

¶ We welcome you to St. John's Episcopal 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. Whether you are new, or returning from a time away, 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. To reach the undercroft, you may take either the stairway in the southwest corner of the narthex, or, should you desire the use of an elevator, you may use the one located between the chapel and the Parish Office. To get to the elevator, just travel up the aisle on the Gospel (north/left) side of the nave, through the hallway past the chapel to the elevator. Press "1" to reach the floor below and then, once there, simply take a left out of the elevator, and head down the hallway into the undercroft. 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.



St. John's Episcopal Church

(Founded 1858)

Notes on Selected Portions of Today's Music

The Offertory Anthem:

Today's Offertory Anthem is the final chorale movement from *Jesus nahm zu sich die Zwölfe* ('Jesus called to him the twelve'), Cantata 22, BWV 22, by Johann Sebastian Bach (1685–1750). This short but beautiful cantata apparently made up one half of Bach's audition for the cantorate of St. Thomas', Leipzig. (The other half being BWV 23). Bach seems to have had a way with job applications, especially if you subscribe to the theory that the Kyrie and Gloria of the later-to-be B-minor Mass was submitted to the Elector of Saxony to get Bach a job at Dresden. *Jesus bleibet meine Freude* ('Jesu, joy of man's desiring'), BWV 147, provides a beautiful example of how, like a musical alchemist, Bach was able to turn basic materials into musical gold. If the tune is nothing special, the distinctive flowing counter-melody creates something altogether greater than the sum of the parts; a comparable example is this less well-known chorale arrangement that concludes *Cantata 22, Ertödt' uns durch dein' Güte* ('Awake us, Lord, and hasten'), with its characteristic *perpetuum mobile* accompaniment.

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The Recessional Hymn:

This hymn expresses in fine literary style many of the blessings of life so commonly taken for granted and then directs our "grateful praise" to God, the giver of every good and perfect gift. The author, Folliot S. Pierpoint, begins by reminding us of all the physical beauties of the world – the sun, flowers, and shining stars. He then reminds us of the social joys of friends and home – those relationships that bring such enriching dimensions of life. Above all, however, he gives thanks for the ministry of the church, God's ordained agency for accomplishing divine purposes in this world.

When he was about twenty-nine years of age, Pierpoint wrote this text in the late spring of the year while he was enjoying his native city of Bath, England. He was entranced by the beautiful countryside with its winding river, Avon, in the distance. As his heart welled up with emotion, he expressed with his pen the feelings of gratitude that were within him.

This hymn first appeared in a collection of poems published in 1864. It was entitled *The Sacrifice of Praise*, and consisted of eight six-line stanzas of which four are omitted in some hymnals, *The Hymnal 1940* having five.

Little is known about the author of this text. He was born in the interesting historic town of Bath, England, in 1835, and was a lay member of the Anglican Church. Following his graduation from Queen's College, Cambridge, he taught the classics for a time at Somerset College, and later became an independent writer. Although he published seven volumes of poems and hymn texts, many of them showing his love for nature, he is best remembered for this one beautiful hymn.

The tune name "Dix" came from the association of this melody with William Dix's hymn, *As with gladness men of old* [No. 52]. Its composer, Conrad Kocher, was born in Württemberg in 1786 and became an important musician and reformer of German church music. The tune produces very interesting effects with this text, because of the antiphonal or answering structures of the music. It has phrases which balance each other, so that one group in the congregation can sing the first couplet, while another group responds with the second, with all of the voices joining to bring out the joyful strength of the refrain.

For the beauty of the earth was first written for use at a communion service of the church but has since become one of the favorite hymns during thanksgiving season. It has also proven to be a favorite hymn for children.

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David Heinze, BMus, Edwards Organ Scholar

Sunday, May 14, 2017

Ten O'clock in the Morning

THE FOURTH SUNDAY AFTER EASTER

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. Large print editions of the Order of Service are available from an usher upon request.
- 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. Special age appropriate bulletins and KidsPacks are available from the ushers. 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

The Prelude: *Prelude on "Down Ampney"* – Henry Ley

282 The Processional Hymn: *Praise, my soul, the King of heaven* – TUNE: *Lauda anima*,
(Please note: *Stanza 3 – Women only*) DESCANT: Lang

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

Prayer Book

Hymnal

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

The Psalm: 66:1–8. *Jubilate Deo.*

The First Lesson: St. James i. 17.

623 **The Benedictus es, Domine:** Turton

The Second Lesson: St. John xvi. 5.

646 **The Jubilate Deo:** Lawes

The Apostles' Creed

601 **The Ferial Responses (The Suffrages after the Creed):** Plainchant

The Collect for the Day

A Collect for Peace

A Collect for Grace

Additional prayers, if any, that the Minister shall think fit

The Grace

376 **The Sermon Hymn:** *Come down, O Love divine* – TUNE: Down Ampney

Announcements (*if there be any*)

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

THE HOLY COMMUNION

The Offertory: *Jubiláte Déo*, Psalm 66:1, 14 – Plainchant

BE joyful in God all ye lands; sing praises unto the honour of his Name: O come hither, and hearken, all ye that fear God, and I will tell you what things he hath done for my soul, alleluia.

The Offertory Anthem: *Awake us, Lord, and hasten* – J. S. B. adapted by Francis Jackson

Awake us, Lord, and hasten!
Thy Holy Spirit give!
The old man in us chasten,
that our new man may live,
On earth may know thee only,
our thoughts give to thee wholly,
and all thy goodness own!

~ C. S. Terry

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.

Prayer Book

p. 417

p. 174–5

p. 11

p. 175

p. 15

p. 15

p. 16

p. 174

p. 17

p. 17

p. 20

Hymnal

The Presentation of the Malawi Ingathering

481 *We give thee but thine own* – TUNE: Yattendon 46

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

The Administration of Holy Communion

p. 82–3

375 **The Communion Hymn:** *Breathe on me, Breath of God* – TUNE: Nova vita

The Communion: *Dum vénerit*, St. John 16:8 – Plainchant

WHEN the Comforter, the Spirit of Truth, is come; he will reprove the world of sin: and of righteousness, and of judgement, alleluia, alleluia.

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

p. 83

Insert **The Mother's Day Hymn:** (*sung while kneeling*)

On this day all mothers honor – TUNE: Stuttgart

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!*

296 **The Recessional Hymn:** *For the beauty of the earth* – TUNE: Dix [No. 140]

The Postlude: *Fugue in C major*, BWV 545ii – Johann Sebastian Bach

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