



Christ Memorial Presbyterian Church

April 10, 2020 7:00p.m.
Good Friday

Order of Worship

Prelude

O the Deep, Deep Love of Jesus

by T. Williams; arr. C. Tornquist

Call to Worship

L: Today the carpenter's hands are nailed to a cross,

P: the King of kings is crowned with thorns and wears the purple robe of mockery.

L: Today he sets us free, himself imprisoned on a tree.

P: Today is God's Friday.

L: We come in worship.

Prayer

Hymn —218

Ah, Holy Jesus

Scripture Reading

Matthew 27: 32-36; 45-50

Homily

Solo

O Sacred Head Now Wounded
Laura Yawney, English Horn

by H. L. Hassler; arr.by R. A. Nichols

The Shadow of Agony Spirit

Scripture Reading

Luke 22: 39-46

Silence

Hymn—220

Go to Dark Gethsemane

The Shadow of Betrayal and Arrest

Scripture Reading

John 18: 1-8

Silence

The Shadow of Denial

Scripture Reading

Matthew 26: 69 - 27: 5

Silence

Solo

Lamb of God
Lorri Yawney

arr. L. Larson

The Shadow of Accusation

Scripture Reading

Mark 15: 1-15

Silence

The Shadow of Mockery

Scripture Reading

Matthew 27: 27-31

Silence

Hymn—221

O Sacred Head Now Wounded

The Shadow of Crucifixion

Scripture Reading

Luke 23: 26-43

Silence

The Shadow of Death

Scripture Reading

Luke 23: 44-49

Silence

Hymn—223

When I Survey the Wondrous Cross (stanza 1-3)

The Shadow of Burial

Scripture Reading

Mark 15: 42-47

Silence

Solo

Were You There?
Todd Stubbs

Traditional Spiritual

Silence

Hymn—223

When I Survey the Wondrous Cross (stanza 4)

Benediction

Tenebrae (Latin for "shadows") is the oldest of special services within the Christian tradition. In a series of readings the immediate events of the crucifixion are read in their entirety. At the end of each reading a candle is extinguished, making visible the growing darkness and retreating light.

Ah, Holy Jesus

1 Ah, ho - ly Je - sus, how hast thou of - fend - ed,
 2 Who was the guilt - y? Who brought this up - on thee?
 3 Lo, the Good Shep - herd for the sheep is of - fered;
 4 For me, kind Je - sus, was thine in - car - na - tion,
 5 There - fore, kind Je - sus, since I can - not pay thee,

that we to judge thee have in hate pre - tend - ed? By foes de -
 A - las, my trea - son, Je - sus, hath un - done thee. 'Twas I, Lord
 the slave hath sin - ned, and the Son hath suf - fered; for our a -
 thy mor - tal sor - row, and thy life's o - bla - tion, thy death of
 I do a - dore thee, and will ev - er pray thee, think on thy

rid - ed, by thine own re - ject - ed, O most af - flict - ed!
 Je - sus, I it was de - nied thee; I cru - ci - fied thee.
 tone - ment, while we noth - ing heed - ed, God in - ter - ced - ed.
 an - guish and thy bit - ter pas - sion, for my sal - va - tion.
 pit - y and thy love un - swerv - ing, not my de - serv - ing.

This beautiful English paraphrase of a German meditation on Christ's Passion bears testimony to the unobtrusive poetic skill and musical sensitivity of a future Poet Laureate of England. The associated chorale is no less carefully crafted and rewards singing in parts.

220 Go to Dark Gethsemane

1 Go to dark Geth - sem - a - ne, all who feel the
 2 Fol - low to the judg - ment hall; view the Lord of
 3 Cal - vary's mourn - ful moun - tain climb; there, a - dor - ing
 4 Ear - ly has - ten to the tomb where they laid his

tempt - er's power; your Re - deem - er's con - flict see;
 life ar - rained; O the worm - wood and the gall!
 at his feet, mark that mir - a - cle of time,
 breath - less clay: all is sol - i - tude and gloom.

watch with him one bit - ter hour; turn not from his
 O the pangs his soul sus - tained! Shun not suf - fering,
 God's own sac - ri - fice com - plete; "It is fin - ished!"
 Who has tak - en him a - way? Christ is risen! He

griefs a - way; learn from Je - sus Christ to pray.
 shame, or loss; learn from him to bear the cross.
 hear him cry; learn from Je - sus Christ to die.
 meets our eyes. Sav - ior, teach us so to rise.

The composer intended this tune for "Rock of Ages, Cleft for Me" (no. 438), but its solemn tone and small range make it an effective setting for this series of somber vignettes portraying what Christians can learn from Christ: to pray, to bear the cross, to die, and to rise.

O Sacred Head, Now Wounded 221

1 O sa - cred head, now wound-ed, with grief and shame weighed down;
 2 What thou, my Lord, hast suf - fered was all for sin - ners' gain;
 3 What lan - guage shall I bor - row to thank thee, dear - est friend,

now scorn - ful - ly sur - round - ed with thorns, thine on - ly crown;
 mine, mine was the trans - gres - sion, but thine the dead - ly pain.
 for this thy dy - ing sor - row, thy pit - y with - out end?

O sa - cred head, what glo - ry, what bliss till now was thine!
 Lo, here I fall, my Sav - ior! 'Tis I de - serve thy place;
 O make me thine for - ev - er; and should I faint - ing be,

Yet, though de - spised and gor - y, I joy to call thee mine.
 look on me with thy fa - vor, and grant to me thy grace.
 Lord, let me nev - er, nev - er out - live my love to thee.

This poignant hymn originated in a series of Holy Week meditations focused on the parts of Christ's crucified body: feet, knees, hands, side, breast, heart, face. First joined to secular words, this chorale melody has appeared with this text since the mid-17th century.

When I Survey the Wondrous Cross 223

1 When I sur - vey the won - drous cross on which the
 2 For - bid it, Lord, that I should boast, save in the
 3 See, from his head, his hands, his feet, sor - row and
 4 Were the whole realm of na - ture mine, that were a

Prince of glo - ry died, my rich - est gain I
 death of Christ my God; all the vain things that
 love flow min - gled down; did e'er such love and
 pres - ent far too small; love so a - maz - ing,

count but loss, and pour con - tempt on all my pride.
 charm me most, I sac - ri - fice them to his blood.
 sor - row meet, or thorns com - pose so rich a crown?
 so di - vine, de - mands my soul, my life, my all.

This familiar text from the beginning of the 18th century grew out of Isaac Watts's desire to give Christians the ability to sing about gospel events. It is set here to a very restrained tune from the early 19th century inspired by the patterns of Gregorian chant.