



St Paul's Church, Knightsbridge
The Diocese of London



PALM SUNDAY

17th April 2011 at 11 a.m.

Welcome to St Paul's Knightsbridge. If you are visiting us from another church, please make yourself known to the sidesmen or to one of the clergy after the service. Members of all Christian churches are welcome to share with us in this Eucharist – and those who do not wish to receive the Sacrament are invited to approach the altar at the time of Communion, to receive a blessing.



There is a loop system in the lower parts of the church for the benefit of the hearing-impaired. Hearing aid users should switch their devices to 'T'.

giftaid it

scheme.

During the service a collection will be taken for the work of the church in this parish, throughout the Diocese of London and further afield. Please use the special envelopes at the end of each pew to maximise your giving through the 'Giftaid'



Members of the congregation are asked to ensure that mobile phones are switched off (or to silent) and are reminded that the taking of photographs or the making of audio or video recordings during services is prohibited.

Cover image:

Jan van Scorel (1495-1562)

"12 Members of the Haarlem Brotherhood of Jerusalem Pilgrims" 1528-29

*If the weather does not allow us to start our service in Wilton Place,
we gather for the Liturgy of the Palms by the font.*

Order of Service

The Liturgy of the Palms

THE INTROIT

The Choir sings:

Hosanna to the Son of David
Thomas Weelkes (1576-1623)

Hosanna to the Son of David!
Blessed be the King that cometh in the name of the Lord,
Thou that sitteth in the highest heavens,
Hosanna in excelsis Deo!

THE GREETING

The Celebrant says:

In the name of the Father, and of the Son, and of the Holy Spirit.

Amen.

Grace, mercy and peace from God our Father
and the Lord Jesus Christ be with you all
and with thy spirit.

Friends in Christ, during Lent we have been preparing to commemorate and celebrate our Lord's death and resurrection.

Today, in union with the Church throughout the world, we gather to begin our keeping of Holy Week. Christ enters his own city to complete his work as our Saviour: to suffer, to die and to rise again.

We go with him, in faith and love, united with him in his pleading and partaking in his risen life.

All hold up their palm crosses.

The Celebrant blesses the palms, saying:

God, our Saviour, whose Son, Jesus Christ,
entered Jerusalem as Messiah to suffer and to die:
bless these palms, let them be for us signs of his victory,
and grant that we, who bear them in his name,
may ever hail him as our King
and follow him in the way that leads to eternal life;
who is alive and reigns, now and for ever.

Amen.

THE PALM GOSPEL

The Deacon says:

The Lord be with you
and with thy spirit.

Hear the Gospel of our Lord, Jesus Christ, according to Matthew.
Glory be to thee, O Lord.

Comment [SRhE1]: name

When they had come near Jerusalem and had reached Bethphage, at the Mount of Olives, Jesus sent two disciples, saying to them, "Go into the village ahead of you, and immediately you will find a donkey tied, and a colt with her; untie them and bring them to me. If anyone says anything to you, just say this, 'The Lord needs them.' And he will send them immediately." This took place to fulfill what had been spoken through the prophet, saying, "Tell the daughter of Zion, Look, your king is coming to you, humble, and mounted on a donkey, and on a colt, the foal of a donkey." The disciples went and did as Jesus had directed them; they brought the donkey and the colt, and put their cloaks on them, and he sat on them. A very large crowd spread their cloaks on the road, and others cut branches from the trees and spread them on the road. The crowds that went ahead of him and that followed were shouting, "Hosanna to the Son of David! Blessed is the one who comes in the name of the Lord! Hosanna in the highest heaven!" When he entered Jerusalem, the whole city was in turmoil, asking, "Who is this?" The crowds were saying, "This is the prophet Jesus from Nazareth in Galilee."

Matthew 21: 1-11

This is the Gospel of the Lord.
Praise be to thee, O Christ.

THE PROCESSION

The Deacon says:

Let us go forth, praising Jesus, our Messiah.

All form the procession to the Church, singing:

*All glory, laud, and honour
to thee, redeemer, king!
to whom the lips of children
made sweet hosannas ring.*

**Thou art the king of Israel,
thou David's royal Son,
who in the Lord's name comest,
the king and blessed one.**

**The people of the Hebrews
with palms before thee went;
our praise and prayer and anthems
before thee we present.**

**Thou didst accept their praises;
accept the prayers we bring,
who in all good delightest,
thou good and gracious king.**

**Do thou direct our footsteps
upon our earthly way,
and bring us by thy mercy
to heaven's eternal day.**

**Within that blessed city
thy praises may we sing,
and ever raise hosannas
to our most loving king.**

*Theodulph of Orleans (d.821) tr. J.M. Neale (1818-1866) & editors of the NEH
Music: 'St Theodulph' by M. Teschner (fl.1613)
& adapted by J. S. Bach (1685-1750)*

The Liturgy of the Passion

THE COLLECT

The Celebrant introduces a period of silence:

Let us pray.

Thereafter, he sings:

Almighty and everlasting God,
who of thy tender love towards the world
hast sent thy Son our Saviour Jesus Christ
to take upon him our flesh
and to suffer death upon the cross:
grant that we may follow the example of his patience and humility,
and also be made partakers of his resurrection;
through Jesus Christ thy Son our Lord,
who liveth and reigneth with thee,
in the unity of the Holy Spirit,
one God, now and for ever.

Amen.

All sit.

THE READING

The letter of Paul to the Philippians 2: 5-11

Let the same mind be in you that was in Christ Jesus,
who, though he was in the form of God,
did not regard equality with God
as something to be exploited,
but emptied himself,
taking the form of a slave,
being born in human likeness.
And being found in human form,
he humbled himself
and became obedient to the point of death—
even death on a cross.

Therefore God also highly exalted him
and gave him the name
that is above every name,
so that at the name of Jesus
every knee should bend,
in heaven and on earth and under the earth,
and every tongue should confess
that Jesus Christ is Lord,
to the glory of God the Father.

At the end:

This is the word of the Lord.
Thanks be to God.

All stand.

THE GRADUAL HYMN

**We sing the praise of him who died,
of him who died upon the cross;
the sinner's hope let men deride;
for this we count the world but loss.**

**Inscribed upon the cross we see
in shining letters, 'God is love;'
he bears our sins upon the tree:
he brings us mercy from above.**

**The cross! it takes our guilt away,
it holds the fainting spirit up;
it cheers with hope the gloomy day,
and sweetens every bitter cup.**

**The balm of life, the cure of woe,
the measure and the pledge of love,
the sinner's refuge here below,
the angel's theme in heaven above.**

Thomas Kelly (1769-1854)
Music: 'Bow Brickhill' by Sydney Nicholson (1875-1947)

All remain standing.

THE PASSION GOSPEL

All remain standing.

The Choir sings:

The Passion of Our Lord Jesus Christ
according to Matthew

Tomás Luis de Victoria (1548-1611)

ORGAN MUSIC

O Lamm Gottes, unschuldig (BWV 656)

Johann Sebastian Bach (1685-1750)

THE SERMON

*The Reverend Prebendary Nick Mercer
Vicar General of the London College of Bishops
and Honorary Assistant Priest*

Silence is kept.

THE PRAYERS OF INTERCESSION

In the power of the Spirit, and in union with Christ, let us pray to the Father.

All kneel.

*To the words, let us pray to the Lord, we reply **Lord, have mercy.***

At the end we respond:

Holy God,

holy and strong,

holy and immortal,

have mercy upon us.

All sit.

**THE BANNS OF MARRIAGE
& THE NOTICES**

after which, all are invited to stand.

The Liturgy of the Sacrament

THE PEACE

The Celebrant introduces the Peace.

Once we were far off,
but now, in union with Christ Jesus,
we have been brought near through the shedding of Christ's blood,
for he is our peace.

The peace of the Lord be always with you
and with thy spirit.

The Deacon says:

Let us offer one another a sign of peace.

All exchange the Peace by shaking hands with those standing close by.

THE OFFERTORY

The gifts of the people are carried to the altar and presented.

*A collection is taken to support our work, ministry and charitable giving.
Please use the Gift Aid envelopes provided, remembering to fill in all the details.*

*The altar is prepared and the gifts of bread and wine, the altar, the sanctuary party and
the Choir are censed.*

THE COLLECTION HYMN

My song is love unknown,
my Saviour's love to me,
love to the loveless shown
that they might lovely be.
O, who am I,
that for my sake
my Lord should take
frail flesh and die?

He came from his blest throne
salvation to bestow,
but men made strange, and none
the longed-for Christ would know.
But, O, my friend,
my friend indeed,
who at my need,
his life did spend!

Sometimes they strew his way,
and his sweet praises sing,
resounding all the day
hosannas to their king.
Then 'Crucify!'
is all their breath,
and for his death
they thirst and cry.

They rise, and needs will have
my dear Lord made away;
a murderer they save,
the Prince of Life they slay.
Yet cheerful he
to suffering goes,
that he his foes
from thence might free.

Here might I stay and sing,
 no story so divine:
 never was love, dear King,
 never was grief like thine!
 This is my Friend,
 in whose sweet praise
 I all my days
 could gladly spend.

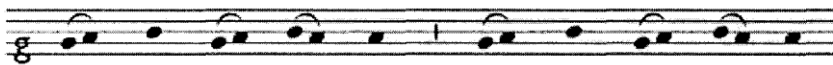
Samuel Crossman (1624-1683)

Music: 'Love Unknown', John Ireland (1879-1962)

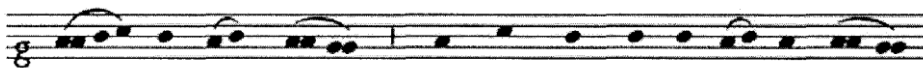
THE EUCHARISTIC PRAYER

The Celebrant sings:

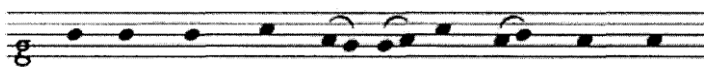
All respond:



The Lord be with you *R.* and with thy spi-rit.



Lift up your hearts. *R.* **We lift them up un-to the Lord.**



Let us give thanks un - to the Lord our God.



R. **It is meet and right so to do.**

It is very meet, right and our bounden duty that we should,
 at all times and in all places, give thanks unto thee,
 O Lord, holy Father, almighty, everlasting God,
 through Jesus Christ, thine only Son, our Lord.

For he is thy living Word;
through him thou hast created all things from the beginning,
and fashioned us in thine own image.

Through him thou didst redeem us from the slavery of sin,
giving him to be born of a woman, to die upon the cross,
and to rise again for us.

Through him thou hast made us a people for thine own possession,
exalting him to thy right hand on high,
and sending forth through him thy holy and life-giving Spirit.

And now we give thee thanks because, for our salvation,
he was obedient even to death on the Cross.
The tree of shame was made the tree of glory;
and where life was lost, there life has been restored.

Therefore with angels and archangels,
and with all the company of heaven,
we laud and magnify thy glorious name,
evermore praising thee and saying:

The Choir sings:

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth,
Pleni sunt caeli et terra gloria tua,
Hosanna in excelsis.

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

*Holy, holy, holy, Lord God of hosts,
heaven and earth are full of thy glory.
Glory be to thee, O Lord most high.*

*Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.*

The prayer continues:

Accept our praises, heavenly Father,
through thy Son, our Saviour, Jesus Christ,
and as we follow his example and obey his command,
grant that by the power of thy Holy Spirit
these gifts of bread and wine may be unto us his body and his blood;
who, in the same night that he was betrayed, took bread;
and when he had given thanks to thee,
he broke it and gave it to his disciples, saying:
Take, eat; this is my body which is given for you;
do this in remembrance of me.

Likewise after supper he took the cup;
and when he had given thanks to thee, he gave it to them, saying:

Drink ye all of this; for this is my blood of the new covenant,
which is shed for you and for many for the forgiveness of sins.
Do this, as oft as ye shall drink it, in remembrance of me.

Wherefore, O Lord and heavenly Father,
we remember his offering of himself
made once for all upon the cross;
we proclaim his mighty resurrection and glorious ascension;
we look for the coming of his kingdom
and with this bread and this cup
we make the memorial of Christ, thy Son, our Lord.

Let us proclaim the mystery of faith.

Christ has died.

Christ is risen.

Christ will come again.

Accept through him, our great high priest,
this our sacrifice of thanks and praise,
and as we eat and drink these holy gifts
in the presence of thy divine majesty,
renew us by thy Holy Spirit,
inspire us with thy love,
and unite us in the body of thy Son, Jesus Christ, our Lord,
by whom, and with whom, and in whom,
in the unity of the Holy Spirit,
all honour and glory be unto thee,
O Father almighty, world without end.

Amen.

All kneel. A short period of silence is kept.

THE LORD'S PRAYER

The Celebrant sings:

Let us pray with confidence as our Saviour has taught us.



Our Father, who art in heav'n, hallowed be thy name: thy king-dom come: thy will be done earth as it is in heav'n. Give us this day our dai ly bread. And forgive us our tres-pas-ses, as we for-give those who tres-pass a- gainst us. And lead us not in-to temp-ta-tion, but de-li-ver us from e-vil. For thine is the kingdom, the power and the glo-ry, for e-ver and e-ver. A-men.

THE FRACTION

The Celebrant breaks the consecrated bread, saying:

We break this bread to share in the body of Christ.

**Though we are many, we are one body,
because we all share in one bread.**

THE GIVING OF COMMUNION

By way of invitation to receive the Sacrament the Celebrant says:

Behold the Lamb of God who takes away the sin of the world.

Blessed are those who are called to his supper.

**Lord, I am not worthy
that thou shouldst come under my roof,
but speak the word only and my soul shall be healed.**

The Sacred Ministers and Servers receive the Holy Communion, followed by the people, beginning with those seated at the front of the Nave..

All who normally do so in their own Church are invited to receive the Sacrament.

Those who do not wish to receive the Sacrament of Holy Communion are invited to approach the altar to receive a blessing, carrying this booklet in their hands as an indication to the Priest.

AGNUS DEI

The Choir sings:

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

O Lamb of God, that takest away the sins of the world, have mercy upon us.

O Lamb of God, that takest away the sins of the world, have mercy upon us.

O Lamb of God, that takest away the sins of the world, grant us peace.

Missa Simile est regnum

Tomás Luis de Victoria (1548-1611)

PRAYERS AFTER COMMUNION

The Celebrant introduces a period of silent prayer:

Let us pray.

All kneel. Thereafter, he says:

Lord Jesus Christ,

who didst humble thyself by taking the form of a servant
and wast obedient even unto the death of the Cross for our salvation:
grant us the mind to follow thee
and to proclaim thee as Lord and King,
to the glory of God the Father.

Amen.

**Almighty God,
we thank thee for feeding us
with the body and blood of thy Son, Jesus Christ.
Through him we offer thee our souls and bodies
to be a living sacrifice.**

**Send us out in the power of thy Spirit
to live and work to thy praise and glory.**

Amen.

All stand.

Comment [SRhE2]: text

THE CONCLUDING HYMN

O thou, who through this holy week,
the path of suffering trod,
our sins to heal, our souls to seek,
and bring us to our God.

We cannot comprehend the woe
thy love was pleased to bear:
O Saviour Christ, we only know
that all our hopes are there.

Then grant us, Lord, this week to trace
thy passion and thy love:
and by thy all-inspiring grace
uplift our hearts above.

Beyond the pain, beyond the cross
The Christ of glory see,
and count the things of earth but loss,
to gain our heaven in thee.

To God, the blessèd Three in One,
all praise and glory be:
crown, Lord, thy servants who have won
the victory through thee.

*Words: J. M. Neale (1818-66) and William Denton (1815-88)
Music: 'St Botolph', Gordon Slater (1896-1979)*

All remain standing.

THE BLESSING & THE DISMISSAL

The Celebrant says:

The Lord be with you
and with thy spirit.

Christ crucified draw you to himself,
to find in him a sure ground for faith,
a firm support for hope, and the assurance of sins forgiven;
and the blessing of God almighty,
the Father, the Son, and the Holy Spirit,
be among you and remain with you always.

Amen.

The Deacon says:

Go in the peace of Christ.
Thanks be to God.

All remain standing as the Servers and Sacred Ministers depart.

VOLUNTARY
'Les Rameaux' (The Palms)
by Jean Langlais (1907-1991)

Comment [SRhE3]: seasonal
introduction (followed by semi-colon)

NOTES ON THE MUSIC

Hosanna to the Son of David - Thomas Weelkes (1576-1623)

Born perhaps in Elsted, Sussex, England, and baptized on October 25, 1576; died December 1, 1623, in London. Weelkes composed *Hosanna to the Son of David* around 1610. Thomas Weelkes is better known for his madrigals than for his anthems, and indeed the historical record provides a more reliable chronology of the composer's run-ins for drunkenness and cursing than it does of his sacred music. We hear Weelkes the madrigalist in this piece's canny alternation between excited counterpoint and, on the word *Hosanna*, moments of rich, chordal harmony. Spelling out the same *I-iv-I* progression with each successive iteration, without elaborating upon it in the same way twice, the hosannas also offer a satisfying structural coherence.

Missa Simile est regnum - Tomás Luis de Victoria (1548-1611)

Tomás Luis de Victoria was the greatest Spanish composer of the second half of the 16th century. He was born in Avila, where he had his early musical training as a cathedral chorister. He studied further in Rome, continuing in the service of the Jesuit *Collegio Germanico* before joining the newly formed order of Oratorians. He returned to Spain to a convent chaplaincy in the service of the Dowager Empress Maria, sister of King Philip II, retaining the chaplaincy until his death in Madrid in 1611. Victoria left some twenty settings of the Mass, in addition to a number of Magnificat settings, Lamentations, responsories, anthems, psalms, motets and hymns. The *Missa Simile est regnum* dates from 1576, the year after Victoria was promoted to chapel master of the *Collegio Germanico*, with responsibility for the musical education of the choirboys, and the supervision of the music in all churches linked to the College. Accordingly he resigned his position at the church of Santa Maria de Monserrat. He took minor orders (Lector and Exorcist) and was ordained Priest on August 28th in the church of Santo Tomas de los Ingleses.

O Lamm Gottes, unschuldig – J. S. Bach (1685-1750)

Johann Sebastian Bach was a member of a family that had for generations been occupied in music. His sons were to continue the tradition, providing the foundation of a new style of music that prevailed in the later part of the eighteenth century. Johann Sebastian Bach himself represented the end of an age, the culmination of the Baroque in a magnificent synthesis of Italian melodic invention, French rhythmic dance forms and German contrapuntal mastery. Born in Eisenach in 1685, Bach was educated largely by his eldest brother, after the early death of his parents. At the age of eighteen he embarked on his career as a musician, serving first as a court musician at Weimar, before appointment as organist at Arnstadt. Four years later he moved to Mühlhausen as organist and the following year became organist and chamber musician to Duke Wilhelm Ernst of Weimar. Securing his release with difficulty, in 1717 he was appointed Kapellmeister to Prince Leopold of Anhalt-Cöthen and remained at Cöthen until 1723, when he moved to Leipzig as Cantor at the School of St. Thomas, with responsibility for the music of the five principal city churches. Bach was to remain in Leipzig until his death in 1750.

As a craftsman obliged to fulfil the terms of his employment, Bach provided music suited to his various appointments. It was natural that his earlier work as an organist and something of an expert on the construction of organs, should result in music for that instrument. At Cöthen, where the Pietist leanings of the court made church music unnecessary, he provided a quantity of instrumental music for the court orchestra and its players. In Leipzig he began by composing series of cantatas for the church year, later

turning his attention to instrumental music for the Collegium musicum of the University, and to the collection and ordering of his own compositions.

The first Chorale Prelude heard this morning, *O Lamm Gottes unschuldig*, comes from the *Orgelbüchlein* (Little Organ Book) composed during the period of 1708–1714, while Bach was court organist at the ducal court in Weimar. The *Orgelbüchlein* was originally planned as a set of 164 chorale preludes (smaller-scale compositions based on chorale melodies) spanning the liturgical year; however, Bach only completed forty-six chorale preludes and left barely two bars of a forty-seventh. This prelude, the first for Lent, is intended as a pedagogical tool, as indicated by the dedication on the *Orgelbüchlein*'s title page.

dem höchsten Gott allein zu Ehren,
dem Nächsten, draus sich zu belehren.
to the honour of the Most High God alone,
to my neighbour, that he may learn from it.

Bach returned to the text (and the setting) when he composed *The Great Eighteen Chorale Preludes*, BWV 651–668, a set of chorale preludes for organ in Leipzig in his final decade 1740-1750.

Adoramus te, Christe - Claudio Monteverdi (1567-1643)

Monteverdi was one of the greatest of the Italian Renaissance composers. He revolutionised the music of the theatre and the church by his dramatic and imaginative use of instruments and voices, and by his daring harmonies. In 1613 Monteverdi was appointed Master of the Music at St. Mark's, Venice. He remained there until his death in 1643, devoting his time to directing the choir and composing a series of wonderful sacred pieces which spread his fame throughout Europe. Though he was not the first to write operas, his *Orfeo* (1607) is recognised as the first truly dramatic opera. The text of this powerful motet is that for the feast of the Holy Cross. It is thought that it was written to mark the occasion in 1618 when a fragment of what was believed to be the true cross was unearthed by workmen excavating in St Mark's. It is remarkable for its daring chromaticism and intense expressiveness.

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The service is compiled and printed at St Paul's Church, Knightsbridge.*
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