

St. John's Church

Sunday, November 1, 2026

Ten O'clock in the Morning

ALL SAINTS' DAY

WITH COMMEMORATION OF THE TWENTY-SECOND SUNDAY AFTER TRINITY

The Order for 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 9:15 AM, and nursery care is 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 **Prayer Book**

The Prelude: *O wie selig seid ihr doch, ihr Frommen, Op. 122, No. 6* – Johannes Brahms

126 **The Processional Hymn:** *For all the saints, who from their labors rest*
[**Stanza 1:All 2:Women only 3:Men only 4–8:All**] – TUNE: Sine nomine, DESCANT: Lewis

The Introit: *Gaudeamus,* Psalm 33:1 – Plainchant

*R*EJOICE we all, and praise the LORD, celebrating a holy-day in honour of all the Saints: in whose solemnity the Angels are joyful, and glorify the Son of God. *Ps.* Rejoice in the LORD, O ye righteous: for it becometh well the just to be thankful. Glory be… Rejoice we all… (*etc.*)

The Collect for Purity (*the People all kneeling*) **p. 67**
The Summary of the Law **p. 69**

The Kyrie: *Missa O quam gloriosum* Tomás Luis de Victoria
The Collect of the Day (*to be said daily throughout the Octave*) **p. 256**
The Collect for the Twenty-second Sunday after Trinity **p. 220**

Hymnal **Prayer Book**

For the Epistle: Revelation vii. 2. **p. 256–7**

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

The Psalm: 149. *Cantate Domino.* – ANGLICAN CHANT: C. V. Stanford **p. 525**

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

The Gradual: *Timéte Dóminum omnis sancti,* Psalm 34:9, 10 – Plainchant

O FEAR the LORD, all ye Saints of his: for they that fear him lack nothing. *V.* But they that seek the LORD: shall want no manner of thing that is good.

The Alleluia: *Veníte ad me,* St. Matthew 11:28 – Plainchant

*A*LLELUIA. Alleluia. *V.* Come unto me, all ye that labour and are heavy laden: and I will give you rest. Alleluia.

The Gospel: St. Matthew v. 1. **p. 257**

The Nicene Creed **p. 71**

243 **The Sermon Hymn:** *I sing a song of the saints of God* – TUNE: Grand Isle

Announcements (*if there be any*)
The Sermon – The Rev. Fr. Steven J. Kelly, SSC, *Rector*

The Offertory: *Justórum ánimæ,* Wisdom 3:1–3 – Plainchant

*T*HE souls of the righteous are in the hand of God; and there shall no torment touch them: in the sight of the unwise they seemed to die, but they are in peace, alleluia.

The Offertory Anthem: *O quam gloriosum* Tomás Luis de Victoria

O quam gloriosum est regnum,
in quo cum Christo gaudent omnes Sancti!
Amicti stolis albis,
sequuntur Agnum, quocumque ierit.

[O how glorious is the kingdom
in which all the saints rejoice with Christ,
clad in robes of white
they follow the Lamb wherever he goes]
Revelation 7:9

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.

Hymnal **Prayer Book**

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**



The Proper Preface for All Saints: Plainchant **p. 79**
The Sanctus: *Missa O quam gloriosum* Tomás Luis de Victoria
✙ ***The Benedictus qui venit:*** Chant

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**

712 ***The Agnus Dei:*** *Missa O quam gloriosum* Tomás Luis de Victoria
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**
569 **The Communion Hymn:** *Lo! what a cloud of witnesses* – TUNE: St. Flavian
The Communion: *Beáti mundo corde,* St. Matthew 5:8–10 – Plainchant

*B*LESSED are the pure in heart, for they shall see God: Blessed are the peacemakers, for they shall be called the children of God. Blessed are they that are persecuted for righteousness' sake: for theirs is the kingdom of heaven.

The Prayer of Thanksgiving (*said by the Congregation with the Minister*) **p. 83**
713 ***The Gloria in excelsis:*** *Missa de Sancta Maria Magdalena;* Healy Willan **p. 84**

The Blessing (*the People all kneeling*) **p. 84**
The Dismissal | Response: ***Thanks be to God.***

600 **The Recessional Hymn:** *Ye holy angels bright* – TUNE: Darwall, DESCANT: Nicholson

The Postlude: *Postlude on Darwall's 148th* – Brenda Portman

¶ *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. 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 ministry center while renovation of the undercroft takes place. 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 Processional Hymn:

This great processional hymn by William Walsham How (1823–97) was first published in Earl Nelson's *Hymns for Saint's Days, and other Hymns* (1864). (Earl Nelson was the son of Mr. Thomas Bottom, a nephew of the famous admiral, whose name he assumed on succeeding to the title.).How was educated at Oxford and held various High Church appointments, this hymn being written whilst he was rector of Whittington in Shropshire. He was appointed suffragan Bishop of London in 1879, with responsibility for the East End. He established a fine reputation in the dockland slums, and was known as the "omnibus bishop" because he preferred public transport to a private carriage. He was appointed the first Bishop of Wakefield in 1888.

~ Nigel Day for Claves Regni – *The on-line magazine of St. Peter's Church, Nottingham with All Saints*
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The Sermon Hymn:

Lesbia Lesley Locket (1898–1986) was born in Willesden (a suburb of London) in 1898. She married John Mortimer Scott, a naval officer, who later became an Anglican priest and served a parish near Dartmoor. Active in amateur theatre and religious drama, Mrs Scott did considerable writing, especially of religious drama. She died in 1986 at Pershore, England.

Lesbia Scott wrote *I sing a song of the saints of God* for her three children, and not for publication. This delightful hymn was intended for use on Saints' Days to reinforce the fact that saints not only lived in the distant past but may also live and work in everyday lives.

Her interest was not just to glory in the past deeds of saints, but to teach that sainthood is our calling also. She recalls that those who loved and died for Christ came from many walks of life: medicine, royalty, shepherd, the military, and the church. At the end of each of the three verses she comes back to herself (and thus the singer), declaring her intention to become one too. There is a delightful touch of her English breeding in the last verse, when she declares that there are "hundreds of thousands still" brightening our world who can be seen at church or on our travels, or "at tea."

This hymn was first published in England in 1929, and in the United States in the Episcopal Church's *The Hymnal 1940*.

~ All Saints Episcopal Church, Lakewood, NJ; ed. C. Sayers

The Mass Setting and Offertory Anthem:

The Spanish composer, Tomás Luis de Victoria (1548-1611), was one of the most important and prolific composers of church music during the late Renaissance. His talent was recognized early on, so much so that King Phillip II sent him to study in Rome. There he would have been influenced by the leading composers of both sacred and secular music. Victoria composed exclusively sacred music. During the Renaissance, composers employed difference techniques for composing settings of the Ordinary of the Mass. One of these techniques is known as "parody". In this technique, a composer would take sections of a previously composed piece, and then would use them in the various texts of the Ordinary, changing the words, and sometimes making elaborations, extensions, etc. of the source materials.

Victoria's *Missa O quam gloriosum* is an example of the late Renaissance "Parody Mass." The music Victoria uses in his setting of the Ordinary (i.e. Kyrie, Sanctus, Agnus Dei) is taken from today's anthem: the motet Motet *O quam gloriosum.*

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The Rev. Canon Michael J. Bedford, SSC, *Assisting Priest Emeritus*
Dr. Huw R. Lewis, FRCO, *Director of Music, Organist, and Master of the Choir*
Ms. Chanmi Kim, MMus, *Edwards Organ Scholar*