

# St. John's Church

**Sunday, March 10, 2024**

**Ten O'clock in the Morning**

**THE FOURTH SUNDAY IN LENT**

**(LÆTÁRE/ROSE 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:** *Adagio, from Sonata 1 in E-flat, BWV 525ii* - J. S. Bach

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

**The Introit:** *Lætáre*, Isaiah 66:10–11; Psalm 122:1 – Plainchant

**R**EJOICE ye with Jerusalem; and be ye glad for her, all ye that delight in her: exult and sing for joy with her, all ye that in sadness mourn for her: that ye may suck, and be satisfied with the breasts of her consolations. *Ps. I was glad when they said unto me: we will go into the house of the LORD. Glory be... Rejoice ye ... (etc.)*

**The Collect for Purity** (*the People all kneeling*)

**p. 67**

**701 The Decalogue; Responses:** John Merbecke and George C. Martin

**p. 68–9**

**The Summary of the Law**

**p. 69**

**The Collect of the Day**

**p. 130**

**The Collect for Ash Wednesday** (*to be said every day in Lent until Palm Sunday*)

**p. 124**

**The Epistle:** Galatians iv. 21.

**p. 130–1**

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

**The Psalm:** 122. *Lætatus sum.* – ANGLICAN CHANT: J. Robinson

p. 503

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

**The Gradual:** *Lætatus sum*, Psalm 122:1, 7 – Plainchant

I WAS glad when they said unto me: we will go into the house of the LORD. V. Peace be within thy walls: and plenteousness within thy palaces.

**The Tract:** *Qui confidunt*, Psalm 125:1–2 – Plainchant

THEY that put their trust in the LORD, shall be even as the mount Syon: which may not be removed, but standeth fast for ever. V. The hills stand about Jerusalem; even so standeth the LORD round about his people; from this time forth for evermore.

**The Gospel:** St. John vi. 1.

p. 131–2

**The Nicene Creed**

p. 71

201 **The Sermon Hymn:** *Strengthen for service, Lord, the hands* – TUNE: Malabar

**Announcements** (*if there be any*)

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

**The Offertory:** *Laudáte Dóminum*, Psalm 135:3–6 – Plainchant

O PRAISE the LORD, for the LORD is gracious; O sing praises unto his Name, for it is lovely: whatsoever the LORD pleased, that did he in heaven and in earth.

**The Offertory Anthem:** *Let nothing ever grieve thee* – Johannes Brahms

Let nothing ever grieve thee, distress thee, nor fret thee;  
heed God's good will, my soul, be still, compose thee.

Why brood all day in sorrow?

Tomorrow will bring thee God's help benign and grace sublime, in mercy.

Be true in all endeavor and ever be steadfast;

what God decrees brings joy and peace, He'll keep thee. Amen.

~ Paul Flemming, 1609–1640; English translation by Walter E. Buszin

**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** (*4<sup>th</sup> 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**

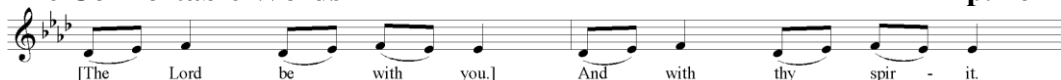
p. 75

**The Confession and Absolution**

p. 75–6

**The Comfortable Words**

p. 76



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

[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 Proper Preface** – *Who by bodily fasting dost curb our sinfulness, uplift our hearts, and bestow both virtue and its reward upon us, through Jesus Christ our Lord.*

**798** **The Sanctus:** Missa Marialis – Plainsong, 14<sup>th</sup> century **p. 77**

**798** ✠ **The Benedictus qui venit:** Missa Marialis

**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**

**723** **The Agnus Dei:** Missa Marialis – Plainsong, 10<sup>th</sup> and 13<sup>th</sup> century (*Trebles only, Men only, All*)

**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**

**192** **The Communion Hymn:** *O Food of men wayfaring* – TUNE: O Esca viatorum

**The Communion:** *Jerusalem quæ ædificátur*, Psalm 122:3, 4 – Plainchant

**J**ERUSALEM is built as a city that is at unity in itself. For thither the tribes go up, even the tribes of the LORD; to testify unto thy Name O LORD.

**The Prayer of Thanksgiving** (*said by the Congregation with the Minister*) **p. 83**

**209** **In place of the Gloria in excelsis:** (*sung while kneeling*)

*O saving Victim, opening wide* – TUNE: St. Vincent

**The Blessing** (*the People all kneeling*) **p. 84**

**The Dismissal | Response:** *Thanks be to God.*

**345** **The Closing Hymn:** *The King of love my shepherd is* – TUNE: Dominus regit me

**The Postlude:** *Allegro, from Sonata 1 in E-flat, BWV 525iii* – 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 they will happily provide you with whatever assistance you may require.*

## Notes on Selected Portions of Today's Music

### The Offertory Anthem:

Johannes Brahms (1833–97) grew up surrounded by a practical world of music. His father was a double bass player, and Brahms took early lessons in piano, theory and composition. As a teenager, he gained intimate familiarity with serious and popular styles, arranging music for his father's orchestra and playing piano in local dance halls. At twenty he began touring as an accompanist and began to make important contacts. Among these were Robert and Clara Schumann, both of whom had a lasting effect on his life and career. Robert, in his role as a critic, first brought Brahms' name to the notice of the German public, calling him a "young eagle." Clara became an emotional focus for Brahms, one that would last throughout his life.

He composed two works that assured him both fame and financial security: the *German Requiem* (premiered in 1869) and his orchestral *Variations on a Theme by Haydn* (1873). With this success behind him, he finally finished his first attempt at a symphony. The work was premiered in 1876 to great acclaim, and Brahms was hailed as the true successor of Beethoven. This was followed by three other symphonies, all of which have become standards of repertory, along with a large body of important works in virtually every genre (except for opera, which, like marriage, he consciously avoided throughout his life).

Brahms is an important figure in German music, standing almost as a rock of classicism in the onrushing stream of the new styles created by Wagner, Liszt and others. His music is unshakably absolute, never drawing on extramusical images or ideas. His study of the music of earlier composers, including those of the Renaissance, added to the more conservative elements of his music. He often turned to older forms of expression, most notably that of variation. At the same time, his music has a strong personal aspect to it. His *German Requiem*, for example, is neither a sectarian religious work, nor a dramatic stage work (as was Berlioz's). Rather, it is a response to the subject of death, freely drawing passages from the Bible to create a piece that is both personal and national. All these qualities combine to make Brahms one of the truly distinctive voices of the late nineteenth century.

~ *Essentials of Music.com* – © 2001 Sony Music Entertainment; ed. C. Sayers

"*Let nothing ever grieve thee*, translated from the original German, *Laß dich nur nichts nicht dauren*, Brahms' Opus 30, is a work for four-part chorus and accompaniment. I first encountered this work as an undergraduate music major at Purchase College (State University of New York), when I participated in the college choir. Our director, Professor Robert Fertitta, conveyed his passion for this work through his direction and characteristic enthusiasm. (So much depends on the presentation of a piece of music; had Professor Fertitta simply offered this work as a "filler" piece for an upcoming choir performance, I am certain that I would not be writing this.)

*Let nothing ever grieve thee* is a meditative work; inward and intense. Brahms wrote this at a time in his development when he had a particular interest in counterpoint and the strict contrapuntal discipline of early composers. Thus, the piece is written as a double canon. The message of the text is a reassurance of God's abiding presence, accompanied by a concluding "Amen" which is one of the most moving moments in all of choral literature. Brahms employs imitation and a rich circular harmonic progression, ending with a traditional Plagal cadence [IV to I, also known as the "Amen cadence"]. This is music that perfectly reflects Brahms' allegiance to the past, his disdain for excessive sentimentality and respect for structure. Yet at the same time the work emits a Romantic warmth; a bittersweet glow of personalization that allows a glimpse into the humanity of its composer while allowing for a channel of spirit; that which expresses the inexpressible. I still recall feeling electrified by the experience of singing and being a part of this music; the wake of that initial spiritual wave still ebbs within, many years later.

Musical performance often is an experience of strong community and unity, at other times an experience of stark isolation. Enveloped by the rush of sound, the choral singer becomes one with the chorus and accompaniment, a living musical organism in the creative (interpretive) process."

~ *Excerpted from "The Tao of Opus 30" by Will Duchon – Opus30.net; Wikipedia; ed. C. Sayers*

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Giving QR

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*