

Good Friday
March 29, 2024
7:00 PM

About *Solus ad Vic-*
timam

The literal translation of *solus ad victimam* is "only the victim" or "the only victim." The musical setting of this poignant text is not one you may be whistling as you walk away from worship, but I maintain it is one of the most effective musical settings for Palm/Passion Sunday. This anthem is one of those with harmonies and sonorities that may not sound correct when they are. Worshipers will hear the sparseness of the choir singing in simple octaves, and in the next moment, harsh dissonances between the voices appear.

While this 12th-Century text is definitely a Passiontide one, my favorite aspect is that it foreshadows Easter and the Resurrection. The word-play of the music that accompanies "laughter" in the text is notable. The choral voices rise higher in pitch, and the full choir ends literally on the highest note they sing, after which the organ accompaniment steals the show with great dissonant chords, only to land on a huge, bright E Major chord. Talk about foreshadowing Easter! Yes, Palm Sunday is celebrated today, and we begin the journey of Holy Week, but as Christians, we know what comes three days later. Death is not the victor, thanks be to God!

- John Semington

GATHERING

(Silence during the Prelude is requested in preparation for worship.)

PRELUDE

Psalm Prelude, Set 2 No. 1 Herbert Howells
Psalm 130, Vs. 1, "Out of the depths have I cried unto thee, O Lord"

SILENT PROCESSION

ANTHEM

Solus ad Victimam

Kenneth Leighton

Alone to sacrifice thou goest, Lord,
Giving thyself to Death whom thou hast slain.
For us thy wretched folk is any word?
Who know that for our sins this is thy pain?
For they are ours, O Lord, our deeds.
Why must thou suffer torture for our sin?
Let our hearts suffer in thy Passion, Lord,
That very suffering may thy mercy win.
This is the night of tears, the three days' space,
Sorrow abiding of the eventide,
Until the day break with the risen Christ,
And hearts that sorrowed shall be satisfied.
So may our hearts share in thine anguish, Lord,
That they may sharers of thy glory be;
Heavy with weeping may the three days pass,
To win the laughter of thine Easter Day.

Text by Peter Abelard (1079-1142)

*CALL TO WORSHIP

Let us worship God!

(Those who are able may stand.)

Blessed be the name of the Lord our God,
who redeems us from sin and death.

For us and for our salvation,
Christ became obedient unto death,
even death on a cross.
Blessed be the name of the Lord.

*PRAYER OF THE DAY

The Lord be with you. **And also with you.**

Blessed Jesus,
you teach us to cling to Scripture
as you speak psalms from the cross.
You paint an image of mercy
as you tend to your mother's grief.
You ask us to recognize the frailties of our enemies,
to give and to seek forgiveness,
for they know not what they do.
You amaze us as you commend your own spirit,
embracing God's love peacefully.
Holy Christ, show us the blessings in the cloud of sacrifice,
that we may sing of you when we sing,
our awesome God. Amen.

*HYMN 218 Ah, Holy Jesus HERZLIEBSTER JESU

THE WORD

PRAYER FOR ILLUMINATION

The Lord be with you. **And also with you.**

FIRST READING

(Prior to each scripture reading, the lector leads the people in the following:)

Hear the Word of God! **Our ears are open.**

Isaiah 52:13-53:12

(Old Testament, pages 683-684 in your pew Bible)

ANTHEM Surely, He has Borne our Grievs (*Messiah*) G.F. Handel

Surely, surely He hath borne our griefs,
and carried our sorrows...
He was wounded for our transgressions,
He was bruised for our iniquities,
the chastisement of our peace was upon Him.

PSALM 22:1-8, Hymn 210

DISTRESS

Verse 1 and 2: Choir alone
Verse 3: Congregation and Choir
Verse 4: Soloist

About Hymn 218

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. TEXT: Johann Heermann, 1630; MUSIC: Johann Crüger, 1640.

About Hymn 210

Although Psalm 22 paraphrased here begins in despair keen enough to be repeated on the lips of a dying Jesus (Matthew 27:46/Mark 15:34), it is replete with a faith that withstands even the mockery of disbelievers. The spareness of the shape note tune fits the text well. TEXT: Christopher L. Webber, 1986; MUSIC: Walker's *Southern Harmony*, 1835.

SECOND READING

Hebrews 10:16-25

(New Testament, pages 224-225 in your pew Bible)

ANTHEM

Let Us Love In Deed and Truth

Larry King

If any folk have the world's goods,
and see their neighbors in need,
yet close their hearts against them,
how does God's love abide in them?

Let us not love in word or speech,
but in deed and in truth.

By this we shall know that we are of the truth:
we have confidence before our God,
and we receive from him whatever we ask,
because we keep his commandments,
and do what pleases him.

And this is his commandment,
that we should believe in his Son,
Jesus Christ, and love one another.

RESPONSORY

Christ became obedient unto death,
even death on a cross.

Have mercy on us, Lord Jesus.

Therefore, God raised him on high
and gave him a name above all other names.

Praise to you, Lord Jesus Christ.

GOSPEL READING

John 19:17-30

(New Testament, pages 113-114 in your pew Bible)

The Word of the Lord. **Thanks be to God!**

ANTHEM

Were You There?

Bob Chilcott

Were you there when they crucified my Lord?
Were you there when they crucified my Lord?
Oh! Sometimes it causes me to tremble, tremble, tremble.
Were you there when they crucified my Lord?

Were you there when they laid Him in the tomb?
Were you there when they laid Him in the tomb?
Oh! Sometimes it causes me to tremble, tremble, tremble.
Were you there when they laid Him in the tomb? Were you there?

The text for "If Any-one Has the World's Goods" is from 1 John 3:17-23. American composer Larry King (1932-1990) was the organist and music director for Trinity Church-Wall Street in New York City for twenty-one years. Prior to his tenure there, Dr. King served as associate organist and master of the choristers at Westminster Abbey-London and as assistant to the director of music at the Episcopal Cathedral of St. John the Divine in New York City. King was an unassuming yet trailblazing church musician and composer who used new sounds and musical styles in worship and composed numerous choral works and three intriguing, beautiful organ works.

THE SOLEMN INTERCESSION

The Lord be with you. **And also with you.** Let us pray.

Dear people of God,
God sent Jesus into the world...
one God forever and ever. **Amen.**

Finally, let us pray for all those things
for which our Lord would have us ask.

(Silent prayer)

THE LORD'S PRAYER

(Prayed in unison; see page 35 of your hymnal for text.)

SOLEMN REPROACHES OF THE CROSS

O my people, what have I done to you?
How have I offended you? Answer me! Answer me!

I led you out of Egypt, from slavery to freedom,
But you led your Saviour to the cross.
O my people, what have I done to you...

Holy is God! Holy and strong!
Holy, immortal One, have mercy on us.

For forty years I led you safely through the desert.
I fed you with manna from heaven,
And brought you to a land of plenty;
But you led your Saviour to the cross.
Holy is God! Holy and strong...

What more could I have done for you?
I planted you as my fairest vine,
But you yielded only bitterness.
When I was thirsty, you gave me vinegar to drink;
And you pierced your Saviour's side with a lance.
Holy is God! Holy and strong...

I opened the sea before you,
But you opened my side with a spear.
I led you on your way in a pillar of cloud,
But you led me to Pilate's court.
O my people, what have I done to you...

The Reproaches are part of the ancient liturgy for Good Friday. John Sanders composed his musical setting of them in 1984 for Gloucester Cathedral, UK. It received its first broadcast performance on Good Friday 1987 on BBC Radio 4 and was recorded in the same year. The form and atmosphere take as a point of reference Allegri's *Miserere*, with its use of plainsong verses contrasted with the 8-part harmony of the responses. However, the harmonies of Sanders responses probably have more in common with Renaissance composer, Gesualdo, which the composer said 'gives the music a sense of timelessness'. Sanders' *Reproaches* is one of the glories of music for Good Friday.

I bore you up with manna in the desert,
But you struck me down and scourged me.
I gave you saving water from the rock,
But you gave me gall and vinegar to drink.
O my people, what have I done to you...

I gave you a royal scepter,
But you gave me a crown of thorns.
I raised you to the height of majesty,
But you have raised me high on a cross.
O my people, what have I done to you...

About Hymn 221

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. TEXT: Latin, 12th or 13th century; MUSIC: Hans Leo Hassler, 1601; harm. J.S. Bach, 1729.

***HYMN 221** O Sacred Head, Now Wounded

PASSION CHORALE

BENEDICTION

SILENT RECESSION

(Please depart the Sanctuary in silence.)

**(Those who are able may stand.)*

OUR MISSION

*Ordinary people testifying to the extraordinary light
found in our Lord Jesus Christ.*

“For it is the God who said, ‘Let light shine out of darkness,’ who has shone in our hearts to give the light of the knowledge of the glory of God in the face of Jesus Christ. But we have this treasure in clay jars, so that it may be made clear that this extraordinary power belongs to God and does not come from us.”

(2 Corinthians 4:6-7)

TODAY@ WESTMINSTER

Worship Leaders

Worship Leader

Rev. Dr. Donovan Drake
Pastor and Head of Staff

Music

Westminster Choir

Dr. John Semington
Director of Music Ministries

Dale Nickell
*Organist and Associate Director of Music
Ministries*

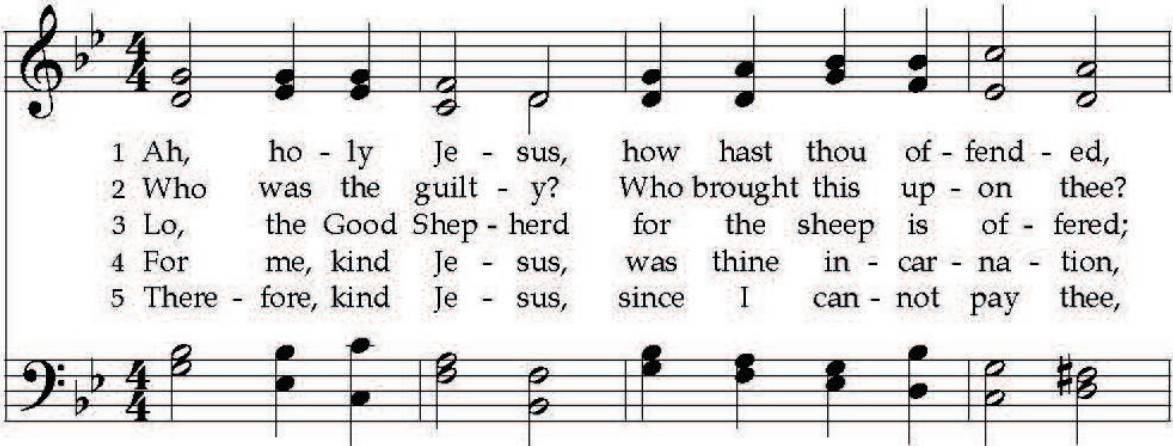
About Good Friday

Good Friday proclaims the good news of salvation through the paradoxical suffering and death of our Lord Jesus Christ. In the Solemn Intercession, we join Jesus’ prayer for the church and world, as he reaches out with compassion from the cross. While the historical remembrance dimension may well give the service a somber feel, this interpretive dimension should not lead people to be sad. Sincere wonder and gratitude are more appropriate responses. Worshipers gather not only to remember the suffering of the dying Savior, but also to rejoice in the purposes of God, who wills to redeem his children, and to offer profound gratitude for God’s greatest gift.

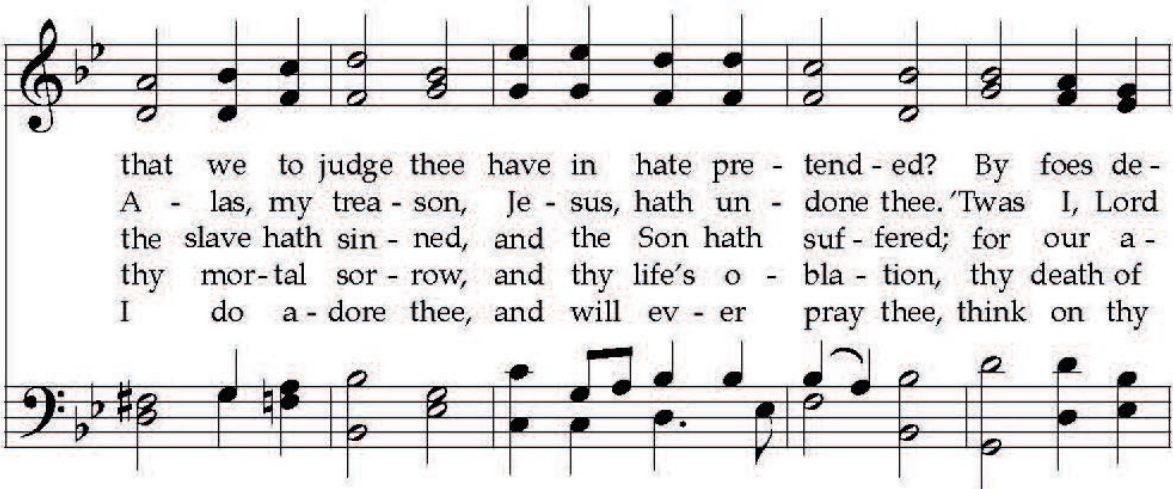
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Ah, Holy Jesus



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

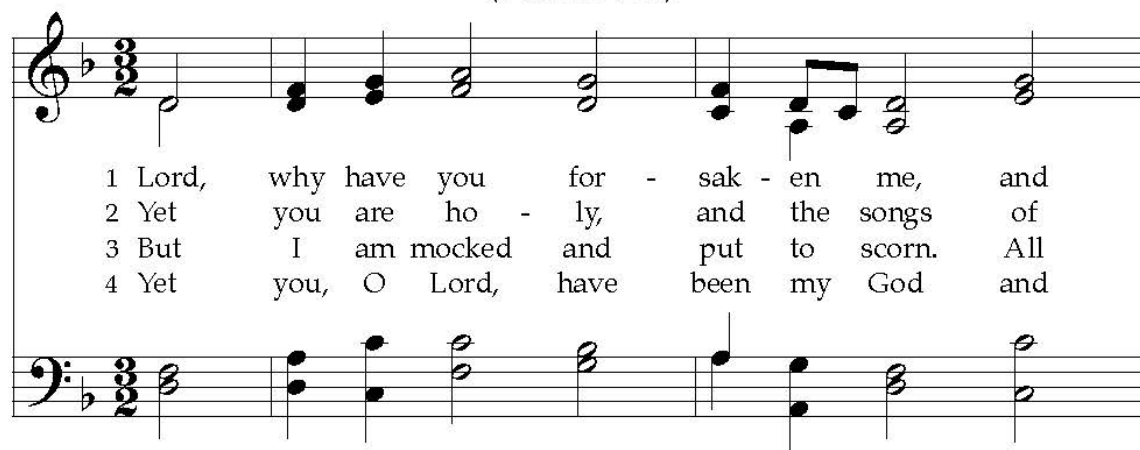


rid - ed, by thine own re - ject - ed, O most af - flict - ed!
Je - sus, I it was de - nied thee; I cru - ci - fied thee.
tone - ment, while we noth - ing heed - ed, God in - ter - ced - ed.
an - guish and thy bit - ter pas - sion, for my sal - va - tion.
pit - y and thy love un - swerv - ing, not my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

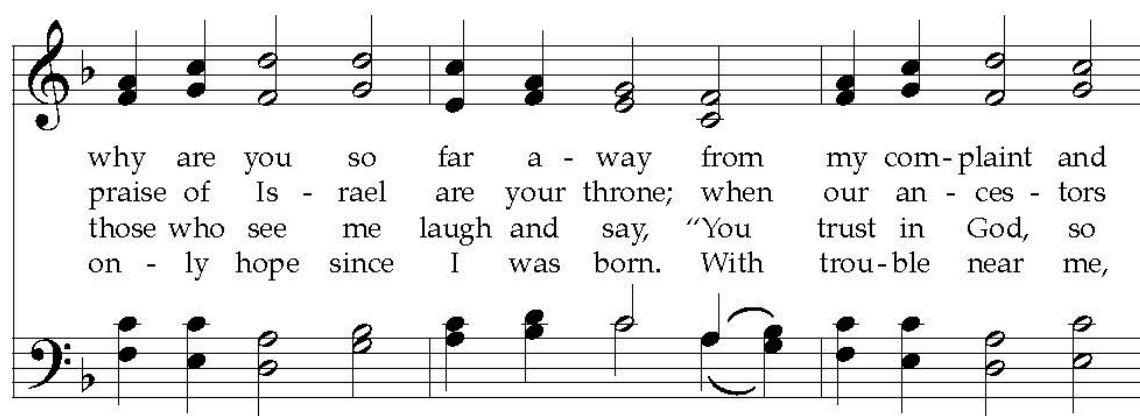
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210 Lord, Why Have You Forsaken Me

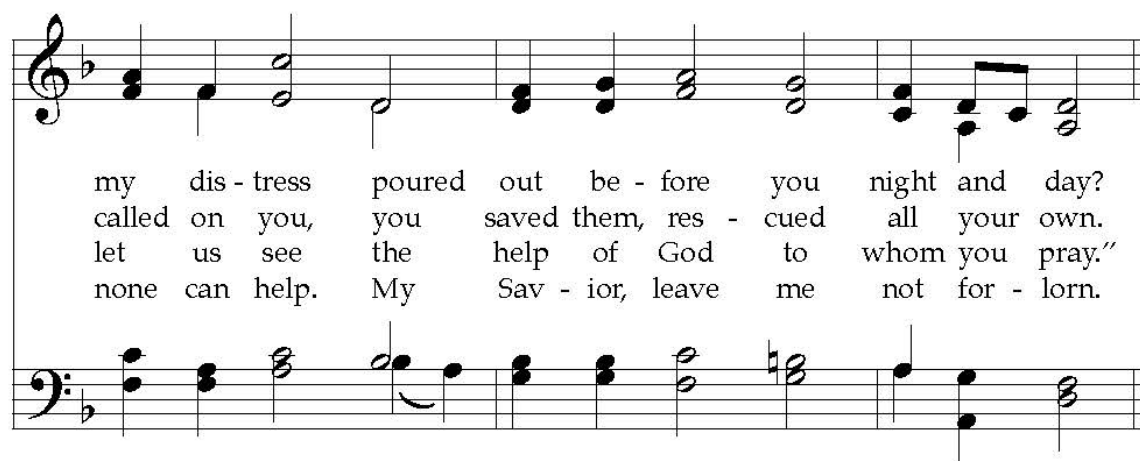
(Psalm 22)



1 Lord, why have you for - sak - en me, and
2 Yet you are ho - ly, and the songs of
3 But I am mocked and put to scorn. All
4 Yet you, O Lord, have been my God and



why are you so far a - way from my com-plaint and
praise of Is - rael are your throne; when our an - ces - tors
those who see me laugh and say, "You trust in God, so
on - ly hope since I was born. With trou-ble near me,



my dis - tress poured out be - fore you night and day?
called on you, you saved them, res - cued all your own.
let us see the help of God to whom you pray."
none can help. My Sav - ior, leave me not for - lorn.

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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.



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