



St. John's Church

Sunday, August 4, 2024

Ten O'clock in the Morning

THE TENTH SUNDAY AFTER TRINITY

The Order for Holy Communion

- *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: *Adagio* (from *Trio Sonata No. 1 in E-flat major*, BWV 525ii)

– Johann Sebastian Bach

274 The Processional Hymn: *Ancient of Days, who sittest throned in glory* – TUNE: Albany

The Introit: *Dum clamárem*, Psalm 55:17, 19–20, 23, 1–2 – Plainchant

WHEN I called upon the LORD, he regarded my petition; yea, from the battle that was against me: and he hath brought them down, even he that is of old, and endureth for ever: O cast thy burden upon the LORD, and he shall nourish thee. *Ps.* Hear my prayer, O LORD, and hide not thyself from my petition; take heed unto me, and hear me. Glory be... When I called... (*etc.*)

The Collect for Purity (*the People all kneeling*)

p. 67

708 The Decalogue; Responses: *Missa de Sancta Maria Magdalena* – Healey Willan **p. 68–9**

The Summary of the Law

p. 69

The Collect of the Day**p. 203****The Epistle: 1 Corinthians xii. 1.****p. 203–4**¶ *After the reading of the Epistle, the People shall remain seated, and the Choir shall chant****The Psalm: 137:1–6. Super flumina.* – ANGLICAN CHANT: W. R. Bexfield **p. 513****¶ *Then shall the People stand, and the Choir continue with****The Gradual: Custódi me, Psalm 17:8, 2 – Plainchant*****K**EEP me, O LORD, as the apple of an eye: hide me under the shadow of thy wings. V. Let my sentence come forth from thy presence: and let thine eyes look upon the thing that is equal.***The Alleluia: Te decet hymnus, Psalm 65:1 – Plainchant*****A**LLELUIA. Alleluia. V. Thou, O God, art praised in Syon: and unto thee shall the vow be performed in Jerusalem. Alleluia.**The Gospel: St. Luke xix. 41.****p. 204****The Nicene Creed****p. 71****372 The Sermon Hymn: O Holy Spirit, God – TUNE: Venice****Announcements** *(if there be any)***The Sermon – Cameron Walker, Postulant for Holy Orders, Nashotah House*****The Offertory: Ad te, Dómine, levavi, Psalm 25:1–2 – Plainchant*****U**NTO thee O LORD, lift I up my soul; O my God; in thee have I trusted, let me not be confounded: neither let mine enemies triumph over me; for all they that look for thee shall not be ashamed.¶ *Outreach: Loose offerings collected on the third Sunday of the month are allocated to the Rector's Discretionary Fund.****The Offertory Anthem: Let thy merciful ears – Mudd***Let thy merciful ears, O Lord,
be open unto the prayers of thy humble servants;
And, that they may obtain their petitions,
make them to ask such things as shall please thee;
Thorough Jesus Christ our Lord. Amen.*~ Collect for the Tenth Sunday after Trinity***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 (4th 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.**The Prayer for the Church****p. 74–5**

**The Invitation to Confession
The Confession and Absolution**

**p. 75
p. 75–6**

The Comfortable Words

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[734] The Sursum corda: Plainchant

p. 76



797 The Sanctus: Missa de Sancta Maria Magdalena

p. 77

797 ✠The Benedictus qui venit: Missa de Sancta Maria Magdalena

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

712 The Agnus Dei: Missa de Sancta Maria Magdalena (to be sung thus: Men only, Trebles only, Full)

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

¶ After receiving Communion, those desiring prayers for healing may come to the baptismal font to be prayed for by members of the Order of St. Luke.

193 The Communion Hymn: Sion, praise thy Saviour, singing – TUNE: Lauda Sion

The Communion: Acceptabilis, Psalm 51:19 – Plainchant

THOU shalt be pleased with the sacrifice of righteousness: with the burnt-offerings and oblations upon thine altar, O LORD.

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

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713 The Gloria in excelsis: Missa de Sancta Maria Magdalena

p. 84

The Blessing (the People all kneeling)

p. 84

The Dismissal | Response: Thanks be to God.

518 The Recessional Hymn: Judge eternal, throned in splendor – TUNE: St. Leonard

The Postlude: Maestoso (from Three Short Postludes) - Everett Titcomb

¶ 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 Prelude:

Many of Johann Sebastian Bach's (1685–1750) most beloved keyboard compositions were intended partly as instructional material. The six Trio Sonatas for Organ, BWV 525–530, may be such pieces; they are thought to have been incorporated into the lessons that Johann Sebastian gave to his son Wilhelm Friedemann. The six sonatas were composed close to the beginning of Bach's life in Leipzig. Unlike some of the others, which make use of genuine trio sonata music earlier composed for three players, the first of them, the *Trio Sonata No. 1 in E-flat major for organ*, BWV 525, is apparently a wholly original work.

The process of condensing the by-then venerable trio sonata medium into music for a single keyboard player -- with the three original voices assigned to two manuals and the pedals -- was not accomplished in a single bold step. Bach's Three-Part Inventions of the early 1720s draw heavily on trio sonata idioms, as do several other keyboard works (the B minor Prelude in the first volume of the *Well-Tempered Clavier* being a key example). And we must also remember that while living in Cöthen in the early 1720s Bach had condensed the trio sonata texture for two players (e.g. the Six Sonatas for Violin and Harpsichord, BWV 1014–1019). Still, BWV 525 is something striking and new: a full-fledged chamber sonata for a single player, and probably the first of the organ trio sonatas to be composed.

Even so, there is very little else that is truly new about the music of BWV 525 -- the score might easily be played by two instruments and basso continuo, and very few listeners would be aware that it is in fact not an authentic trio sonata. The opening of the first movement is built by way of the normal upper-voices imitation, to which the bass voice adds "walking" eighth notes. The astute listener or player will certainly notice that the manner of the movement's active sixteenth notes owes as much to the Baroque concerto as to the Baroque sonata (as, indeed, does the late Italian Baroque three-movement format of BWV 525), but the fusion of sonata and concerto styles is something that we notice time and again throughout Bach's chamber sonatas.

The C minor Adagio is in a true binary form whose rhythms occasionally make quasi-siciliano shapes.

~ Blair Johnston – © 2016 AllMusic, member of the RhythmOne group. All rights reserved; C. Sayers

The Offertory Anthem:

Fellowes's attribution of this anthem to Thomas Weelkes resulted from his use of the sources at Peterhouse College, Cambridge, where the anthem appears without ascription next to Weelkes's *Short Service for Four Voices*. All ascribed sources for the composition name Mudd (Mudds, Muds) as the composer without distinguishing among the several 17th-century composers of that surname.

Fellowes's original edition of 1924 contained alto and organ parts of his own composition since the Peterhouse part-books are lacking these parts. He later found the alto part at Durham, and in the 1930s revised the edition to include most of the original alto. This version has resulted in many derived editions, which have even gone so far as a recent translation into English (*O Holy Banquet*) of a Latin adaptation (*O sacrum convivium*), all attributed to Weelkes.

~ Editorial Note – *The Oxford Book of Tudor Anthems* – © Oxford University Press 1978



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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*