



ST. JOHN'S CHURCH - SAVANNAH

THE THIRD SUNDAY AFTER TRINITY

JUNE 21, 2026

10:30AM

SUNG EUCHARIST

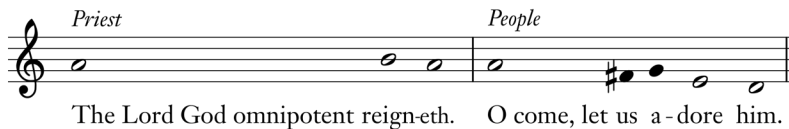
Please maintain a reverent silence before the service

The Mass setting is the *Missa de Sancta Maria Magdalena* by Healey Willan (1880-1968)

VOLUNTARY: Prelude and Fugue in G Major, BWV 541

Johann S. Bach (1685-1750)

The People kneel at the sound of the bell and a Priest sings



As the procession enters the Nave, the People stand and sing

Hymn 287 "Give praise and glory unto God"

ELBING

The People standing, the Priest says

	The Lord be with you.
People	And with thy spirit.
Priest	Let us pray.

The People kneel, and the Priest continues with

THE COLLECT FOR PURITY

The Book of Common Prayer, p. 67

THE SUMMARY OF THE LAW

BCP, p. 69

KYRIE ELEISON (*sung by All*)

The Hymnal 1940, 710

THE COLLECT OF THE DAY

BCP, p. 192

The People remain kneeling and the Priest sings

	The Lord be with you.
People	And with thy spirit.
Priest	Let us pray.

The Priest continues with the Collect, to which the People respond

Amen.

The People sit

THE LESSONS

The Epistle: 1 Peter 5:5–11

BCP, p. 192

All stand and join in singing

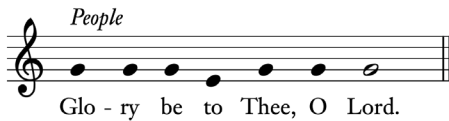
Hymn 106 “The head that once was crowned with thorns”

ST. MAGNUS

The Gospel: Luke 15:1–10

BCP, p. 193

Priest The ✠ Holy Gospel according to St. Luke, in the fifteenth chapter,
beginning at the first verse.



At the conclusion of the Gospel, All sing



THE NICENE CREED

BCP, p. 71

I believe in one God the Father Almighty, Maker of heaven and earth, And of all things visible and invisible:

And in one Lord Jesus Christ, the only-begotten Son of God; Begotten of his Father before all worlds, God of God, Light of Light, Very God of very God; Begotten, not made; Being of one substance with the Father; By whom all things were made: Who for us men and for our salvation came down from heaven, And was incarnate by the Holy Ghost of the Virgin Mary, And was made man: And was crucified also for us under Pontius Pilate; He suffered and was buried: And the third day he rose again according to the Scriptures: And ascended into heaven, And sitteth on the right hand of the Father: And he shall come again, with glory, to judge both the quick and the dead; Whose kingdom shall have no end.

And I believe in the Holy Ghost, The Lord, and Giver of Life, Who proceedeth from the Father and the Son; Who with the Father and the Son together is worshipped and glorified; Who spake by the Prophets: And I believe one Catholic and Apostolic Church: I acknowledge one Baptism for the remission of sins: And I look for the ✠ Resurrection of the dead: And the Life of the world to come. Amen.

The People sit

THE NOTICES

*The Children follow Mrs. Ross to St. Mary's Chapel during the Notices.
The children rejoin their families at the offertory for the remainder of the liturgy.*

THE ADDRESS

THE OFFERTORY

The People stand and the Priest begins the Offertory with a sentence of scripture. After which, the People sit.

THE ANTHEM

Thou knowest, Lord, the secrets of our hearts;
shut not thy merciful ears unto our prayers;
but spare us, Lord most holy, O God most mighty,
O holy and most merciful savior,
thou most worthy judge eternal.
Suffer us not, at our last hour,
for any pains of death, to fall from thee. Amen

Words: from the office of the Burial of the Dead
Music: Henry Purcell (c. 1659-1695)

THE PRESENTATION

The People stand as the alms and oblations are presented and sing

Hymn 139 “Praise God, from whom all blessings flow”

OLD HUNDREDTH

Praise God, from whom all blessing flow;
Praise Him, all creatures here below;
Praise Him, above ye heavenly hosts:
Praise Father, Son, and Holy Ghost. Amen.

The Priest then says

People All things come of thee, O Lord,
and of thine own have we given thee. Amen.

THE BIDDINGS

Priest Of your charity, I bid your prayers for the repose of the souls of the faithful departed:
Rest ☩ eternal grant unto them, O Lord;
People and let light perpetual shine upon them.
Priest May they rest in peace.
People Amen.

THE PRAYERS FOR THE CHURCH

BCP, p. 74

The Priest begins by saying

Let us pray for the whole state of Christ’s Church.

The People kneel and the Priest continues with the prayers

THE CONFESSION OF SIN

BCP, p. 75

A Priest bids the Confession, the People kneel, and the following Confession is said by all

Almighty God, Father of our Lord Jesus Christ, Maker of all things, Judge of all men; We acknowledge and bewail our manifold sins and wickedness, Which we, from time to time, most grievously have committed, By thought, word, and deed, Against thy Divine Majesty, Provoking most justly thy wrath and indignation against us. We do earnestly repent, And are heartily sorry for these our misdoings; The remembrance of them is grievous unto us; The burden of them is intolerable. Have mercy upon us, Have mercy upon us, most merciful Father; For thy Son our Lord Jesus Christ's sake, Forgive us all that is past; And grant that we may ever hereafter Serve and please thee In newness of life, To the honour and glory of thy Name; Through Jesus Christ our Lord. Amen.

The Priest alone stands and pronounces the Absolution which is followed by

THE COMFORTABLE WORDS

BCP, p. 76

The Priest then sings

	The Lord be with you
<i>People</i>	And with thy spirit.
<i>Priest</i>	Lift up your hearts.
<i>People</i>	We lift them up unto the Lord.
<i>Priest</i>	Let us give thanks unto the Lord our God.
<i>People</i>	It is meet and right so to do.

The Priest faces the Altar and continues with the proper preface, after which is sung

SANCTUS & BENEDICTUS (*sung by All*)

Hymnal, 711 & 797

THE PRAYER OF CONSECRATION, OBLATION, & INVOCATION

BCP, p. 80

THE LORD'S PRAYER (*said by All*)

BCP, p. 82

Our Father, who art in heaven, hallowed be thy Name, thy kingdom come, thy will be done, on earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, as we forgive those who trespass against us. And lead us not into temptation, but deliver us from evil. For thine is the kingdom, and the power, and the glory, for ever and ever. Amen.

The Priest kneels and the People join in saying

THE PRAYER OF HUMBLE ACCESS

BCP, p. 82

We do not presume to come to this thy Table, O merciful Lord, trusting in our own righteousness, but in thy manifold and great mercies. We are not worthy so much as to gather up the crumbs under thy Table. But thou art the same Lord, whose property is always to have mercy: Grant us therefore, gracious Lord, so to eat the flesh of thy dear Son Jesus Christ, and to drink his blood, that our sinful bodies may be made clean by his body, and our souls washed through his most precious blood, and that we may evermore dwell in him, and he in us. Amen.

Then is sung

AGNUS DEI (*sung by All*)

Hymnal, 712

Those baptized and already admitted to Communion in your own churches are invited to receive the Sacrament in faith, repentance, and charity. All others all invited to come forward for a blessing by kneeling and crossing their arms over their chest.

MUSIC DURING COMMUNION

Little lamb, who made thee?
Dost thou know who made thee?
Gave thee life and bid thee feed
by the stream and over the mead,
gave thee clothing of delight,
softest clothing, wooly bright;
gave thee such a tender voice,
making all the vales rejoice.

He is called by thy name,
For he calls himself a lamb.
He is meek and he is mild;
he became a little child.
I am child and thou a lamb;
we are called by his name.
Little lamb, God bless thee.

Little lamb, who made thee?
Dost thou know who made thee?
Little lamb, I'll tell thee.

Words: William Blake (1757-1827)
Music: William Bradley Roberts (b. 1947)

Hymn 449 “My faith looks up to thee” (*sung by All*)

OLIVET

After Communion, the Priest says

Let us pray.

The People kneel and join in saying

THE POSTCOMMUNION PRAYER

BCP, p. 83

Almighty and everliving God, we most heartily thank thee, for that thou dost vouchsafe to feed us who have duly received these holy mysteries, with the spiritual food of the most precious Body and Blood of thy Son our Saviour Jesus Christ; and dost assure us thereby of thy favour and goodness towards us; and that we are very members incorporate in the mystical body of thy Son, which is the blessed company of all faithful people; and are also heirs through hope of thy everlasting kingdom, by the merits of his most precious death and passion. And we humbly beseech thee, O heavenly Father, so to assist us with thy grace, that we may continue in that holy fellowship, and do all such good works as thou hast prepared for us to walk in; through Jesus Christ our Lord, to whom, with thee and the Holy Ghost, be all honour and glory, world without end. Amen.

The People stand and then is sung

The People kneel and Priest (or Bishop, if present) pronounces a blessing to which they respond

Amen.

The People stand and join in singing

Hymn 589 “O what their joy and their glory must be”

O QUANTA QUALIA

The People remain standing and the Priest says

Let us bless the Father, the Son, and the Holy Ghost:
People Praise him and magnify him for ever. Amen.

VOLUNTARY: Prelude and Fugue in C Major

Georg Böhm (1661-1733)

The People are invited to be seated for the voluntary or depart quietly.

MUSIC NOTE

As with many composers of the period, contemporaries of Johann S. Bach are often less known or under performed in concert and worship. Georg Böhm is one such composer who music doesn't often get the recognition deserved. Böhm was the son of an organist-schoolmaster and went to study at the University of Jena in 1684 and likely left 1690. In 1698, he became organist at the Church of St. Johannis in Lüneburg, where he remained for the rest of his life. A young J.S. Bach heard him play there and spent time studying with Böhm. Although Böhm wrote numerous cantatas and sacred songs, he is chiefly remembered for his keyboard works, in which he deploys differing styles for harpsichord and organ. His harpsichord suites are in the manner of Johann Froberger, but his organ works are more important. While his toccatas, preludes, fugues, and postludes for organ are often brilliant, his treatment of chorale melodies in organ partitas was truly original, blending the strict rigor of the North German practices with the ornate and dance-inspired aesthetic of the French Baroque. These influences are seen clearly in Bach's own use of French Baroque elements in his compositions; particularly the Prelude in E-flat Major, BWV 522¹, heard two weeks ago for Trinity Sunday as the opening voluntary.