



St. John's Church

Sunday, March 13, 2022 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 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: *Herzlich tut mich verlangen*, op. 122, no. 10 – Johannes Brahms

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

The Introit: *Reminiscere*, Psalm 25 – Plainchant

CALL 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: *Tribulationes cordis mei,* Psalm 25:16–17 – Plainchant

THE 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: *Confitémini Dómino,* Psalm 106:1–4 – Plainchant

OGIVE 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: *Meditabor in mandátis,* Psalm 119:47, 48 – Plainchant

MY 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: *Lord, let me know mine end* – Greene

LORD, let me know mine end, and the number of my days; that I may be certified how long I have to live. Behold, thou hast made my days as it were a span long, and mine age is even as nothing in respect of thee; and verily every man living is altogether vanity. For man walketh in a vain shadow, and disquieteth himself in vain; he heapeth up riches, and cannot tell who shall gather them. And now, Lord, what is my hope? truly my hope is even in thee. Hear my prayer, O LORD, and with thine ears, consider my calling; hold not thy peace at my tears; O spare me a little, that I may recover my strength, before I go hence, and be no more seen.

~ *Psalm xxxix: 5–8, 13, 15*

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.

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**

[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.

The Proper Preface – *Who by bodily fasting dost curb our sinfulness, uplift our hearts, and bestow both virtue and its reward upon us, through Jesus Christ our Lord.*

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, 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

CONSIDER 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: *Fantasy in C minor (From Suite no. 1) - Florence Price*

¶ *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:

One of the saddest lives ever lived was that of the author of this hymn text, William Cowper (1731–1800). Early in life, Cowper developed a chronic melancholia and despondency which plagued him till death. In one state of mental torment, he even attempted suicide by drowning in October, 1773. Though Cowper wrote much fine devotional material, he was continually troubled by the lack of assurance of his own salvation. Today, however, his hymns are often referred to as “part of the prized treasures of the Christian Church.”

William Cowper (pronounced “koo-per”) was born on November 15, 1731, in Great Berkhamstead, England, the son of the chaplain to King George II. Following a period in his early life when he attempted to study and practice law, Cowper eventually moved to the village of Olney, where he began an association and firm friendship with John Newton, pastor of the Olney Anglican parish church. In 1799, the combined talents of Newton and Cowper produced the famous *Olney Hymns Hymnal*, one of the most important single contributions made to the field of evangelical hymnody. In this ambitious collection of 349 hymns, sixty-seven were written by Cowper with the remainder by Newton.

During Cowper's residence in Olney, he stayed with a Mrs. Unwin, who remained his devoted friend and guardian till the end of her days. This home is now a very popular museum in Olney, containing interesting relics, books, and portraits of Cowper and his friends. Behind the home is the lovely garden where Cowper and Newton met nearly every day to work on their hymns. *O for a closer walk with God* is said to have been written on December 9, 1769, during the serious illness of Cowper's dear friend, Mrs. Unwin. In a letter written the following day, referring to this event, Cowper wrote:

She is the chief of blessings I have met with in my journey since the Lord was pleased to call me.... Her illness has been a sharp trial to me. Oh, that it may have a sanctified effect, that I may rejoice to surrender up to the Lord my dearest comforts, the moment He may require them.... I began to compose the verses yesterday morning before daybreak but fell asleep at the end of the first two lines: When I awakened, the third and fourth were whispered to my heart in a way which I have often experienced.

The hymn first appeared in *Collection of Psalms and Hymns*, compiled by William Cowper, in 1772. When it was later included in the *Olney Hymns Hymnal*, Book 1, it bore the title *Walking with God*, based on Genesis 5:24: “And Enoch walked with God: And he was not; for God took him.” *O for a closer walk with God* reflects in a most poignant manner the inner struggles of William Cowper's sensitive soul and his earnest desire to experience the inner serenity of God's abiding presence in his life.

Other well-known hymns by William Cowper include: *Sometimes a light surprises* [#443], *God moves in a mysterious way* [#310], often described as the finest hymn on God's providence ever written, and *Hark, my soul! it is the Lord* [#459]. Not only did Cowper contribute much to hymnody, but he was also one of the most respected secular poets of the eighteenth century. Several of his best-known works include a translation of Homer, a widely acclaimed volume of poems entitled *The Task*, along with his most famous literary poem, *John Gilpin*, a happy and mirthful narrative.

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The Offertory Anthem:

Maurice Greene (1696–1755) was a chorister of St. Paul's Cathedral in 1706 and organist from 1718. He was a close friend of Handel and himself a musician of considerable stature and wide interests, combining with his position at St. Paul's the posts of organist and composer to the Chapel Royal, professor of music at Cambridge, and Master of the King's Musick. His manuscript collections of church music formed a foundation for William Boyce's three great published volumes of music.

Lord, let me know mine end is a piece of unique quality, and is remarkable for the dramatic contribution made by the accompaniment to the music's sombre effect. The figure-bass is an unbroken succession of single crotchets [quarter notes] which suggests the inevitable progress of Time: above this the voices weave phrases in steady and subdued imitation as each part in turn takes up the troubling questions of the shortness of man's life and the fearful uncertainty of his future hope. Although these questions seem to be answered (“truly my hope is even in thee”) at the beginning of the last section, the relentless crotchets are not silenced, and the music paces on to its sombre conclusion.

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