

¶ 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 (or alternative location) 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 Sermon Hymn:

*Awake, my soul, stretch every nerve* circulated in manuscript for some time before being published posthumously in Philip Dodderidge’s *Hymns*, 1755. It was entitled “Pressing on in the Christian Race,” based on Philippians 3:12–14. It has been in the *Hymnal* since 1826.

The tune *Christmas, Luxumburg*, or *Sandford*, is drawn from the soprano aria, “Non vi piacque ingiusti Dei,” at the close of Act II in Handel’s opera *Siore*, composed in 1728.

The hymn-tune first occurs in Weyman’s *Melodica Sacra*, 1815, where it is attributed to Handel and set to the 132nd Psalm. The name *Christmas*, comes from the early use of the tune with Tate’s *While shepherds watched their flocks by night*, no. 13.

~ The Hymnal 1940 Companion (Third Revised Edition)

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The Offertory Anthem:

Although inextricably linked with operetta through his librettist partner W. S. Gilbert, Arthur Sullivan also wrote large-scale orchestral and choral works, solo songs and several well-known hymn tunes, still in use today. He began composing whilst he was a boy chorister in the Chapel Royal at St. James’s Palace, London, and his first anthem was published at the age of 13. In direct competition with Joseph Barnby, he became the first holder of the newly instituted Mendelssohn Scholarship, studied composition at the Royal Academy of Music in London, and continued his studies at the Leipzig Conservatory.

*Turn Thy face from my sins* was published in 1878 whilst Sullivan was Principal of the National Training School of Music in London. It is typical of the period with its use of block chords and chromatic progressions.

~ Barry Rose – *Love Divine: A Collection of Victorian & Edwardian Anthems*

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The Recessional Hymn:

William Boyd (1847–1928) studied under Sabine Baring-Gould, and then attended Worcester College, Oxford. Ordained an Anglican priest in 1877, he eventually became Vicar at All Saints Church in Norfolk Square, London (1893–1918). He contributed his tune *Pentecost* to the 1868 collection *Thirty-Two Hymn Tunes Composed by Members of the University of Oxford*.

Boyd once said of his melody, “Baring-Gould asked me to compose a tune to *Come Holy Ghost, Our Souls Inspire*, [#217] to be sung at a large meeting of Yorkshire colliers. I walked, talked, slept and ate with the words, and at last evolved the tune which I naturally named *Pentecost*... One day, as I was walking along Regent Street I felt a slap on my back, and turning around saw my dear old friend Arthur Sullivan. ‘My dear Billy,’ he said, ‘I’ve seen a tune of yours which I must have.’ (He was then editing *Church Hymns*) ‘All right,’ I said, ‘Send me a cheque and I agree.’ No copy of the book, much less a proof was sent to me, and when I saw the tune I was horrified to find that Sullivan had assigned it to *Fight the good fight!* We had a regular fisticuffs about it, but judging from the favour with which the tune has been received, I feel that Sullivan was right in so mating words and music.”

~ Cyberhymnal.org; *The Musical Times* (XLIX, 1908); ed. C. Sayers



Giving QR

St. John’s Church  
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2326 Woodward Avenue, Detroit, Michigan 48201-3431  
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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*  
Ms. Chanmi Kim, MMus, *Edwards Organ Scholar*



St. John’s Church

Sunday, February 1, 2026

Ten O’clock in the Morning

THE SUNDAY CALLED SEPTUAGESIMA

OR THE THIRD SUNDAY BEFORE LENT

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. 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. 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.*

Hymnal

Prayer Book

The Prelude: *Tierce en taille* - Nicolas DeGrigny

524 The Processional Hymn: *God of grace and God of glory* – TUNE: Mannheim  
*The Introit: Circumdedérunt me gémitus mórtis*, Psalm 18:4, 5, 6, 7, 1 – Plainchant  
THE sorrows of death came about me; the pains of hell gat hold upon me: and in my tribulation I made my prayer unto the LORD, and he regarded my supplication out of his holy temple. *Ps.* I will love thee, O LORD, my strength: the LORD is my stony rock, my fortress, and my Saviour. Glory be... The sorrows of death... (etc.)

The Collect for Purity (*the People all kneeling*) p. 67

708 The Decalogue; Responses: *Missa de Sancta Maria Magdalena* – Healey Willan p. 68–9  
The Summary of the Law p. 69

The Collect of the Day p. 118

Hymnal

The Epistle: 1 Corinthians ix. 24.

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

The Psalm: 145:1–8. Exaltabo te, Deus. – ANGLICAN CHANT: T. W. Hanforth p. 520–1

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

The Gradual: Adjutor in opportunitatibus, Psalm 9:9, 10, 18, 19 – Plainchant

THE LORD will be a refuge in the time of trouble; and they that know thy Name will put their trust in thee: for thou, LORD, hast never failed them that seek thee. V. For the poor shall not always be forgotten; the patient abiding of the meek shall not perish for ever: up, LORD, and let not man have the upper hand.

The Tract: De profundis, Psalm 130:1–4 – Plainchant

OUT of the deep have I called unto thee, O LORD: Lord, hear my voice. V. O let thine ears consider well: the voice of my complaint. V. If thou, LORD, wilt be extreme to mark what is done amiss: O Lord, who may abide it? V. For there is mercy with thee: therefore shalt thou be feared.

The Gospel: St. Matthew xx. 1.

p. 119–20

The Nicene Creed

p. 71

577 The Sermon Hymn: Awake, my soul, stretch every nerve – TUNE: Christmas

Announcements (if there be any)

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

The Offertory: Bonum est, Psalm 92:1 – Plainchant

IT is a good thing to give thanks unto the LORD; and to sing praises unto thy Name, O Most Highest.

The Offertory Anthem: Turn Thy face from my sins – Arthur Sullivan

Turn Thy face from my sins, and put out all my misdeeds.  
Make me a clean heart, O God, and renew a right spirit within me,  
Cast me not away from Thy presence, and take not Thy holy Spirit from me.  
~ Psalm 51, vv. 9–11

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 (4<sup>th</sup> 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

Hymnal

The Invitation to Confession

The Confession and Absolution

The Comfortable Words

[Musical notation for The Comfortable Words]

[734] The Sursum corda: Plainchant

p. 76

[Musical notation for The Sursum corda]

797 The Sanctus: Missa de Sancta Maria Magdalena

p. 79

797 ✕ The Benedictus qui venit: Missa de Sancta Maria Magdalena

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 de Sancta Maria Magdalena (to be sung thus: Men only, Trebles only, Full)

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

203 The Communion Hymn: My God, thy table now is spread – TUNE: Rockingham

The Communion: Illumina faciem, Psalm 31:18–19 – Plainchant

SHOW thy servant the light of thy countenance, and save me for thy mercy's sake. Let me not be confounded, O LORD, for I have called upon thee.

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.

560 The Recessional Hymn: Fight the good fight with all thy might – TUNE: Pentecost

The Postlude: Fugue in C Minor (from Passacaglia, BWB 582) - J. S. Bach