



St. John's Church

Sunday, December 17, 2023

Ten O'clock in the Morning

THE THIRD SUNDAY IN ADVENT

(GAUDÉTE 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: *Wachet auf, ruft uns die Stimme, BWV 645 - J. S. Bach*

2 The Opening Hymn: *O Come, O come, Emmanuel*

TUNE: Veni Emmanuel

The Introit: *Gaudéte, Philippians 4:4–5; Psalm 85 – Plainchant*

REJOICE ye in the LORD, and again I say, rejoice ye; let your moderation be known unto all men, the LORD is at hand: be careful for nothing, nor troubled; but in all things, by prayer and supplication, with thanksgiving; let your requests be made known unto God. *Ps.* LORD, thou art become gracious unto thy land: thou hast turned away the captivity of Jacob. Glory be... Rejoice ye... (etc.)

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

p. 67

The Summary of the Law

p. 69

719 The Kyrie eleison, ninefold: *Missa Marialis – Plainsong, 12th century*

p. 70

(Please see Hymnal for voicing)

The Collect of the Day**p. 93****The Collect for the First Sunday in Advent****p. 90**¶ *This Collect is to be repeated every day, after the other Collects in Advent, until Christmas Day.***The Epistle: 1 Corinthians iv. 1.****p. 94**¶ *After the reading of the Epistle, the People shall remain seated, and the Choir shall chant***The Psalm: 132:8–17. Surge Domine.** – ANGLICAN CHANT: Edwin Edwards **p. 508–9**¶ *Then shall the People stand, and the Choir continue with***The Gradual: Qui sedes, Psalm 80:1, 2 – Plainchant****S**HEW thyself, O Lord, thou that sittest upon the Cherubim; stir up thy strength and come. Hear, O thou Shepherd of Israel: thou that leadest Joseph like a sheep.**The Alleluia: Excita, Psalm 80:2 – Plainchant**

ALLELUIA. Alleluia. V. Stir up thy strength, O Lord: and come and help us. Alleluia.

The Gospel: St. Matthew xi. 2.**p. 94****The Nicene Creed****p. 71****3 The Sermon Hymn: Wake, awake, for night is flying** – TUNE: Sleepers, Wake**Announcements** (*if there be any*)**The Sermon** – The Rev. Fr. Steven J. Kelly, SSC, Rector**The Offertory: Benedixistu, Psalm 85:1–2 – Plainchant****O**LORD, thou art become gracious unto thy land; thou hast turned away the captivity of Jacob: Thou hast forgiven the offence of thy people.¶ *Outreach: Loose offerings collected on the third Sunday of the month are allocated to the Rector's Discretionary Fund.***The Offertory Anthem: How lovely are the messengers** (from *St. Paul*) – Felix Mendelssohn

How lovely are the messengers that preach us the gospel of peace!

To all the nations is gone forth the sound of their words,
throughout all the lands their glad tidings.~ *Rom. v:15, 16***The Presentation of the Alms and Oblations****139 The Doxology****P**RAISE 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*)**O**UR 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



[The Lord be with you.] And with thy spir - it.

[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.

798 *The Sanctus:* Missa Marialis – Plainsong, 14th 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, 10th and 13th century *(Trebles only, Men only, Full)*

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

¶ *After receiving Communion, those desiring prayers for healing may come to the baptismal font to be prayed for by members of the Order of St. Luke.*

190 *The Communion Hymn:* *Let thy Blood in mercy poured* – TUNE: Luise

***The Communion:* *Dícite*, Isaiah 35:4 – Plainchant**

SAY to them that are of a fearful heart: Be strong, fear not; behold, your God will come and save you.

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

p. 83

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

Come with us, O blessèd Jesus – TUNE: Jesu joy of man’s desiring

The Blessing *(the People all kneeling)*

p. 84

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

5 *The Closing Hymn:* *Lo! he comes, with clouds descending* – TUNE: Helmsley

The Postlude: *Veni, Emmanuel* - Robert J. Powell

¶ 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 Opening Hymn:

The hymnal is truly an amazing collection of expressions regarding spiritual truths. It represents the experiences and feelings of people from many different religious backgrounds throughout various cultures and periods of history. This hymn, for example, finds its origin in the medieval Roman Church of the twelfth century and possibly even earlier. It began as a series of Antiphons – short statements sung at the beginning of the Psalm or the Magnificat at Vespers during the Advent season. Each of the Antiphons greets the Saviour with one of the many titles ascribed to Him in the Scriptures: Emmanuel, Wisdom from on high, Lord of might, Rod of Jesse, Key of David, Day-spring, Desire of nations. The hauntingly catchy modal melody for this text was originally a Plainsong or Chant, the earliest form of singing in the Church.

During the nineteenth century there were a number of Anglican ministers and scholars, such as John M. Neale, who developed a keen interest in rediscovering and translating into English many of the ancient Greek, Latin and German hymns. John Neale, born in London, England, on January 24, 1818, undoubtedly did more than any other person to make available the rich heritage of Greek and Latin hymns.

John M. Neale is also the translator of the hymns *The day of resurrection* [*The Hymnal*, 1940, #96], *All glory, laud, and honor* [#62], and *Art thou weary, art thou laden* [#406].

~ Adapted from *101 Hymn Stories* © 1982 by Kenneth W. Osbeck. Published by Kregel Publications, Grand Rapids, MI. Used by permission of the publisher. All rights reserved; ed. C. Sayers

The Sermon Hymn:

This Advent text by Philip Nicolai (1556–1608) treats Matthew 25:1–13 about the foolish and wise maidens. First appearing in Nicolai's *Frewden Spiegel*, 1599, its title in the original was "Concerning the Voice at Midnight, and the Wise Virgins Who Meet Their Heavenly Bridegroom." It was supposedly written about 1597 in Unna, Westphalia, where Nicolai served as pastor. Philip Nicolai wrote "Wachet auf" [Wake up], known as the King of Chorales, in 1597. Its beginning resembles the Fifth tone of Gregorian chant. Mendelssohn used it for his overture to *St. Paul* and also in his *Hymn of Praise*. Handel's famous *Hallelujah Chorus* has a passage which refers to this tune as well: "The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign forever and ever."

~ *The Hymnuts Web Site*, Luther Seminary, St. Paul, MN; ed. C. Sayers

The Offertory Anthem:

Felix Mendelssohn (1809–47), born Jewish, took the name Bartholdy when he converted to Christianity. Many of his works reflect his immersion into his new religion, including a symphony – subtitled "*Reformation*" – and two massive oratorios on sacred subjects: *Elijah* and *St. Paul* (which he titled simply *Paulus*). Although *St. Paul* was a great success and was extremely popular in its own day, it is seldom performed today in its entirety. However, some selections are occasionally performed as stand-alone pieces, including several choruses and its simple but distinctive overture, which demonstrates his perfect command of the musical language of the German Romantic era in which it was composed.

Part Two of *Paulus* begins with the story of St. Paul and St. Barnabas and their missionary journeys, in which they converted those who would follow them into the early stages of Christianity. This chorus refers to them as the *Messengers*, who bring the Word to be heard. It may be the best-known chorus from the oratorio, and probably its most stirring.

~ C. Michael Kelly – © 2013 *Immaculata Symphony*. All rights reserved; ed. C. Sayers

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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*
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