



St. John's Church

Sunday, June 4, 2023

Ten O'clock in the Morning

TRINITY SUNDAY

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.*
-

Hymnal

Prayer Book

The Prelude: *Prelude in Eb, BWV 552a* - J.S. Bach

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: *Missa Aeterna Christi munera* by Giovanni Pierluigi da Palestrina **p. 70**

The Collect of the Day

p. 186

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**

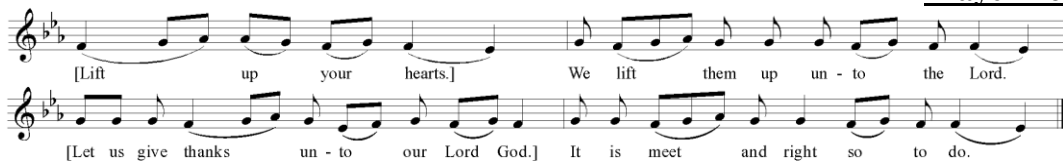
The Invitation to Confession **p. 75**

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 Aeterna Christi munera* p. 79

797 ✠ **The Benedictus qui venit:** *Missa Aeterna Christi munera*

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 Aeterna Christi munera*

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

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

The Communion: *Benedíctus 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.*

266 **The Recessional Hymn:** *Holy, Holy, Holy* – TUNE: *Nicaea*

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. We are grateful 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 text is attributed to St. Patrick. Though we are not sure if Patrick wrote it, it is of the era in which he lived. It is Druidic in nature and has an irregular meter, possibly written in a specific “shape”—that of a ‘breastplate’ [hence, this hymn is often referred to as “St. Patrick’s Breastplate”], or a protective device. The preface to the manuscript quotes the reason for this shape:

“Patrick made this hymn; it was made, and the cause of its composition was for the protection of himself and his monks against the deadly enemies that lay in ambush for the clerics...for the protection of the body and soul against demons and men and vices: when any person shall recite it daily...demons shall not dare to face him, it shall be a protection to him...it shall be a guard to him against sudden death, it shall be a lorica for his soul after his decease.”

The hymn first appeared in 690 and was sung in monasteries and churches in Ireland. The hymn was first in manuscript in the 11th century, and was published in 1897 in *The Irish Liber Hymnorum*. Its translation by Cecil Frances Alexander in 1889 was for the celebration of St. Patrick’s Day. Its first appearance in English was in the Hymnal of 1916.

~ *The Hymnuts Web site; ed. C. Sayers*

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.

~ © Joseph Stevenson, *All Music Guide; Portions of Content Provided by All Music Guide.*

© 2008 All Media Guide, LLC. All Music Guide is a registered trademark of All Media Guide, LLC.; ed. C. Sayers

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. To his sister he wrote that ‘it seemed just the thing to do,’ though evidently this had not occurred to anyone before. [The title “St. Anne,” used mainly in English-speaking countries, resulted from the similarity of the fugue’s theme with the “St. Anne tune” of an early English hymn {The Hymnal, 1940, #289}.] The choralelike theme of the *E-flat Fugue* suited Mendelssohn’s style, and his organ performances in London and Birmingham left so great an impression that to this day in England the ‘St. Anne,’ as well as the ‘Great’ A-minor *Prelude and Fugue* [BWV 543], are still somehow associated with Mendelssohn’s name.”

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

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

2326 Woodward Avenue, Detroit, Michigan 48201-3431
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*
Mr. Abraham Wallace, MMus, *Edwards Organ Scholar*