

SACRAMENT OF THE LORD'S SUPPER

Nursery is available in the YAR (lower level) for ages 0-4 for the duration of the service.

Children ages K5+ are invited to a lesson on Holy Week in the Chapel. They may exit prior to the Service of Tenebrae.

During Holy Week our scripture readings make reference to "the Jews." We understand these words as referring to some of the Judean authorities of the time who were opposed to Jesus, and not to Jews as a people, then or now.

O Sacred Head
This hymn is an excerpt from a long medieval poem in Latin, *Salve mundi salutare*, addressing the various parts of Christ's body hanging on the Cross: feet, knees, side, hands, and so on. In a translation by the Lutheran minister Paul Gerhardt (1607-1676), and using a melody by Hans Leo Hassler (1564-1612), the final section describing Christ's head was very widely sung. J. S. Bach used the melody as a recurring theme in his *St. Matthew Passion*, after which it became known as the "Passion Chorale."

INVITATION

GREAT PRAYER OF THANKSGIVING *(sung responsively)*

Leader: *The Lord be with you.*

People: *And also with you.*

Leader: *Lift up your hearts.*

People: *We lift them up to the Lord.*

Leader: *Let us give thanks to the Lord our God.*

People: *It is right to give God thanks and praise.*

SANCTUS

Land of Rest

Ho - ly, ho - ly, ho - ly Lord, God of power and might,___
Heaven and earth are full of your glo-ry, Ho - san - na in___ the high - est.

THE LORD'S PRAYER

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 debts, as we forgive our debtors. And lead us not into temptation, but deliver us from evil, for Thine is the kingdom and the power and the glory forever. Amen.

WORDS OF INSTITUTION

HOLY COMMUNION

COMMUNION ANTHEM

Ubi caritas

Maurice Duruflé (1902-1986)

Ubi caritas et amor, Deus ibi est.

Congregavit nos in unum Christi amor.

Exultemus, et in ipso jucundemur.

Timeamus, et amemus Deum vivum.

Et ex corde diligamus nos sincero.

Ubi caritas et amor, Deus ibi est. Amen.

Where true charity and love dwell, God is there.

We have come together as one in the love of Christ:

let us rejoice, and be glad therefore;

let us fear and adore the living God,

and from the heart let us love God in sincerity and truth.

Where true charity and love dwell, God is there. Amen.

Hymn for Maundy Thursday

PRAYER AFTER COMMUNION

SERVICE OF TENEBRAE

HYMN OF TENEBRAE

O Sacred Head, Now Wounded
(music on page four)

Passion Chorale

LESSON

John 13:31-38
Mark 14:32-42

Elder Margaret Stocker
Elder David Darst

CHORAL RESPONSE

When Jesus Wept

William Billings (1746–1800)

*When Jesus wept, the falling tear
In mercy flowed beyond all bound;
When Jesus groaned, a trembling fear
Seized all the guilty world around.*

The New England Psalm Singer, 1770

LESSON

Matthew 26:69-75
Mark 15:22-32
Isaiah 53:3-6

Elder Karen Fang
Peter Van Tassel
Wendy Evans

CHORAL RESPONSE

Crux fidelis José Mauricio Nunes Garcia (1767–1830)

*Crux fidelis, inter omnes
arbor una nobilis:
nulla silva talem profert,
fronde, flore, germine.
Dulce lignum, dulces clavos,
dulce pondus sustinet.*
Faithful cross, among all others
the most noble tree:
no forest displays such
foliage, blossom, and fruit.
Sweet wood, sweet nails,
that bear so sweet a weight.

Venantius Fortunatus (c. 530–609)

LESSON

Mark 15:33-36
Mark 15:37-39

Rev. Adam D. Gorman
Michael Appleby

CHORAL RESPONSE

Crucifixus

Antonio Lotti (c. 1667–1740)

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.
He was crucified for us under Pontius Pilate; he suffered death and was buried.

Nicene Creed

READING

The Dream of the Rood
Matthew 27:9

Rev. Dr. Thomas E. Evans

CHORAL RESPONSE

Were You There?
Sónia Batten, soloist

African-American Spiritual

*Were you there when they crucified my Lord?
Were you there when they crucified my Lord?
Oh! Sometimes it causes me to tremble,
Were you there when they crucified my Lord?*
*Were you there when they nailed Him to the tree?
Were you there when they pierced Him in the side?
Were you there when they laid Him in the tomb?*

LEAVE SILENTLY

When Jesus Wept

William Billings was surely one of the most wildly enthusiastic musicians in history. In his own words, “I published a Book entitled, *The New England Psalm Singer, &c.* And truly a most masterly and inimitable Performance, I then thought it to be. Oh! how did my foolish heart throb and beat with tumultuous joy! With what impatience did I wait on the Book-Binder, while stitching the sheets and putting on the covers, with what extacy, did I snatch the yet unfinished Book out of his hands, and pressing it to my bosom, with rapturous delight; how lavish was I in encomiums on this infant production of my own numb skull!” Billings would doubtless be delighted to know that his superb canon, “When Jesus Wept,” was still being sung 250 years later.

Crux fidelis

Born in Rio de Janeiro, the grandson of slaves, José Mauricio Nunes Garcia became one of the great composers of the New World, and one of the great composers of African ancestry. He became a priest and Master of Music to the royal chapel of John IV of Portugal, and composed several hundred pieces, including symphonies, operas, and church music. His setting of “Crux fidelis” shows his mastery of the Classical style with its dramatic harmonies and elegant, expressive dissonances.

Crucifixus

Antonio Lotti’s Crucifixus for 8 voices has become such a famous piece that most listeners do not realize it was taken from a larger work, a setting of the Credo in F Major. Starting with the basses, each part enters in turn, piling up anguished suspensions into a towering mass of sound. The final cadence at “et sepultus est” (he was buried) is devastating in its simplicity.

O Sacred Head, Now Wounded

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,
 4. My days are few; O fail not, with thine im - mor - tal power,

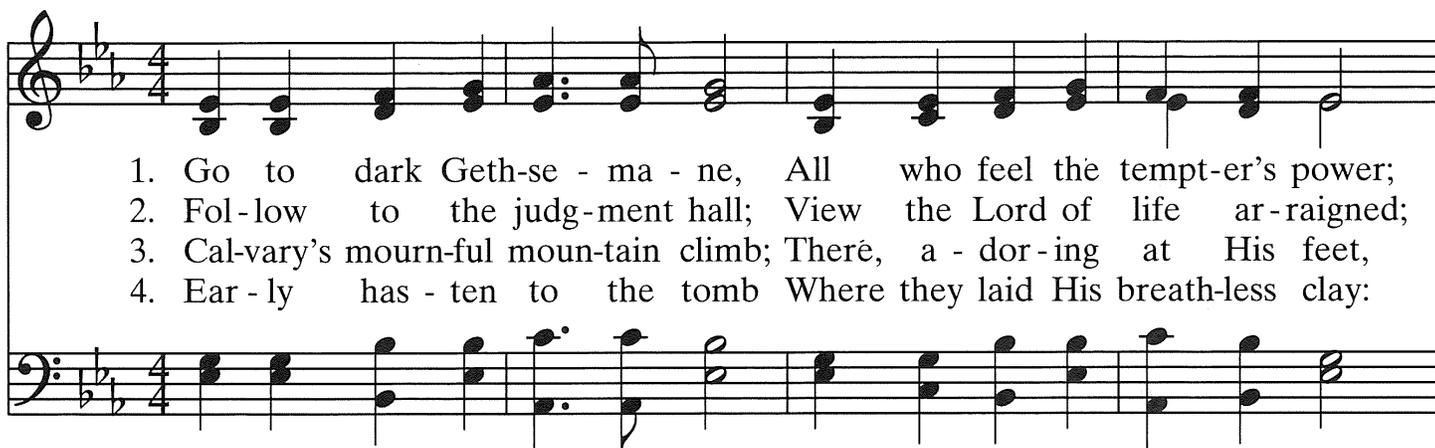
now scorn - ful - ly sur - round - ed with thorns, thine on - ly crown;
 mine, mine was the trans - gres - sion, but thine the dead - ly pain.
 for this thy dy - ing sor - row, thy pit - y with - out end?
 to hold me that I quail not in death's most fear - ful hour;

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,
 that I may fight be - friend - ed, and see in my last strife

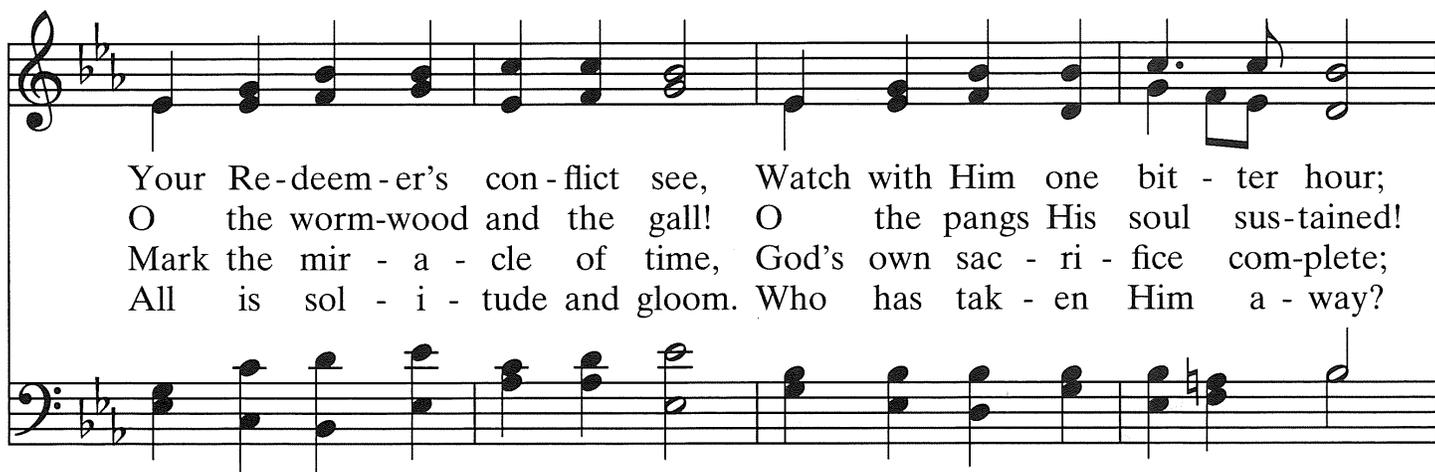
Yet, though de - spised and gor - y, I joy to call thee mine.
 look on me with thy fa - vor, and grant to me thy grace.
 Lord, let me nev - er, nev - er out - live my love to thee.
 to me thine arms ex - tend - ed up - on the cross of life.

*Text: Latin, 12th or 13th cent.; trans. James Waddell Alexander (1804–1859) and Robert Bridges (1844–1930), alt.
 Music: Hans Leo Hassler (1564–1612), harm. Johann Sebastian Bach (1685–1750)*

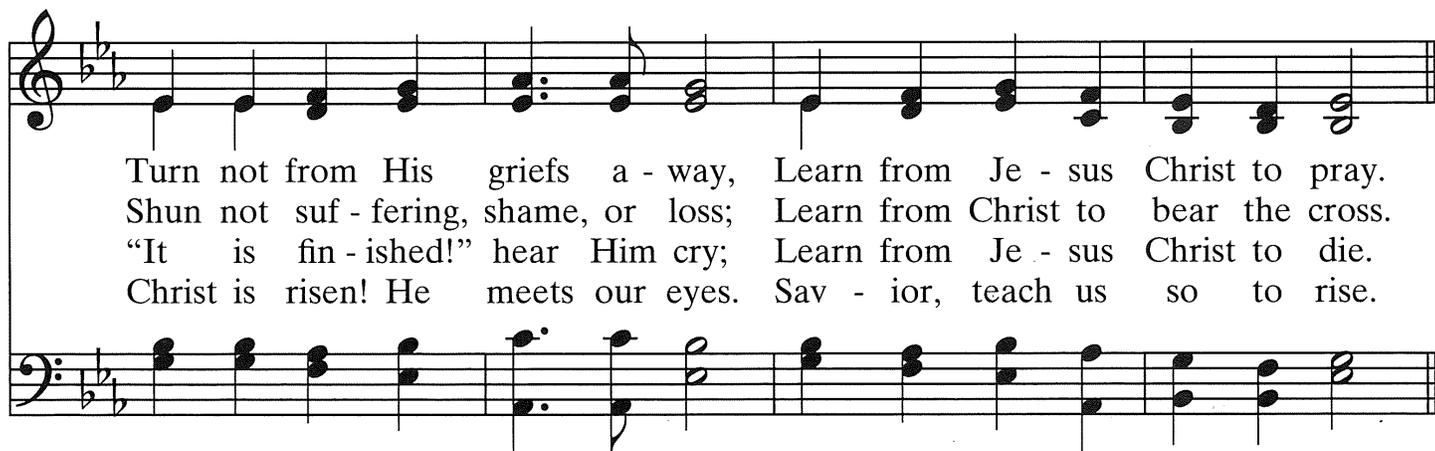
97 Go to Dark Gethsemane



1. Go to dark Geth-se - ma - ne, All who feel the tempt-er's power;
2. Fol-low to the judg-ment hall; View the Lord of life ar-raigned;
3. Cal-vary's mourn-ful moun-tain climb; There, a - dor-ing at His feet,
4. Ear - ly has - ten to the tomb Where they laid His breath-less clay:



Your Re-deem-er's con - flict see, Watch with Him one bit - ter hour;
O the worm-wood and the gall! O the pangs His soul sus-tained!
Mark the mir - a - cle of time, God's own sac - ri - fice com-plete;
All is sol - i - tude and gloom. Who has tak - en Him a - way?



Turn not from His griefs a - way, Learn from Je - sus Christ to pray.
Shun not suf - fering, shame, or loss; Learn from Christ to bear the cross.
"It is fin - ished!" hear Him cry; Learn from Je - sus Christ to die.
Christ is risen! He meets our eyes. Sav - ior, teach us so to rise.