



# St. John's Church

**Sunday, May 12, 2024**

**Ten O'clock in the Morning**

**THE SUNDAY AFTER ASCENSION 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 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:** *Prelude: Prélude (from Prélude, Fugue et Variation, Op. 18) - César Franck*

**102 The Processional Hymn:** *Hail thee, festival day!* – TUNE: *Salve festa dies*

¶ *The Choir sings the Refrain first; then all repeat it.*

**142 The National Anthem** (*1<sup>st</sup> 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 Invitatory Antiphon for Ascension:** *Goodson*

**p. 8**

**609 The Venite, exultemus Domino:** *Goodson*

**p. 9**

## Hymnal

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

**The Psalm:** 24. *Domini est terra.*

**The First Lesson:** 1 St. Peter iv. 7.

**623** *The Benedictus es, Domine:* Turton

**The Second Lesson:** St. John xv. 26, *and part of* Chap. xvi.

**646** *The Jubilate Deo:* Lawes

*The Apostles' Creed*

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

*The Collect for the Day*

*The Collect for the Ascension Day* (*to be said daily throughout the Octave*)

*A Collect for Peace*

*A Collect for Grace*

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

**The Grace**

**Insert** **The Sermon Hymn:** *The Mother's Day Hymn*

**Announcements** (*if there be any*)

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

## Prayer Book

p. 368–9

p. 179

p. 11

p. 179–80

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## THE HOLY COMMUNION

**The Offertory:** *Ascéndit Deus*, Psalm 47:5 – Plainchant

GOD is gone up with a merry noise: and the LORD with the sound of the trump, alleluia.

**The Offertory Anthem:** *Ascendit Deus* – Peter Philips

*Ascendit Deus in jubilatione,*

*et Dominus in voce tubae, alleluia.*

*Dominus in coelo paravit sedem suam, alleluia.*

*God has ascended with jubilation,*

*and the Lord with the sound of the trumpet, alleluia.*

*The Lord has prepared his seat in heaven, alleluia.*

~ Psalm 47:5; 103:19

**The Presentation of the Alms and Oblations**

**139** *The Doxology*

**P**RAISE 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* (*4<sup>th</sup> stanza only*)

**O**UR 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 Proper Preface for Ascension:*** Plainchant**p. 78*****The Sanctus:*** John Merbecke, 1549**p. 79**

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****106** **The Communion Hymn:** *The head that once was crowned with thorns* – TUNE: St. Magnus**The Communion:** *Pater, cum essem*, St. John 17:12, 13, 15 – Plainchant

**F**ATHER, while I was with them in the world, I kept those that thou gavest me, alleluia: and now I come to thee. I pray thee not that thou shouldest take them out of the world: but that thou shouldest keep them from the evil, alleluia, alleluia.

**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: Alleluia, alleluia!***104** **The Recessional Hymn:** *Hail the day that sees him rise* – TUNE: Llanfair**The Postlude:** *Transports de joie d'une âme devant la gloire du Christ qui est la sienne* (from L'Ascension) – Olivier Messiaen*("Outbursts of joy from a soul before the glory of Christ, which is its own glory")*

¶ *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.*

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## Notes on Selected Portions of Today's Music

### The Prelude:

Olivier Messiaen (1908–92) is widely acclaimed as one of the greatest composers of the 20<sup>th</sup> century. He wrote in almost every musical form, including opera, for many different solo instruments, including voice, as well as for chorus, chamber groups, and symphony orchestra. He studied at the Paris Conservatory where his teachers included Marcel Dupré (organ) and Paul Dukas (composition). In 1931 he became organist at Église de la Trinité in Paris, and in 1942 Professor of Harmony at the Paris Conservatory, posts he held until his death. Much of Messiaen's music is mystical in nature, reflecting his deep religious faith, and all of his organ compositions were written for important days in the church calendar. In describing his goals in life, Messiaen, a devout Roman Catholic, wrote, "My faith is the grand drama of my life. I'm a believer, so I sing words of God to those who have no faith. I give bird songs to those who dwell in cities and have never heard them, make rhythms for those who know only military marches or jazz, and paint colors for those who see none."

*L'Ascension* ("The Ascension") is a four-movement suite that paints in sound images and feelings a faithful Christian might experience in the liturgy for the Feast of the Ascension. Composed in 1933, this work was originally written for the orchestra, but which Messiaen later arranged for organ. In the organ version, Messiaen substituted the orchestral third movement with "Transports", a virtuoso toccata for organ that represents the explosion of joy that a Christian soul experiences when encountering the glory of the risen Jesus.

~ Janice Beck, 2004; ed. C. Sayers

### The Offertory Anthem:

Peter Philips (1560/1–1628) was an English composer and organist who spent most of his working life in Belgium. He was a Catholic, and as such chose to leave England after a tenure as singer at St. Paul's Cathedral in London. He first went to Brussels, and then quickly on to the English College in Rome where he met the English Catholic landowner Lord Thomas Paget. Philips and Paget traveled throughout Europe together, before settling in Antwerp shortly before Paget's death. There, Philips obtained a position as organist to the chapel of the Archduke Albrecht, and met his colleagues John Bull and Pieter Cornet, and probably Jan Pieterszoon Sweelinck as well. He was also highly regarded as a virginal player, and made a living teaching on this instrument.

Philips was one of the most prolific northern composers of Latin sacred choral music, with a few hundred surviving motets. He also composed music for both instrumental consort and keyboard, many of these pieces surviving in arrangements of both types. These pieces involve the best-known genres of English instrumental music of the time, the fantasia, pavan, and galliard. Philips' motets also contain something of the English style in that most all are written with organ accompaniment; his style of vocal composition, however, is more in keeping with the great continental masters of the period, such as Lassus. His vocal and instrumental writing is extremely smooth, with well-planned harmonies, and a general lack of contrapuntal artifice. Philips was one of the outstanding vocal composers of his day, publishing motets in German as well as Latin.

~ Todd McComb – © 2018 AllMusic, member of the RhythmOne group | All rights reserved; ed. C. Sayers

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Giving QR

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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*