



St. John's Church

Sunday, October 13, 2024

Ten O'clock in the Morning

THE TWENTIETH SUNDAY AFTER TRINITY

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: *Élévation (from Messe pour les Couvents)* - François Couperin

524 The Processional Hymn: *God of grace and God of glory* – TUNE: Mannheim

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 remain standing for the reading of*

The Psalm: 27:1–9. *Dominus illuminatio.*

p. 371–2

Hymnal

Prayer Book

- The First Lesson:** Ephesians v. 15. p. 217
- 623 *The Benedictus es, Domine:* Turton p. 11
- The Second Lesson:** St. Matthew xxii. 1. p. 218
- 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. 217
- 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
- 292 **The Sermon Hymn:** *Songs of praise the angels sang* – TUNE: Riley
- Announcements** (*if there be any*)
- The Sermon** – The Rev. Fr. Steven J. Kelly, SSC, *Rector*

THE HOLY COMMUNION

The Offertory: Super flúmina, Psalm 137:1 – Plainchant

BY the waters of Babylon we sat down, and wept: when we remembered thee, O Sion.

The Offertory Anthem: Beati quorum via – Charles Villiers Stanford

Beati quorum via integra est: qui ambulant in lege Domini.

Blessed are those that are undefiled in the way: and walk in the law of the LORD.

~ Psalm 119, v. 1

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

The Administration of Holy Communion

p. 82–3

203 The Communion Hymn: *My God, thy table now is spread* – TUNE: Rockingham

The Communion: *Meménto verbi tui*, Psalm 119:49, 50 – Plainchant

REMEMBER thy word unto thy servant, O LORD, wherein thou hast caused me to put my trust: the same is my comfort in my affliction.

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.*

484 The Recessional Hymn: *Lift up your heads, ye mighty gates* – TUNE: Truro

The Postlude: *Carillon* - Herbert Murrill



¶ *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 Offertory Anthem:

Following the death of Henry Purcell in 1695, English music went into a long period of decline that was not reversed until the late 19th century. Of the many musicians who helped to bring about the English musical renaissance it was Charles Stanford (1852–1924), Hubert Parry and Charles Grove who were arguably the most influential. It was largely thanks to their untiring work as composers, teachers, performers and administrators that musical standards gradually improved and a firm foundation was established for a new tradition of English music. This musical revival reached its full flowering with Elgar and continued with Vaughan Williams and a whole new generation of talented composers.

As a teacher of composition, Sir Charles Stanford was without equal. A list of his many pupils at the Royal College of Music reads like a *Who's Who* of early twentieth-century British music: Vaughan Williams, John Ireland, Gustav Holst, Herbert Howells, Arthur Bliss, Gordon Jacob, to name only the most well-known. He was a prolific and highly regarded composer himself, with seven symphonies and five concertos to his name, as well as string quartets, operas, oratorios and numerous other compositions. Although there has been a revival of interest in some of the symphonies and chamber music, most of these works are now largely forgotten.

In the field of church music, on the other hand, Stanford's music has consistently been held in the highest regard. At a time when mediocrity prevailed, Stanford swept away many of the tired conventions, bringing in a freshness and vitality not heard since Purcell's day, and enriching the repertoire with a succession of fine anthems, motets and settings of the morning and evening canticles. Together with the music of Herbert Howells, Stanford's church music continues to provide the backbone of the cathedral choir repertoire. He received many honours during his career, and was knighted in 1902. His ashes were interred in Westminster Abbey, next to Purcell's.

The *Three motets, op.38* for unaccompanied choir were published in 1905 but probably date from 1892, the year in which Stanford gave up his post as organist of Trinity College, Cambridge. The motets are dedicated to his successor, Alan Gray, and the college choir, and are amongst the finest of his choral compositions.

Beati quorum via is in six parts, with divided sopranos and basses, and is meditative in character. Effective use is made of contrasting the three upper and three lower voices, and the piece is rightly regarded as one of Stanford's most exquisite unaccompanied compositions.

~ John Bawden, Musical Director (1994–2006), Fareham Philharmonic Choir; ed. C. Sayers

The Communion Hymn:

Edward Miller (b. Norwich, England, 1735; d. Doncaster, Yorkshire, England, 1807) adapted "Rockingham" from an earlier tune, "Tunebridge", which had been published in Aaron Williams's *A Second Supplement to Psalmody in Miniature* (c. 1780). "Rockingham" has long associations in Great Britain and North America with Isaac Watts' *When I Survey the Wondrous Cross* [337]. The tune title refers to a friend and patron of Edward Miller, the Marquis of Rockingham, who served twice as Great Britain's prime minister.

Miller's father had made his living laying brick roads, and the young Edward became an apprentice in the same trade. Unhappy with that profession, however, he ran away to the town of Lynn and studied music with Charles Burney, the most prominent music historian of his day. A competent flute and organ player, he was organist at the parish church in Doncaster from 1756 to 1807. Miller was active in the musical life of the Doncaster region and composed keyboard sonatas and church music. His most influential publications were *The Psalms of David for the Use of Parish Churches* (1790), in which he sought to reform metrical psalmody (and which included "Rockingham"), and *David's Harp* (1805), an important Methodist tunebook issued by Miller with his son.

"Rockingham" (or "Rockingham Old") is one of the finest long-meter tunes in the history of church music and is much loved by those who sing in harmony.

~ Excerpt from the *Psalter Hymnal Handbook at Hymnary.org*; ed. C. Sayers



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*