



St. John's Church

Sunday, December 29, 2024

Ten O'clock in the Morning

THE FIRST SUNDAY AFTER CHRISTMAS DAY

The Order for Morning Prayer with Holy Communion

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- *A warm welcome to all parishioners, guests, and visitors. Worship at St. John's is according to the 1928 Book of Common Prayer and The Hymnal, 1940. Be sure to ask a neighbor for help if you have any questions about where we are during the service.*
 - *The ✠ symbol indicates a point in the liturgy where making the sign of the cross is appropriate.*
 - ***Please turn all cell phones, pagers, and wireless communication devices off or to "vibrate."***
 - *Children are most welcome at St. John's worship services. For those who desire it, during the school year, Sunday School begins at 10:00 AM, and nursery care is available year-round.*
 - *Information on worship practices, Communion procedure, announcements, prayer requests, the teaching series, a brief history of St. John's, and various aspects of parish life are available in the Parish Chronicle, which is inserted in this bulletin.*
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Hymnal

Prayer Book

The Prelude: *Irby* - Robert Buckley Farlee

13 The Processional Hymn: *While shepherds watched their flocks by night*

— TUNE: Winchester Old

142 The National Anthem (*1st stanza only*)

The Sentences of Scripture

p. 3–5

A General Confession

p. 6

The Declaration of Absolution

p. 7

The Lord's Prayer

p. 7

The Preces

p. 7–8

The Invitatory Antiphon for Christmas (“Alleluia. Unto us...”)

p. 8

The Venite, exultemus Domino

p. 9

Hymnal

¶ *At this time, the People shall remain standing for the reading of*

Prayer Book

The Psalm: 98:1–5. *Cantate Domino.*

p. 461–2

The First Lesson: Galatians iv. 1.

p. 104

The Benedictus es, Domine

p. 11

The Second Lesson: St. Matthew i. 18.

p. 104–5

The Jubilate Deo

p. 15

The Apostles' Creed

p. 15

The Responses (The Suffrages after the Creed)

p. 16

The Collect of the Day

p. 104

The Collect for Christmas Day

p. 96

A Collect for Peace

p. 17

A Collect for Grace

p. 17

Additional prayers, if any, that the Minister shall think fit

The Grace

p. 20

28 The Sermon Hymn: *Angels, from the realms of glory* – TUNE: Regent Square

Announcements (*if there be any*)

The Sermon – The Rev. Fr. Steven J. Kelly, SSC, *Rector*

THE HOLY COMMUNION

¶ *And when he has returned to the Altar the Priest shall say*

The Offertory: *Deus enim firmávit*, Psalm 93:2, 3

GOD hath made the round world so sure that it cannot be moved: ever since the world began hath thy seat, O God, been prepared; thou art from everlasting.

40 The Offertory Hymn: *God rest you merry, gentlemen* – TUNE: God rest you merry

¶ *And during the Offertory Hymn shall take place*

The Presentation of the Alms and Oblations

¶ *Then shall the People kneel, and the Priest say*

The Sursum corda

p. 76

The Proper Preface for Christmas

p. 77

The Sanctus: John Merbecke, 1549

p. 77



Ho-ly, Ho-ly, Ho-ly, Lord God of hosts, Heav'n and earth are full of thy glo-ry: Glo-ry be to thee, O Lord Most High.

✠ ***The Benedictus qui venit:*** Merbecke



Bless-ed is he that com-eth in the Name of the Lord. Ho-san-na in the High-est.

The Prayer of Consecration

p. 80–1

The Lord's Prayer

p. 82

The Prayer of Humble Access (*said by the Congregation with the Minister*)

p. 82

706 ***The Agnus Dei:*** Merbecke

The Invitation: ✠ Behold the Lamb of God; behold him that takest away the sins of the world.

Response: *Lord, I am not worthy that thou shouldst come under my roof: but speak the word only, and my soul shall be healed.*

The Administration of Holy Communion

p. 82–3

¶ *And at the end of Holy Communion the Priest shall say*

The Communion: *Tolle puerum*, St. Matthew 2:20

TAKE the young Child and his mother, and go into the land of Israel: for they are dead which sought the young Child's life.

The Prayer of Thanksgiving (*said by the Congregation with the Minister*)

p. 83

739 ***The Gloria in excelsis:*** Old Scottish Chant

p. 84

The Blessing (*the People all kneeling*)

p. 84

The Dismissal | Response: *Thanks be to God.*

31 **The Recessional Hymn:** *Good Christian men, rejoice* – TUNE: *In dulci jubilo*

The Postlude: *In dulci jubilo* - Marcel Dupré



¶ *We welcome you to St. John's Church. If you are new, please be sure to fill out a visitor card and place it in an offertory plate, and/or sign one of the guest registers in the narthex at the back of the church. We are glad you are here and hope that you will join us for fellowship and refreshments in the undercroft below the nave (general seating area) of the church. If you have questions, please feel free to speak to any parishioner and they will happily provide you with whatever assistance you may require.*

Notes on Selected Portions of Today's Music

The Processional Hymn:

The singing of hymns as we know it today was practically non-existent in England and the United States from the beginning of the sixteenth century Protestant Reformation until the dawn of the eighteenth century. During this time congregational singing consisted almost entirely of versified settings of the Psalms. The psalter used exclusively during this entire period was the *Sternhold-Hopkins Psalter*, published in 1562. This is a portion of Psalm One from that psalter:

The man is blest that hath not lent	He shall be like a tree that is	Whose leaf shall never fade nor fail,
To wicked men his ear,	Planted the rivers nigh,	But flourishing shall stand,
Nor led his life as sinners do,	Which in due season bringeth forth	E'en so all things shall prosper well
Nor sat in scorner's chair.	Its fruit abundantly.	That this man takes in hand.

Though the *Sternhold-Hopkins Psalter* was known for its faithfulness to the original Hebrew, the crude, unpoetic character of its texts became increasingly offensive to many congregations.

Finally, in 1696, during the reign of William and Mary, two Irishmen, Nahum Tate (1652–1715) and Nicholas Brady (1659–1726), collaborated in undertaking a new metrical version of the Psalms more in keeping with the literary tastes of the day. The new psalter, known as the *New Version*, was met with widespread popular resistance. Percy Dearmer, in his *Songs of Praise Discussed*, illustrates this typical prejudice against change by relating two incidents that occurred at the time. A pastor who asked a villager why he no longer participated in the singing in church received the reply, “Well, Sir, David speaks so plain that us cannot mistake 'un; but as for Mr. Tate and Brady, they have taken the Lord away.” And Tate himself relates that when he was present at family prayers at the home of a friend, one of the maids explained her refusal to sing by saying, “If you must know the plain truth, Sir, as long as you sung Jesus Christ's Psalms, I sung along with ye; but now that you sing Psalms of your own invention, ye may sing by yourselves.”

With the official endorsement by King William III, the *New Version* supplanted the old *Sternhold-Hopkins Psalter* throughout the Church of England. From England it came to America, where it was adopted by the American Episcopal Church in 1789. In 1700 Tate and Brady had already published a supplement to their *New Version*. The supplement contained sixteen hymns in addition to the metrical Psalms. One of these original hymns was Tate's Christmas carol description of the angels' appearance to the shepherds as described in Luke 2:8–14—“While Shepherds Watched Their Flocks.” All of Tate's other hymns from this collection have since been forgotten.

“While Shepherds Watched Their Flocks” ranks as one of our most popular Christmas carols and is found in nearly every Protestant hymnal. Its purely narrative account about the shepherds is on a level that even children can visualize and understand easily.

The Winchester psalm tune predates the hymn by more than a century, and could have been associated with it from as early as 1708, when the melody and a bass were printed in the sixth edition of the supplement as one of the 75 tunes for use with the 12 hymns and the 26 alternative psalm translations “in particular measures”.

The tune had first appeared in a four-voice, tenor-tune setting by George Kirbye (d. 1634), which Thomas East printed with Psalm 81 in his *Whole Booke of Psalms, with their wonted Tunes, as they are sung in churches composed into foure parts ... Compiled [arranged] by sondry authors* (London, 1592). This particular “wonted tune” lies at the centre of a spider's web of interlinked psalm tunes which has been mapped out by Nicholas Temperly. He shows that many musical phrases are common currency within the “extremely restricted form” of the early psalm tune, and he characterizes “Winchester” thus: “[It] has conventional cadence tags for its second and fourth lines. Its third line is little more than a scale ... preceded by a rising fourth which turns into a tag that was commonly used in contrapuntal imitation. Only the first line has some individuality.”

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Dr. Huw R. Lewis, FRCO, *Director of Music, Organist, and Master of the Choir*
Grace Jackson, MSM, *Edwards Organ Scholar*

Giving OR