



St. John's Church

Sunday, February 11, 2024

Ten O'clock in the Morning

THE SUNDAY CALLED QUINQUAGESIMA

OR THE SUNDAY NEXT BEFORE LENT

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 in the undercroft, where nursery care is also 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: *Rhosymedre* (from Three preludes founded on Welsh hymn tunes)

– R. Vaughan Williams

783 The Processional Hymn: *God of grace and God of glory* – TUNE: Cwm Rhondda

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

601 The Ferial Preces: Plainchant

p. 7–8

609 The Venite, exultemus Domino: Goodson

p. 9

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

The Psalm: 31:21–27. *Quam magna multitudo.*

p. 377

Hymnal

Prayer Book

The First Lesson: 1 Corinthians xiii. 1.

p. 122–3

623 *The Benedictus es, Domine:* Turton

p. 11

The Second Lesson: St. Luke xviii. 31.

p. 123–4

646 *The Jubilate Deo:* Lawes

p. 15

The Apostles' Creed

p. 15

601 *The Ferial Responses (The Suffrages after the Creed):* Plainchant

p. 16

The Collect for the Day

p. 122

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

353 **The Sermon Hymn:** *Majestic sweetness sits enthroned* – TUNE: Caithness

Announcements (if there be any)

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

THE HOLY COMMUNION

The Offertory: Benedictus es, Psalm 119:12–13 – Plainchant

BLESSED art thou, O LORD; O teach me thy statutes: with my lips have I been telling of all the judgments of thy mouth.

The Offertory Anthem: Ubi caritas – Maurice Duruflé

Ubi caritas et amor, Deus ibi est.	<i>Where charity and love are, God is there.</i>
Congregavit nos in unum Christi amor.	<i>Christ's love has gathered us into one.</i>
Exsultemus et in ipso jucundemur.	<i>Let us rejoice and be glad in Him.</i>
Timeamus et amemus Deum vivum.	<i>Let us fear, and let us love the living God.</i>
Et ex corde diligamus nos sincero.	<i>And may we love each other with a sincere heart.</i>
Amen.	Amen.

~ Anonymous, ca. 9th Century

The Presentation of the Alms and Oblations

139 *The Doxology*

PRAISE God, from whom all blessings flow; Praise him all creatures here below; Praise him above, ye heavenly host: Praise Father, Son, and Holy Ghost. Amen.

141 *My country, 'tis of thee (4th stanza only)*

OUR fathers' God, to thee, Author of liberty, To thee we sing; Long may our land be bright With freedom's holy light; Protect us by thy might, Great God, our King. Amen.

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



[734]

The Sursum corda: Plainchant

p. 76

[Lift up your hearts.] We lift them up un - to the Lord.
 [Let us give thanks un - to our Lord God.] It is meet and right so to do.

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 shouldest come under my roof: but speak the word only, and my soul shall be healed.*

The Administration of Holy Communion

p. 82–3

504 **The Communion Hymn:** *Our Father, by whose name* – TUNE: Rhosymedre

The Communion: *Manducáverunt*, Psalm 78:30 – Plainchant

THEY did eat, and were filled, for the LORD gave them their own desire: they were not disappointed of their lust.

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

p. 83

209 **In place of the Gloria in excelsis:** (*sung while kneeling*)

O saving Victim, opening wide – TUNE: St. Vincent

The Blessing (*the People all kneeling*)

p. 84

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

479 **The Recessional Hymn:** *Love divine, all loves excelling* – TUNE: Hyfrydol,

DESCANT: Lewis

The Postlude: *Postlude: Festal March - Florence Price*

¶ 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 that person will happily provide you with whatever assistance you may require.

Notes on Selected Portions of Today's Music

The Sermon Hymn:

This is one of the finest communion hymns found in evangelical hymnals. The dominant theme of this beautifully expressed text is the adoration of the person of Christ and the work He did in our behalf, based on the passage from the Song of Solomon 5:10–16. The hymn originally had nine stanzas and was entitled *The chief among ten thousand* or *The excellencies of Christ*.

Samuel Stennett was born in Exeter, England, in 1727. His father, Dr. Joseph Stennett, was a well-known Baptist pastor of the Little Wild Street Church in London. In 1748 Samuel became an assistant to his father and ten years later succeeded him in the pastorate of that church. Stennett remained at this church for the next thirty-seven years, where he became known as one of the outstanding evangelical preachers of his day. It is said that he was a confidant to many of the most distinguished statesmen of that time, and even King George III was one of his most ardent admirers. In 1763 the University of Aberdeen conferred the Doctor of Divinity Degree upon him in recognition of his many accomplishments. Samuel Stennett died in London on August 24, 1795. He had served as a faithful pastor of one church for thirty-seven years.

Dr. Stennett was also an influential writer on numerous theological subjects as well as the author of thirty-nine hymns. Most of these hymns were contributed to Rippon's famous Baptist collection, *A Selection of Hymns from the Best Authors*, published in 1787. *Majestic sweetness sits enthroned* first appeared in that collection. It became Stennett's best-known hymn and is still widely used today.

~ Adapted from *101 Hymn Stories* © 1982 by Kenneth W. Osbeck. Published by Kregel Publications, Grand Rapids, MI. Used by permission of the publisher. All rights reserved; ed. C. Sayers

The Offertory Anthem:

Maurice Duruflé (1902–86) produced some of the most distinctive music to appear in France in the mid-20th century. While he was in no way an innovator, his individual synthesis of compositional elements has proved enduringly popular. *Requiem*, (Op. 9, 1947) his most frequently performed work, is a fine example of his style. Most of his work is based on plainchant – the repertory of melodies tied to specific liturgical texts, much of which dates back to the first centuries of Christianity and earlier.

The *Quatre motets* (Op. 10, 1960) are preciously chiseled miniatures on Gregorian themes and each is based on a different chant. The first of the set, the exquisitely wrought *Ubi caritas*, is an antiphon for the ceremony of the washing of the feet on Maundy Thursday and expresses the simplicity of love. Considered to be one of the finest examples of a 20th century motet, *Ubi caritas* shows Duruflé's unsurpassed mastery of lyrical expression, melodic line, and harmonic color.

~ *BBC Music Profiles / Erasmus Music & Media / J. W. Pepper*; ed. C. Sayers

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Giving QR

The Rev. Fr. Steven J. Kelly, SSC, *Rector*
The Rev. Fr. Michael J. Bedford, SSC, *Assisting Priest Emeritus*
Dr. Huw R. Lewis, FRCO, *Director of Music, Organist, and Master of the Choir*
Grace Jackson, MSM, *Edwards Organ Scholar*