

***Music and Meditation at St. Peter's  
June 23, 2020 8:00 pm***

***Liturgy created by Brit Montoro***

**Prelude** (*Hymns found at the back of program*)

**Guided Meditation**

**Opening Prayer**

Tonight, we gather together to find comfort. We seek to feel your presence Lord, at a time where it is so very hard to find. We feel the weight of the day and the weight of the days ahead on our shoulders. We are always asking questions, wondering if we will find answers. We are often lost in the wilderness of our own journey, not taking the time to be still and listen to your still small voice.

*Let us prepare our hearts and minds this night to worship together and let us sing "Take my Life and Let it Be Consecrated Lord to Thee"*

**Opening Hymn-Take My Life**

**Collect**

*Collect is from the text of the hymn "Christ Be Our Light" of Bernadette Farrell.*

Longing for light we wait in darkness. Longing for truth we turn to you. Make us your own, your holy people, light for the world to see. Christ, be our light. Shine in our hearts. Shine through the darkness. Christ, be our light. Shine in your Church, gathered today. **Amen**

**Poem "Silence" by Brit Montoro**

What is quiet? In a busy world? What is still? In a moving place?  
We are home more, yet less at peace. More afraid, not knowing the unknown.  
We are taught as musicians that the rest is just as important as the notes that sound.  
Many of us ignore this early on. We do not value silence as we should.  
It is the in between space. We fear it. We need it the most. More than we realize.  
Just as I breathe, so too when I play, I must show the breath  
In the breath, is silence  
A moment of sweet repose  
Where perhaps we may be allowed to begin again  
As long as the divine presence continues to give us life  
What is silence? In music?  
It is where we can hear God speak in between the sounds.  
The space between all things and the sounds that connect them.  
That is where we can find God

*We will observe several minutes of silence followed by contemplative music.*

## Prayers

*At this time we offer our prayers to the Lord. Our response is **Lord, walk with me.***

Lord, please protect and watch over your people, especially those who have been marginalized and systematically oppressed by society, those recovering from illness and injury, especially those recovering from COVID-19, and those who do care work and labor to nourish us physically, mentally, and spiritually. We pray **Lord, walk with me.**

Lord, help us treat ourselves with patience and kindness. Help us learn to practice self-care by giving us the tools to be gentle with ourselves and others when confronted with challenge. We pray, **Lord, walk with me.**

Lord, help us continue our ministries in all the ways and means we can. Call us to share our gifts with others and continue to do them safely, protecting others as we protect ourselves out of the courtesy of our fellow human beings during this pandemic. We pray, **Lord, walk with me.**

Lord, we turn to you in silence and in song. Give us the strength to sing your praises and share the good news of Jesus Christ and the power of the Holy Spirit with everyone we meet. We pray, **Lord, walk with me.**

Lord, at this time we would like to offer our own intentions whether silently or with one another.

For this and all these intentions, we pray **Lord, walk with me.**

**Hymn**—"In the Garden"

## Reflection

*Meditation from Sacred Music professor at Perkins, Dr. Hawn, from the United Methodist Discipleship website. This meditation is about the history of the hymn "Blessed Assurance."*

Tune composer Phoebe Palmer Knapp (1839-1908) played a melody to Fanny Crosby and asked, "What does the melody say to you?" Crosby replied that the tune said, "Blessed assurance, Jesus is mine!" and proceeded to recite the entire first stanza of the now-famous hymn. Knapp was one of several tune writers that worked with Fanny Crosby. It was not unusual for one of her texts to be inspired by a preexisting tune. Knapp was the composer of more than five hundred gospel hymns and tunes.

Fanny Crosby (1820-1915), blind at the age of six weeks, was a lifelong Methodist who began composing hymns at age six. She became a student at the New York Institute of the Blind at age 15 and joined the faculty of the Institute at 22, teaching rhetoric and history. In 1885, Crosby married Alexander Van Alstyne, also a student at the Institute and later a member of the faculty. He was a fine musician and, like Fanny, a lover of literature.

An author of more than 8,000 gospel hymn texts, she drew her inspiration from her own faith. Crosby published hymns under several pen names including "Ella Dale," "Mrs. Kate Gringley," and "Miss Viola V. A." Her hymn texts were staples for the music of the most prominent gospel song writers of her day.

Frances Jane Crosby's hymns have historically been among the most popular songs sung by Methodists. "Blessed Assurance" (1873) is one of the ten most popular hymns sung by United Methodists according to Carlton Young, and it is one of eight Crosby hymns in *The United Methodist Hymnal*.

"Blessed Assurance" was published in 1873 in the monthly magazine edited by Joseph Fairchild Knapp and Phoebe Palmer Knapp, *Guide to Holiness*. Editor John R. Sweney included it in *Gems of Praise* (Philadelphia, 1873), and Knapp also chose it for "Bible School Songs" (1873). Perhaps the biggest boost came when it appeared in *Gospel Songs, No. 5* (1887) by Ira Sankey and was sung extensively in the Moody and Sankey revivals in Great Britain and the United States. It has been a part of Methodist hymnals since 1889.

This hymn has inspired many singers ranging from those in evangelistic crusades to theologians. Don E. Saliers, William R. Cannon Distinguished Professor of Theology and Worship Emeritus at Candler School of Theology, Emory University in Atlanta, borrowed a portion of the opening stanza for his liturgical theology text, *Worship as Theology: Foretaste of Glory Divine* (1994). If one enters "foretaste of glory divine" into a Google search, numerous sermon titles appear that incorporate this phrase. YouTube renditions of the hymn abound.

Crosby captured the poetic essence of the Wesleyan understanding of Christian perfection in the phrase, "O what a foretaste of glory divine!" The entire hymn is focused on heaven, a place where "perfect submission" and "perfect delight" [stanza 2] will take place. The earthly existence is one of "watching and waiting, looking above" [stanza 3]. As we submit ourselves to Christ and are "filled with his goodness" and "lost in his love" [stanza 3], we are remade in Christ's image and are moving toward Christian perfection.

This hymn appeals to the senses in a rich way. Not only do we have a "foretaste of glory," we experience "visions of rapture [that] burst on my sight," and we hear "echoes of mercy, whispers of love" [stanza 2].

The refrain calls us to "prais[e]. . . my Savior all the day long," echoing I Thessalonians 5:17, "Pray without ceasing."

Because of her long life, Fanny Crosby had an extraordinary relationship with several United States presidents, even penning poems in their honor on occasion, and she was influential on the spiritual life of or a friend to Presidents Martin Van Buren (8th), John Tyler (10th), James K. Polk (11th), and Grover Cleveland (22nd and 24th). She addressed a joint session of Congress on the topic of education for the blind.

Middle class women in nineteenth-century United States had little voice in worship, however. One of the only ways for a woman to claim the authority to be heard was by direct personal revelation from God. Fanny Crosby readily claimed God's personal revelation as a source for her hymns; her personal revelation then became a communal inspiration as Christians throughout the world sang her hymns and confirmed her faith experience as their own.

### **Reflection Questions:**

1. What makes a good hymn? What should a hymn do? What is one of your favorite hymns and why?
2. What was something you learned or found interesting about Fanny Crosby and her life as a sacred musician?
3. What makes silence sacred? Is silence, musical?

### **Closing Prayer**

*Fanny Crosby's "Safe in the Arms of Jesus"*

Safe in the arms of Jesus,  
Safe on His gentle breast,  
There by His love o'ershaded,  
Sweetly my soul shall rest.  
Hark! 'tis the voice of angels,  
Borne in a song to me,  
Over the fields of glory,  
Over the jasper sea.  
Safe in the arms of Jesus,  
Safe on His gentle breast,  
There by His love o'ershaded,  
Sweetly my soul shall rest

### **Hymn-Blessed Assurance**

1 Take my life, and let it be con - se - crat - ed, Lord, to thee;  
 2 Take my voice, and let me sing al - ways, on - ly, for my King;

take my mo - ments and my days, let them flow in cease - less praise.  
 take my in - tel - lect, and use ev - ery power as thou shalt choose.

Take my hands, and let them move at the im - pulse of thy love;  
 Take my will, and make it thine; it shall be no long - er mine.

take my heart, it is thine own; it shall be thy roy - al throne.  
 Take my - self, and I will be ev - er, on - ly, all for thee.

## In the Garden

1 I come to the gar - den a - lone, while the dew is still on the  
 2 He speaks, and the sound of his voice is so sweet the birds hush their  
 3 I'd stay in the gar - den with him though the night a - round me be

ros - es; and the voice I hear, fall - ing on my ear, the  
 sing - ing, and the mel - o - dy that he gave to me with -  
 fall - ing, but he bids me go; through the voice of woe his

Son of God dis - clos - es.  
 in my heart is ring - ing. And he walks with me, and he  
 voice to me is call - ing.

*Refrain*

talks with me, and he tells me I am his own, and the

EASTER

joy we share, as we tar - ry there, none oth-er has ev - er known.

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a vocal melody line with lyrics underneath. The bottom staff is in bass clef with the same key signature and time signature, containing a bass line. Above the top staff, guitar chords are indicated: B7, Em, G7, C, G, D7, and G. The piece concludes with a double bar line.

## Blessed Assurance

1. Bless - ed as - sur - ance, Je - sus is mine!  
 2. Per - fect sub - mis - sion, per - fect de - light,  
 3. Per - fect sub - mis - sion, all is at rest;

O what a fore - taste of glo - ry di - vine!  
 vi - sions of rap - ture now burst on my sight;  
 I in my Sav - ior am hap - py and blest,

Heir of sal - va - tion, pur - chase of God,  
 an - gels de - scend - ing bring from a - bove  
 watch - ing and wait - ing, look - ing a - bove,

born of his Spir - it, washed in his blood.  
 ech - oes of mer - cy, whis - pers of love.  
 filled with his good - ness, lost in his love.



ASSURANCE

*Refrain*

This is my sto - ry, this is my song,

prais - ing my Sav - ior all the day long;

this is my sto - ry, this is my song,

prais - ing my Sav - ior all the day long.