



# St. John's Church

**Sunday, April 21, 2024**

**Ten O'clock in the Morning**

**THE THIRD SUNDAY AFTER EASTER**

**The Order for 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:** *Adagio (from Toccata, Adagio, and Fugue in C, BWV 564ii)*

- J. S. Bach

**389 The Processional Hymn:** *Rise, crowned with light, imperial Salem, rise!*

- TUNE: National Hymn

**The Introit:** *Jubiláte Deo*, Psalm 66:1–2 – Plainchant

**O**BE joyful in God, all ye lands, alleluia; Sing praises unto the honor of his Name, alleluia; make his praise to be exceeding glorious, alleluia. Alleluia. Alleluia. *Ps.* Say unto God, O how wonderful art thou in thy works, O Lord: through the greatness of thy power. Glory be... O be joyful in God... (*etc.*)

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

**p. 67**

**The Summary of the Law**

**p. 69**

**710 The Kyrie eleison, ninefold:** *Missa de Sancta Maria Magdalena* – Healey Willan **p. 70**

**The Collect of the Day**

**p. 173**

**The Epistle:** 1 St. Peter ii. 11.

**p. 173**

¶ *After the reading of the Epistle, the People shall remain seated, and the Choir shall chant*

**The Psalm:** 147:1–7. *Laudate Dominum.* – ANGLICAN CHANT: Henry Aldrich **p. 522–3**

¶ *Then shall the People stand, and the Choir continue with*

**The Alleluia:** *Redemptiónem*, Psalm 111:9; St. Luke 24:46 – Plainchant

**A**LLELUIA. Alleluia. V. The LORD hath sent redemption: unto his people. Alleluia. V. Ought not Christ to have suffered these things: and to have entered into his glory. Alleluia.

**The Gospel:** St. John xvi. 16.

**p. 173–4**

**The Nicene Creed**

**p. 71**

**394 The Sermon Hymn:** *Through the night of doubt and sorrow* – TUNE: St. Asaph

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

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

**The Offertory:** *Lauda ánima mea*, Psalm 146:1 – Plainchant

**P**RAISE the LORD, O my soul: while I live will I Praise the LORD; yea, as long as I have any being, I will sing praises unto my God, alleluia.

**The Offertory Anthem:** *O sing joyfully* – Adrian Batten

O sing joyfully unto God our strength:  
make a cheerful noise unto the God of Jacob.  
Take the song, bring hither the tabret:  
the merry harp with the lute.  
Blow up the trumpet in the new moon:  
even in the time appointed,  
and upon our solemn feast-day.  
For this was made a statute for Israel:  
and a law of the God of Jacob.

*~ Psalm 81, vv. 1–4*

**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.

**The Prayer for the Church**

**p. 74–5**

**The Invitation to Confession**

**p. 75**

**The Confession and Absolution**

**p. 75–6**

**The Comfortable Words**

**p. 76**



**[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 shouldst come under my roof: but speak the word only, and my soul shall be healed.*
- The Administration of Holy Communion** **p. 82–3**
- 592** **The Communion Hymn**: *O heavenly Jerusalem* – TUNE: Christ is my Life  
**The Communion**: *Módicum*, St. John 16:16 – Plainchant
- A** LITTLE while, and ye shall not see me, alleluia: and again, a little while and ye shall see me, because I go to the Father, alleluia, alleluia.
- The Prayer of Thanksgiving** (*said by the Congregation with the Minister*) **p. 83**
- 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: Alleluia, alleluia!*
- 523** **The Recessional Hymn**: *God the Omnipotent! King, who ordainest* – TUNE: Russia
- The Postlude**: *Toccata* (from *Toccata, Adagio, and Fugue in C major*, BWV 564i)  
 – Johann Sebastian Bach



¶ 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.

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## Notes on Selected Portions of Today's Music

### The Prelude:

It is not by accident that Johann Sebastian Bach (1685–1750) wrote some of his most convincing organ music in the key of C, major and minor. This key exploits to the full the downward sonorities of the instrument.

The *Tocatta, Adagio, and Fugue in C major*, BWV 564 was written in 1708 in Weimar. The autograph score simply bears the title “Toccata in C Major”, but the piece has become known exclusively by this title. It is unique among Bach’s organ works in interpolating a slow section between the toccata and fugue, although he had apparently been toying with the idea for years – the *Prelude and Fugue in C major*, BWV 545 exists in an alternate early version (transposed down to B-flat major) with what later turned up as the slow movement from the C major organ sonata.

The Toccata begins with an updated and extended form of the old prelude-type, manual *passaggio* followed by a pedal solo, and a motivic-contrapuntal section. Bach’s extended *passaggio* which opens BWV 564 may have been inspired by Buttstett’s preludes; both the rhetorical rests followed by returns to the tonic and the single pedal notes are part of the older tradition as well. The following pedal solo, however, is unique in organ literature: it is the longest known pedal introduction, reaching far beyond the scope of Bach’s models (Buxtehude, Böhm, and others) or his own earlier works (e.g. the pedal solo in BWV 549). The full-voiced section that follows elaborates on motives first introduced in the pedal solo. Various scholars have noted how the construction of this first movement is reminiscent of that of a concerto, if the opening manual and pedal passages are taken as “solos” and the closing contrapuntal section as a “tutti”.

~ E. Power Biggs – © 1972/1988 CBS Records, Inc. – *Great Organ Favorites – MK 42644*; Wikipedia; ed. C. Sayers

### The Offertory Anthem:

English organist and composer Adrian Batten was born in Salisbury and baptized on March 1, 1591. Though records are sketchy, it is believed that he died in London in 1637. Batten studied at Winchester with the Cathedral Organist John Holmes, and in 1614 he went to London as a Vicar-Choral of Westminster Abbey. In 1624 he became a Vicar-Choral and Organist of St. Paul’s Cathedral. A prolific composer, he left 15 services and 47 anthems in manuscript. He also transcribed into organ score numerous sacred choral works, some of which have come down to us only through his transcriptions. Batten’s setting of *O sing joyfully* dates from the years when the old Gothic Cathedral of St. Paul’s dominated the city. The Anthem is for unaccompanied four-part Choir and the vigorous and forthright writing is well suited to the text. It is one of a few of Batten’s choral works that is still performed fairly regularly by many Anglican choirs.

~ *Music for a Great Cathedral* (GMCD 7118) and sources unknown; ed. C. Sayers



St. John’s Church  
Phone: (313) 962-7358

2326 Woodward Avenue, Detroit, Michigan 48201-3431  
[www.StJohnsDetroit.org](http://www.StJohnsDetroit.org)

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*

Giving QR