



St. John's Church

Sunday, November 12, 2023

Ten O'clock in the Morning

THE TWENTY-THIRD SUNDAY AFTER TRINITY

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

Andante (Sonata op. 65, no 6) - Felix Mendelssohn

517 The Processional Hymn: *Thine arm, O Lord, in days of old* – TUNE: St. Matthew

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

Hymnal

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

Prayer Book

	The Psalm: 111. <i>Confitebor tibi.</i>	p. 482–3
	The First Lesson: Philippians iii. 17.	p. 222
623	The Benedictus es, Domine: Turton	p. 11
	The Second Lesson: St. Matthew xxii. 15.	p. 222–3
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. 222
	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
147	The Sermon Hymn: <i>God of our fathers, known of old</i> – TUNE: Old Hundred Twelfth	
	Announcements (<i>if there be any</i>)	
	The Sermon – The Rev. Fr. Steven J. Kelly, SSC, <i>Rector</i>	

THE HOLY COMMUNION

The Offertory: *De profundis*, Psalm 130:1 – Plainchant

OUT of the deep have I called unto thee, O LORD; Lord, hear my voice.

The Offertory Anthem: *O strength and stay* – Louis Bourgeois, arr. William H. Harris

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| 1. O strength and stay upholding all creation,
Who ever dost thyself unmoved abide,
Yet day by day the light in due gradation
From hour to hour through all its changes guide; | 2. Grant to life's day a calm unclouded ending,
An eve untouched by shadows of decay,
The brightness of a holy deathbed blending
With dawning glories of the eternal day. |
| 3. Hear us, O Father, gracious and forgiving,
Through Jesus Christ thy coeternal Word,
Who, with the Holy Ghost, by all things living
Now and to endless ages art adored. Amen. | |

~ Ascribed to St. Ambrose, 340–97

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.

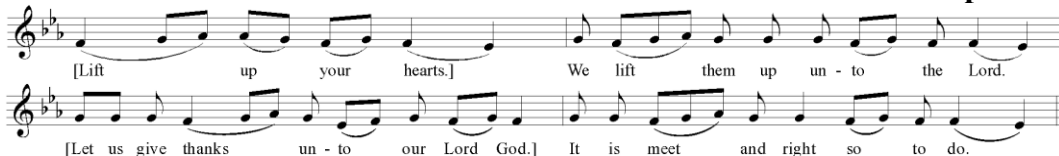
141 *My country, 'tis of thee (4th stanza only)*

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 Proper Preface for All Saints (upon All Saints' Day, and seven days after) **p. 79**

The Sanctus: John Merbecke, 1549 **p. 79**



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

The Administration of Holy Communion **p. 82–3**

491 **The Communion Hymn:** *City not made with hands* – TUNE: Old Hundred Twentieth

The Communion: *Amen dico vobis, St. Mark 11:24* – Plainchant

VERILY I say unto you, what things soever ye desire when ye pray: believe that ye receive them, and it shall be done unto you.

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.*

Hymnal

585 **The Recessional Hymn:** *Jerusalem, my happy home* – TUNE: Land of Rest

The Postlude: *Fuga* (from *Sonata No. 6 in D minor, op. 65, no. 6*) – Felix Mendelssohn



**The flowers on the altar are given by Henry and Stella Heatley
in honour and memory of all veterans.**

“Lest we forget.”

Note – Fred Koester, listed on the St. John’s War Memorial, is the uncle of Chris Golemiewski

¶ *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 and Postlude:

Martin Luther’s (1483–1546) versification of the Lord’s Prayer was set to this tune in Valentin Schumann’s hymnal, *Geistliche Lieder* (1539); the tune, whose composer remains unknown, also had some earlier use. The tune name derives from Luther’s German incipit: “Vater unser im Himmelreich...” Because *Vater unser* found later use in British and Scottish Psalters as a setting for Psalm 112, it acquired the alternate title Old 112th in some hymnals, including *The Hymnal 1940*.

Johann Sebastian Bach (1685–1750) used this tune in his St. John Passion (1724) and in Cantatas 90, 101, and 102, among others. Bach also wrote organ preludes on the melody. Felix Mendelssohn (1809–1847) arranged a famous organ treatment on this tune in his *Sixth Organ Sonata*, the third movement of which is played as today’s Postlude. One of the classic chorales, *Vater unser* features phrases grouped into three long lines which is clearly evident in today’s Sermon Hymn with stirring lyrics by Rudyard Kipling from his poem *The Five Nations*.

~ *Psalter Hymnal Handbook via Hymnary.org; ed. C. Sayers*

The Offertory Anthem:

For fifteen years, beginning in 1542, Louis Bourgeois (c. 1510–59) was entrusted with writing, selecting, and arranging the music for the French psalters. His date of birth is placed sometime between 1500 and 1510, in Paris. Bourgeois became a follower of [John] Calvin and in 1541 travelled with him to Geneva where he became a music director and editor of the *Genevan Psalter*. He then became the choirmaster and/or cantor at both the churches of St. Pierre and St. Gervais. Bourgeois was regarded quite highly for his contributions to the psalter, his high character and his teaching of children. The Genevan citizens even granted him special privileges and rights. In 1557 he left Geneva to return to Paris and after the publication of his harmonizations of psalm tunes, was never heard about again.

Bourgeois also contributed to the 1551 version of the *Huguenot Psalter*, but is perhaps best known for the tune *Old Hundredth* to which the Doxology [*The Hymnal*, 1940, No. 139] is set. Composed and adapted by Bourgeois, this tune was first included in the *Trent Quatre Pseaumes de David* (Genevan Psalter), 1551. There it was the setting for Psalm 134, “Or sus, serviteurs du Seigneur,” a text by Theodore Beza. When William Kethe’s version of Psalm 100 was included in both the *Anglo-Genevan Psalter* and the *English Psalter* in 1561, this tune was associated with it in both collections (hence the title “Old Hundredth”) and has been inseparably connected with the text ever since.

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