melody for the first line of the hymn: 'Love tri-umphs o-verfear, Love tri-umphs o-verfear,'. The second staff contains the melody for the second line: 'Love _____ tri-umphs o - ver fear.' The lyrics are written below the notes, with a blank line under 'Love' in the second line.

THE INVITATION

Haere mai e te kahui a te Atua,
tangohia enei kai rangatira a te Karaiti.

Come, bringing your varied faiths and backgrounds,
for all are welcome to share in this act of communion.

*All are welcome to come and receive the bread and wine;
there are gluten free wafers, just ask the serving priest.*

*There is a chalice for dipping -
simply hold the bread in front of you to signify your choice.*

*If you do not wish to take communion
you may come forward for a blessing.*

Te Taro o te Ora. The bread of life.

Te Kapu o te Ora. The cup of salvation.

MUSIC DURING COMMUNION

O God, the King of glory

Henry Purcell (1659-1695)

Come down, O love divine

William H. Harris (1883-1973)

Pater Noster

Igor Stravinsky (1882-1971)

PRAYER AFTER COMMUNION

**Risen Christ, whom we have seen with our eyes
and touched with our hands;
the word of life in whom our joy is complete:
send us out to declare your truth,
your unshakeable faith in the world you love. Amen.** ⁴

BLESSING

NOTICES

⁴ *Steven Shakespeare*

FINAL HYMN

**Immortal, invisible, God only wise,
in light inaccessible hid from our eyes,
most blessed, most glorious, the Ancient of Days,
almighty, victorious, thy great name we praise.**

**Unresting, unchanging, and silent as light,
nor wanting, nor wasting, thou rulest in might;
thy justice like mountains high soaring above,
thy clouds which are fountains of goodness and love.**

**To all life thou givest, to all great and small;
in all life thou livest, the true life of all;
we blossom and flourish as leaves on the tree,
and wither and perish: but naught changeth thee.**

**Great Father of glory, pure Mother of light,
thine angels adore thee, all veiling their sight;
all laud we would render: O help us to see,
'tis only the splendour of light hideth thee.**

*Words: Walter Chalmers Smith (1824-1908)
Tune: St Denio, Welsh melody. TIS 143*

Deacon from the rear of the Church:

Alleluia. Alleluia.

Go now for the Spirit of God is alive in the land.

Amen. We go in the power of love.

Alleluia, alleluia.

ORGAN VOLUNTARY

Toccata in B minor

Eugène Gigout (1844-1925)

MUSIC NOTES

John Blow, a leading figure of Restoration England's Chapel Royal, was teacher and mentor to Henry Purcell. His anthem Let my prayer come up combines austere contrapuntal craft with expressive chromaticism and rhetorical word-setting, reflecting the devotional intensity and refined ceremonial style of late seventeenth-century Anglican sacred music. It was composed for the 1689 coronation of William III and Mary II.

John Clarke-Whitfeld belonged to the last generation formed entirely in the Georgian cathedral tradition before the upheavals of the nineteenth century. Organist of St John's College, Cambridge, he wrote church music of polished craftsmanship and unflinching practicality. Behold, how good and joyful sets verses of Psalm 133 in charming solos, duets and choruses, with an easy melodic fluency perfectly suited to its text celebrating concord and fellowship.

Henry Purcell's O God, the King of glory is among his earliest surviving full anthems, composed by 1679 while still under the strong influence of the older Chapel Royal tradition inherited from John Blow. Cast largely in a grave, homophonic style, the work nevertheless reveals Purcell's emerging individuality, especially in the poignant chromatic writing at "leave us not comfortless". Probably intended for use on the Sunday after Ascension, it survives in the Gostling part-books at York Minster.

Sir William Harris was Organist of St. George's Chapel, Windsor, conducting the music for both the 1937 and 1953 coronations. His setting of the medieval mystic and poet Bianco da Siena's famous hymn "Come down O love divine" is a refreshingly new tune, compared with Ralph Vaughan William's better-known setting.

Stravinsky had, after an absence, returned to the Russian Orthodox Church around 1926. He wrote that the poor quality of both the music and singing in the Russian Church in Nice led him to write the Three Sacred Choruses - the Lord's Prayer, Credo, and Ave Maria. The setting of the Lord's Prayer is at once simple and severe; trying to establish connections with an earlier tradition of Church music. Stravinsky partly invented and partly remembered (from the services he had attended in his youth) a plain, syllabic style of text setting, essentially modal in harmony. The pieces are, for this very reason, extremely moving. The Latin translation of the text was added later.

*We invite you to **keep** this copy of the Service and take it home with you to share with another member of your family, or with a friend
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Music for Liturgical responses is by Michael CW Bell

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