



# St. John's Church

**Sunday, March 16, 2025**

**Ten O'clock in the Morning**

**THE SECOND SUNDAY IN LENT**

**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, 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.*
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**Hymnal**

**Prayer Book**

**The Prelude:** *Three settings of Herzlich tut mich verlangen*

- J.S. Bach, Pamela Decker, Johannes Brahms

**416 The Opening Hymn:** *O for a closer walk with God* – TUNE: Caithness

**The Introit:** *Reminiscere*, Psalm 25 – Plainchant

**C**ALL to remembrance thy tender compassion and mercy, O LORD, and thy loving-kindness towards us, which have been ever of old: neither suffer our enemies to triumph against us; deliver us, O God of Israel, out of all our misery and trouble. *Ps.* Unto thee, O LORD, do I lift up my soul: my God, in thee have I trusted, let me not be confounded. Glory be... Call to remembrance... (*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. 127**

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

**p. 124**

**The Epistle:** 1 Thessalonians iv. 1.**p. 127–8**¶ *After the reading of the Epistle, the People shall remain seated, and the Choir shall chant***The Psalm:** 121. *Levavi oculos.* – ANGLICAN CHANT: H. Walford Davies**p. 502–3**¶ *Then shall the People stand, and the Choir continue with***The Gradual:** *Tribulati6nes c6rdis m6i,* Psalm 25:16–17 – Plainchant**T**HE sorrows of my heart are enlarged: O bring thou me out of my troubles, O LORD. V. Look upon my adversity and misery: and forgive me all my sin.**The Tract:** *Confit6mini D6mino,* Psalm 106:1–4 – Plainchant**O**GIVE thanks unto the LORD, for he is gracious: and his mercy endureth for ever. V. Who can express the noble acts of the LORD, or shew forth all his praise: blessed are they that always keep judgement, and do righteousness. V. Remember me, O LORD, according to the favour that thou bearest unto the people: O visit me with thy salvation.**The Gospel:** St. Matthew xv. 21.**p. 128****The Nicene Creed****p. 71****449 The Sermon Hymn:** *My faith looks up to thee* – TUNE: Olivet**Announcements** (*if there be any*)**The Sermon** – The Rev. Fr. Steven J. Kelly, SSC, *Rector***The Offertory:** *Medit6bor in mand6tis,* Psalm 119:47, 48 – Plainchant**M**Y delight shall be in thy commandments, which I have loved: my hands also will I lift up unto thy commandments, which I have loved.**The Offertory Anthem:** *Call to remembrance* – Richard FarrantCall to remembrance, O Lord, thy tender mercy,  
and thy loving-kindness, which hath been ever of old.

O remember not the sins and offences of my youth:

but according to thy mercy think thou on me, O Lord, for thy goodness.

~ *Psalm 25, 5–6***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** (*4<sup>th</sup> 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**



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



**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**

**483 The Communion Hymn:** *Come, ye disconsolate, where'er ye languish* – TUNE: Consolation

***The Communion:* *Intéllege clamórem méum*, Psalm 5:1, 2 – Plainchant**

**C**ONSIDER my meditation; O hearken thou unto the voice of my calling, my King and my God: for unto thee will I make my prayer.

**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.***

**456 The Closing Hymn:** *My God, I love thee; not because* – TUNE: St. Fulbert

**The Postlude:** *Prelude (from Prelude and Fugue in G minor, WoO 10)*

– Johannes Brahms



¶ 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 whatever area has currently been designated 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 Psalm:

At various times in his 45-year career, Sir Henry Walford Davies (1869–1941) enjoyed wide recognition as a composer, teacher, organist, and lecturer and in the latter capacity, he became England's first popular radio personality on the subject of classical music. Henry Walford Davies was born 50 years before the advent of radio as a popular broadcast medium, in 1869, and began his formal musical education in his teens in the choir of St. George's Chapel at Windsor. His natural aptitude for music manifested itself in this setting and Davies spent five years as a pupil/assistant to the cathedral organist Walter Parratt. In 1890, he earned a scholarship to the Royal College of Music that allowed him to study with Hubert Parry and Charles Villiers Stanford, and he joined the college's faculty at age 26 as a teacher of counterpoint. He composed during these years, but it was as an organist that Davies became well-known at a succession of churches in the London area, including seven years at Christ Church, Hampstead, before becoming the organist and choirmaster at Temple Church from 1898 until 1919. Davies later held the conductorship of the Bach Choir and in 1918, after being commissioned a major, he was appointed director of music for the Royal Air Force, the position where he wrote his best-known work, the *Royal Air Force March Past*. In 1919, Davies began a distinct new phase of his career when he was appointed professor of music at Aberystwyth, Wales. Over the next 20 years, Davies became one of the leading exponents of Welsh music and musicians, serving as the chairman of the Welsh National Council of Music and acquiring the eternal gratitude of all Welsh people of a musical bent (which by and large meant the entire Welsh population). It was three years later that he received a knighthood. In 1934, following the death of Elgar, Davies was appointed Master of the King's Musick, the equivalent of Poet Laureate, and a position once held by his own teacher, Parratt.

Davies composed music throughout his career, though virtually nothing of his work from the nineteenth century is known. He began emerging in 1904 with the oratorio *Everyman*, which in the years following its premiere was the second-most popular large-scale choral work in England, after Elgar's *The Dream of Gerontius*. Apart from his *RAF March Past*, which remains in the repertory of military and other institutional marching bands (especially in England), Davies' best-remembered works include the *Solemn Melody* (1908), authored for the John Milton tercentenary; *Jesu, Dulcis Memoria* (1918), his only published original piece for organ; and his many Psalm chants, one of the most well-known, and oft-performed (especially by the great English choirs) of which is his beautiful setting of Psalm 121. In 2001, Dutton Laboratories released a CD tribute to Davies, including compositions by him and also dedicated to him, and two of his broadcast lectures from 1937.

~ Bruce Eder for AllMusic – © 2013 Rovi Corp | All rights reserved; ed. C. Sayers

### The Offertory Anthem:

Richard Farrant (ca. 1530 – 30 November 1580) was a composer of English church music, also a choirmaster, playwright and theatrical producer noted for creating the Blackfriars Theatre that hosted children's companies.

Very little is known about him. He became a gentleman of the Chapel Royal in the reign of Edward VI, but resigned his post in 1564 on being appointed master of the children of St. George's Chapel, Windsor. In this capacity he presented a play before the queen at Shrovetide 1567, and again at Christmas of the same year, receiving on each occasion the sum of £6: 13: 4d [6 pounds, 13 shillings, 4 pence]. His plays, on classical themes, are all lost. In November 1569 he became Master of the Chapel Royal, holding this post concurrently with that at Windsor.

Few of Farrant's compositions survive. The best known are a service and the anthems *Call to remembrance* and *Hide not thou thy face*. The anthem *Lord, for thy tender mercy's sake*, often attributed to him, does not appear in any source under his name before the late 18th century and is now thought to be by the elder John Hilton. Other compositions attributed simply to "Farrant" in early sources may be by him or by one of two or more John Farrants, active in Salisbury in the late 16th and early 17th century.

~ Wikipedia; ed. C. Sayers



Giving QR

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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*