



St. John's Church

Sunday, May 26, 2024

Ten O'clock in the Morning

TRINITY SUNDAY

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: *O lux beata Trinitas* - Raymond Weidner

268 The Processional Hymn: *I bind unto myself today* – TUNES: St. Patrick, Deirdre

The Introit: *Benedicta sit*, Tobit 12:6, Psalm 8:1 – Plainchant

BLESSED be the Holy Trinity, and the undivided Unity: we will praise and glorify him, because he hath showed his mercy upon us. *Ps.* O LORD our Governor: how excellent is thy Name in all the world. Glory be... Blessed be... (*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. 186

A Collect for Memorial Days

p. 42

For the Epistle: Revelation iv. 1.

p. 186–7

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

The Psalm: 150. *Laudate Dominum.* – ANGLICAN CHANT: C. V. Stanford **p. 525**

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

The Gradual: *Benedictus es*, Song of the Three Children 32, 34 – Plainchant

BLESSED art thou, O Lord, which beholdest the great deep: and sittest upon the Cherubim.
V. Blessed art thou, O Lord, in the firmament of heaven: and above all to be praised and glorified for ever.

The Alleluia: *Benedictus es*, Song of the Three Children 29 – Plainchant

ALLELUIA. Alleluia. V. Blessed art thou, O Lord God of our fathers: and worthy to be praised for evermore. Alleluia.

The Gospel: St. John iii. 1. **p. 187–8**

Quicunque Vult, commonly called the Creed of Saint Athanasius (*please see insert*)

272 The Sermon Hymn: *Thou, whose almighty word* – TUNE: MOSCOW

Announcements (*if there be any*)

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

The Offertory: *Benedictus sit*, Tobit 12:6 – Plainchant

BLESSED be God the Father, and the only begotten Son of God; and blessed be the Holy Spirit: for the mercy he hath done unto us.

The Offertory Anthem: *I am Alpha and Omega* – John Stainer

I am Alpha and Omega, the beginning and the ending, saith the Lord;
which is, and which was, and which is to come, the Almighty.

Holy, Holy, Holy, Lord God of Hosts.

Heaven and earth are full of Thy glory.

Glory be to Thee, O Lord most high. Amen, Amen.

~ Revelation i. 8; and the Sanctus

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.

The Prayer for the Church **p. 74–5**

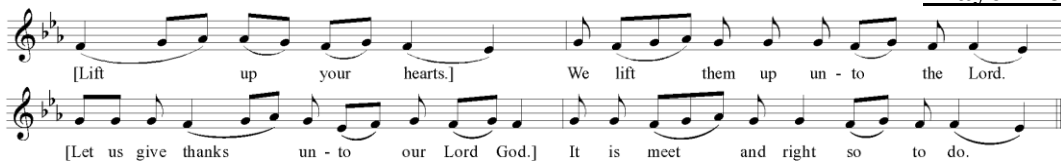
The Invitation to Confession **p. 75**

The Confession and Absolution **p. 75–6**

The Comfortable Words **p. 76**



[734] The Sursum corda: Plainchant **p. 76**



The Proper Preface for Trinity Sunday: Plainchant **p. 79**

797 The Sanctus: Missa de Sancta Maria Magdalena **p. 79**

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**

¶ *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.*

195 The Communion Hymn: *Father, we thank thee who hast planted* – TUNE: *Rendez à Dieu*

The Communion: *Benedictus Déum, Tobit 12:6* – Plainchant

LET us bless the God of heaven; and in the sight of all living will we give thanks unto him: because he hath done to us-ward after his loving-kindness.

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.*

267 The Recessional Hymn: *Holy Father, great Creator* – TUNE: *Regent Square,*
DESCANT: *Lewis*

The Postlude: *Fugue “St. Anne”* (from *Prelude and Fugue in E-flat major, BWV 552ii*)
– 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.*

Notes on Selected Portions of Today's Music

The Processional Hymn:

This hymn was written by Reginald Heber specifically for its liturgical use on Trinity Sunday, which occurs eight weeks after Easter. The emphasis of this Sunday's service is to reaffirm the doctrine of the triune Godhead. Though the word "trinity" is not found in the Scriptures, the truth of three Persons, equal and eternal with each other, is clearly taught throughout God's Word.

The tune for this text has been named "Nicaea." It was named after the Council of Nicaea held in Asia Minor in 325 A.D., when the doctrine of the Trinity was examined and held to be a true and essential doctrine of the Christian faith. In 1861 this tune was composed specifically for these words by one of England's leading church musicians of the nineteenth century, Dr. John Bacchus Dykes. This popular composer has contributed more than 300 hymn tunes; most of them are still in use today.

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The Offertory Anthem:

John Stainer (1840–1901) was the son of a schoolmaster who was so passionately devoted to music that the family had five pianos and an organ in the house. He was a chorister at St. Paul's Cathedral and therefore attended the Cathedral School, where he was taught general studies and received a musical education. When he was 16, Sir Frederick Ouseley invited him to the post of organist at Tenbury College, Worcestershire, which Ouseley had recently founded to improve church music. Ouseley continued to teach Stainer, who obtained a Bachelor of Music degree at Oxford by examination.

The examination must have been impressive, for he was hired right away as organist at Magdalen College, Oxford, in 1860, and in the next year became the official organist of the University itself. This gave him an opportunity to study there for a Bachelor of Arts degree; he composed his other oratorio, *Gideon*, as his doctoral dissertation at Oxford. In 1872, Stainer returned full circle when he received the prestigious appointment of organist at St. Paul's.

Stainer's work illustrates that Ouseley's instincts were sound when he tapped Stainer to help fulfill his ideal of improving church music. Stainer mostly confined his composing to the task of creating high-quality music for church use. His characteristics include a strongly meditative quality, good melodies, and superb part-writing that engages the amateur singers or a church choir who don't happen to have the melody line. Overall the quality of his works is variable, sometimes compromised by the sentimentality that was popular at the time. Stainer himself believed that he was not in a league with the great masters. Yet there is a quantity of work in his catalog that does not deserve that harsh self-judgment, instances where Stainer rose to create strong, memorable music.

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The Postlude:

Organist E. Power Biggs (1906–77) originally included the *Prelude and Fugue in E-flat Major*, "St. Anne" or "Trinity," in a recording that followed in outline an organ concert that Felix Mendelssohn (1809–47) played in August of 1840 at St. Thomas's Church in Leipzig, where Johann Sebastian Bach (1685–1750) had been Music Director until 1750. Mendelssohn gave organ concerts in a number of cities, performing many newly discovered works of the master. As Mr. Biggs described the work, "All the Bach music that Mendelssohn was fond of playing had certain characteristics. He liked a large musical canvas, and the spacious *Prelude in E-flat Major*, the long lines etched in granite, was a particular favorite of his. Mendelssohn had been the first to couple the Prelude, which opens the third part of Bach's *Clavierübung*, with the E-flat Fugue which closes it.

~ *The Great Preludes & Fugues, Vol. II – CBS Records Masterworks – MK42648; ed. C. Sayers*



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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