

St. John's Church

Sunday, April 14, 2024

Ten O'clock in the Morning

THE SECOND SUNDAY AFTER EASTER

(GOOD SHEPHERD SUNDAY)

The Order for Morning Prayer with 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: *Cantabile* (from *Four Pieces, Op. 37, No. 4*) - Joseph Jongen

345 The Processional Hymn: *The King of love my shepherd is* – TUNE: St. Columba

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 Invitatory Antiphon for Easter: Goodson

p. 8

609 The Venite, exultemus Domino: Goodson

p. 9

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

	The Psalm: 23. <i>Dominus regit me.</i>	p. 368
	The First Lesson: 1 St. Peter ii. 19.	p. 172
623	The Benedictus es, Domine: Turton	p. 11
	The Second Lesson: St. John x. 11.	p. 172
646	The Jubilate Deo: Lawes	p. 15
	<i>The Apostles' Creed</i>	p. 15
601	The Ferial Responses (The Suffrages after the Creed): Plainchant	p. 16
	<i>The Collect for the Day</i>	p. 171–2
	<i>A Collect for Peace</i>	p. 17
	<i>A Collect for Grace</i>	p. 17
	Additional prayers, if any, that the Minister shall think fit	
	The Grace	p. 20
279	The Sermon Hymn: <i>Praise to the Lord, the Almighty...</i> – TUNE: Praise to the Lord	
	Announcements (<i>if there be any</i>)	
	The Sermon – The Rev. Fr. Steven J. Kelly, SSC, <i>Rector</i>	

THE HOLY COMMUNION

The Offertory: *Deus, Deus meus*, Psalm 63:1, 5 – Plainchant

O GOD, thou art my God, early will I seek thee: and lift up my hands in thy Name, alleluia.

The Offertory Anthem: *The King of love my Shepherd is* – arr. Edward C. Bairstow

The King of love my Shepherd is, whose goodness faileth never;
I nothing lack if I am his, and he is mine for ever.

Where streams of living water flow my ransomed soul he leadeth,
And where the verdant pastures grow with food celestial feedeth.

In death's dark vale I fear no ill with thee, dear Lord, beside me;
Thy rod and staff my comfort still, Thy cross before to guide me.

Thou spread'st a table in my sight; Thy unction grace bestoweth;
And O what transport of delight from thy pure chalice floweth!

Perverse and foolish oft I strayed, but yet in love he sought me,
And gently on his shoulder laid, and home, rejoicing, brought me.

And so through all the length of days Thy goodness faileth never;
Good Shepherd, may I sing thy praise within Thy house for ever.

~ *Sir Henry Williams Baker, 1868; based on Psalm 23*

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)*

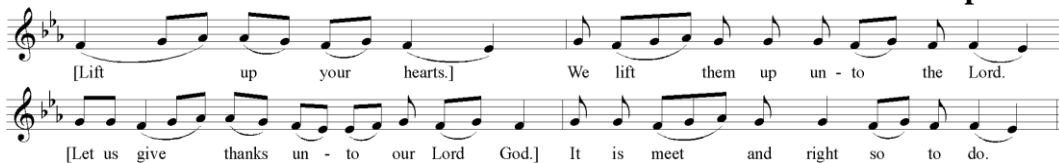
OUR fathers' God, to thee, Author of liberty, To thee we sing; Long may our land be bright With freedom's holy light; Protect us by thy might, Great God, our King. Amen.

¶ *Then shall the People kneel, and the Priest sing*



[734] *The Sursum corda: Plainchant*

p. 76



The Sanctus: John Merbecke, 1549

p. 77



✠ *The Benedictus qui venit: Merbecke*



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

213 **The Communion Hymn:** *Shepherd of souls, refresh and bless* – TUNE: St. Agens

The Communion: *Ego sum pastor bonus*, St. John 10:14 – Plainchant

I AM the good Shepherd, alleluia: and know my sheep, and am known of mine, 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!*

352 **The Recessional Hymn:** *Crown him with many crowns* – TUNE: Diademata

The Postlude: *Vivace (from Trio Sonata No. 6 in G major, BWV 530i)* - J. S. 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 that person will happily provide you with whatever assistance you may require.*

Notes on Selected Portions of Today's Music

The Sermon Hymn:

Praise to the Lord, the Almighty, the King of creation is a translation (by Catherine Winkworth, 1863) of the German hymn, *Lobe den Herren, den mächtigen König der Ehren* by Joachim Neander (1680). Joachim Neander, called the greatest of all German-Calvinist Reformed hymn writers, was born in Bremen, Germany on May 31, 1650. He wrote approximately sixty hymns and composed many tunes. Nearly all of his hymns are triumphant expressions of praise. Neander, though only thirty years of age when he died, was a noted scholar in theology, literature and music, as well as pastor of the Reformed Church in Dusseldorf, Germany. *The Julian Dictionary of Hymnology* calls this hymn "a magnificent hymn of praise, perhaps the finest production of its author and of the first rank in its class."

The tune, "Lobe den Herren" ("Praise to the Lord"), first appeared in the *Stralsund Gesanbuch, 2nd edition*, in 1665. It is said that Joachim Neander personally chose this tune for his text, and his words have never been used with any other melody. The tune first appeared in England in the 1904 edition of *Hymns Ancient and Modern*.

~ *Let all the world in every corner sing* – LBCD 58;

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The Postlude:

At some time in the vicinity of 1727 to 1730, Johann Sebastian Bach (1685–1750) finished compiling a set of six organ sonatas that, records show, he intended as practice pieces for his oldest son, Wilhelm Friedemann Bach. It seems that the purpose was fulfilled; W.F. Bach got a prestigious appointment as organist of the Sophienkirche of Dresden, in 1733, and became widely known for his outstanding playing. The pieces in the set are sometimes called trio sonatas because in texture they resemble works of that period made up of three independent musical lines; two in the treble function more or less as a duet and a third is in the pedal register of the organ.

Bach tended to follow the form of the Italian concerto, particularly examples of it by Vivaldi, in shaping these six sonatas. Whether or not it is true that Bach wrote them as teaching pieces for his son, the works are in fact excellent both as concert works and as practice pieces. They promote independence of the hands from each other and from the feet and are on the curriculum for every student organist. Often the texture evokes a flute and a violin, frequent choices for the top two instruments in trio sonatas of the time, plus a mellow bass line.

It is suspected by musical scholars that some of the movements of some of these six sonatas may have been originated considerably earlier, but there seems to be agreement that the sixth and final sonata was written specifically for this set. The opening movement of the sonata, *Vivace*, has a rapid unison figure for the melody lines that is quite reminiscent of Vivaldi.

~ *Joseph Stevenson for AllMusic* – © 2013 Rovi Corporation. All rights reserved; ed. C. Sayers



Giving QR

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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*