



A Tenebrae Service - Good Friday

April 15, 2022

7:30 p.m.

No matter who you are,
No matter where you are
On life's journey,
You are welcome here.

Please silence cell phones.

*Bibles for use during worship are available at each entrance to the Sanctuary.
Assisted listening devices and Bluetooth hearing aid guides are in the Narthex.*

*The prelude is a time of reflection and preparation for the worship of God.
Tonight's service ends in silence and a moment of darkness.
Please continue to worship silently until the Sanctuary lights return.*

THOUGHT FOR PREPARATION

"God is closer to suffering than to happiness. To find God in this manner gives
peace and rest, and a strong and courageous heart."

Dietrich Bonhoeffer

PRELUDE

O Mensch beweine deine Sünde Gross
Kevin Dzierzawski, organ

J.S. Bach

* CALL TO WORSHIP

One: In Jesus Christ, our crucified and risen Lord,
God has come to us,

**All: To share our common lot,
conquering sin and death.**

One: Surely he has borne our griefs
and carried our sorrows.

**All: He was wounded for our transgressions
and bruised for our iniquities.**

One: He was despised and rejected,

All: A man of sorrows and acquainted with grief.

** Please stand if you are able to do so.*

* HYMN

Let All Mortal Flesh Keep Silence

Red Hymnal No. 83



1. Let all mor - tal flesh keep_ si - lence, And with fear and
2. King of kings, yet born of___ Mar - y, As of old on
3. Rank on rank the host of___ heav - en Spreads its van - guard



trem - bling stand; Pon - der noth - ing earth - ly - mind - ed,
earth he___ stood, Lord of lords, in hu - man_ ves - ture,
on the___ way, As the Light of light de - scend - eth



For with bless - ing in his_ hand, Christ our God to earth de -
In the bod - y and the_ blood. He will give to all the
From the realms of end - less_ day, That the powers of hell may



- scend - - eth, Our full hom - age to de - mand.
faith - - ful His own self for heav'n - ly___ food.
van - - ish As the dark - ness clears a - way.

SERVICE OF COMMUNION

INVITATION TO THE TABLE

PRAYER OF CONFESSION

**Dear God we love you so much
that when Christ rides into our lives
we wave our arms in the air and shout "Hosanna!"
like little children on the last day of school.
Yet, we betray Jesus. We ignore Jesus. We deny Jesus.
We mutter "Crucify, crucify"**

**in tones that are less dramatic
and less emphatic than our biblical ancestors',
but no less devastating for their subtlety.**

Forgive us.

On this night we need your grace so badly.

Lord have mercy upon us.

KYRIE

Sam Hill

(Sung in Latin)

Chancel Choir

Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

ASSURANCE OF PARDON

OFFERTORY

Tantum ergo
(Sung in Latin)
Chancel Choir

Marcel Dupré

Scott Banjavcic and Kevin Dzierzawski, organists

Let us therefore, bowing low, venerate so great a Sacrament;
And let the old Law give way to the new rite;
Let faith afford assistance to the deficient of the senses.
To the Begetter and the Begotten, let there be praise and jubilation,
Salvation and honor, and power and blessing;
And to the One proceeding from both let there be equal praise.
(text by St. Augustine)

WORDS OF INSTITUTION AND PRAYER OF CONSECRATION

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.**

SERVING OF THE BREAD AND CUP

*Please come forward for communion.
Take the bread and eat it. Then take the cup and drink.
Deposit the cups in the baskets on the way back to your seat.
The outer ring of cups contains grape juice. The inner rings contain wine.
A gluten-free bread option is wrapped and available on a separate tray.
Return to your seat by the side aisles.
All are welcome to take part in communion.*

COMMUNION MEDITATION MUSIC

Italian Concerto—Andante, BWV 971
Kevin Dzierzawski, piano

J. S. Bach

1. O sa - cred head, now wound - ed, With grief and shame weighed down,
 2. How art thou pale with an - guish, With sore a - buse and scorn;
 3. What lan - guage shall I bor - row To thank thee, dear - est Friend,
 4. Be near when I am dy - ing, O show thy cross to me!

Now scorn - ful - ly sur - round - ed With thorns, thine on - ly crown;
 How does that vis - age lan - guish Which once was bright as morn!
 For this thy dy - ing sow - row, Thy pit - y with - out end?
 And, for my suc - cor fly - ing, Come, Lord, to set me free.

O sa - cred head, what glo - ry, What bliss till now was thine!
 Thy grief and bit - ter pas - sion Were all for sin - ners' gain;
 O make me thine for - ev - er, And should I faint - ing be,
 These eyes, new faith re - ceiv - ing, From thee shall nev - er move;

Yet, though de - spised and go - ry, I joy to call thee mine.
 Mine, mine was the trans - gres - sion, But thine the dead - ly pain.
 Lord, let me nev - er, nev - er, Out - live my love to thee.
 For he who dies be - liev - ing Dies safe - ly in thy love.

SERVICE OF TENEBRAE

The Reading of the Passion Story from the Gospels
and the Extinguishing of the Lights

AGONY IN THE GARDEN

Choral Response

Stay With Us
Chancel Choir

Egil Hovland

Stay with us, Lord Jesus,
Stay with us, it soon is evening,
And night is falling.

Jesus Christ, the world's true light!
Shine so the darkness cannot overcome it!
Let your light pierce the darkness
And fill your church with its glory.
Stay with us . . .
Luke 24:29 (Phos hilaron)

BETRAYAL AND ARREST

Congregational Response

Red Hymnal No. 128, v. 1

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. For me, kind Je - sus, was thy in - car - na - tion,

That man to judge thee hath in hate pre - tend - ed? By foes de -
A - las, my trea - son, Je - sus, hath un - done thee! 'Twas I, Lord
Thy mor - tal sor - row, and thy life's ob - la - tion; Thy death of

- 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.
an - guish and thy bit - ter pas - sion, For my sal - va - tion.

The musical score consists of three systems, each with a vocal line and a bass line. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The lyrics are printed below the vocal line of each system.

TRIAL BEFORE THE HIGH PRIEST

Choral Response

Lacrimosa from Requiem

W.A. Mozart

(Sung in Latin)

Chancel Choir

O how tearful that day,
On which day the guilty shall rise
From the embers to be judged.
Spare them then, O God.

PETER'S DENIAL

Congregational Response

Red Hymnal No. 128, v. 2

See previous hymn

TRIAL BEFORE PILATE

Choral Response

The Old Rugged Cross

George Bernard

Chancel Choir

On a hill far away stood an old rugged cross
The emblem of suffering and shame;
And I love that old cross where the dearest and best
For a world of lost sinners was slain.
So I'll cherish the old rugged cross,
'Till my trophies at last I lay down;
I will cling to the old rugged cross,
And exchange it someday for a crown.

MOCKERY

Congregational Response

Red Hymnal No. 128, v. 3

See previous hymn

THE CRUCIFIXION

Choral Response

God So Loved the World
from The Crucifixion

John Stainer

God so loved the world that He gave his only begotten Son,
That whosoever believeth in Him, should not perish,
But have everlasting life.
For God sent not his Son into the world to condemn the world;
But that the world through Him might be saved.
God so loved the world . . .
(John 3: 16-17)

DEATH ON THE CROSS

Congregational Response

Red Hymnal No. 223, vv. 1-2

1. Were you there when they cru - ci - fied my Lord? _____ Were you
2. Were you there when they laid him in the tomb? _____ Were you

there when they cru - ci - fied my Lord? Oh!
there when they laid him in the tomb?

Some-times it cau - ses me to trem - ble, trem - ble, trem - ble. _____

Were you there when they cru - ci - fied my Lord? _____
Were you there when they laid him in the tomb? _____

The musical score is written for a congregational response in 4/4 time, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The lyrics are arranged in four systems, each with a vocal line and a piano accompaniment line. The first system contains two verses. The second system includes a melisma 'Oh!' with a decorative flourish. The third system features a triplet of 'trem-ble'. The fourth system repeats the two verses. The piano accompaniment consists of chords and simple melodic lines.

THE BURIAL

*Tonight's service ends in silence and a moment of darkness.
Please continue to worship silently until the Sanctuary lights return.*

TONIGHT'S MUSIC

O Mensch beweine, dein Sünden groß (O flesh, bemoan thy great sin) BWV 622 by Johann Sebastian Bach (1685-1750) is found in the *Ogelbüchlein* (The Little Organ Book), a collection of organ pieces each based on a German chorale. This chorale melody was also used by Bach as a unifying obligato to the closing chorus of Part One in his *St. Matthew Passion*.

Let All Mortal Flesh Keep Silence uses a French carol melody, PICARDY, from the 17th century that was harmonized in 1906 by the great English composer of the 20th century Ralph Vaughan Williams (1872 - 1958). The words are a translation and paraphrase of a hymn from the Greek Liturgy of St. James.

Sam Hill (1944-1991) was Music Director and Organist of St. Pauls from 1971 until his death in 1991. Amongst his many accomplishments was the encouragement of Gospel music here as a part of the rich musical heritage we share. This setting of ***Kyrie eleison***, which is part of the Mass Ordinary, was composed specifically for St. Pauls.

The text of ***Tantum ergo*** is the last stanza of the Latin communion hymn *Pange lingua* (Sing tongue) by St. Augustine. Marcel Dupré (1886-1971) was one of the preeminent organists and composers for that instrument of the first half of the 20th century. He was the organist for many years at St. Sulpice in Paris. He followed Widor in that position.

Italian Concerto BWV 971 by Johann Sebastian Bach (1685-1750) was originally titled *Concerto nach Italienischen Gusto* (Concerto in the Italian taste). It was originally composed for harpsichord. The *Andante* is the middle of the three movements, and the complete work was first published in 1735.

O Sacred Head Now Wounded is one of the best known and often sung hymns during Holy Week. The original German text begins *O Haupt voll Blut und Wunden*. The English translation was written in 1906 by Robert Seymour Bridges (1844-1930). Bridges was a physician, but also a well recognised poet in his time. The tune, PASSION CHORALE, was first published in 1656 and attributed to Hans Leo Hassler (1564-1612). Bach (1685-1750) uses this chorale as a centerpiece in his *Passion According to St. Matthew*.

Stay With Us was composed in 1998 by Norwegian Egil Hovland (1924-2013). The text is from Luke 24:29. In addition to composing a wide range of music, he was a choir director at the same church for more than 50 years. This setting was made famous when the choir at St. Olaf College sang it on tour and also broadcast it.

Ah! Holy Jesus is another great German chorale associated with the Passion story. Bach also chose this chorale among others for his settings of both the *St. Matthew* and *St. John Passions*. The original German text was written in 1630 by Johann Heermann (1585-1647) and the English translation familiar to us was made in 1897 by Robert Bridges (1844-1930). Heermann's own suffering and family tragedy led him to a deeper connection to the suffering of Christ. Bridges was considered a great poet of his generation and he was also a physician. HERZLIEBSTER JESU was based on earlier melodies and was composed in 1640 by Johann Crüger (1598-1662). He became the Kantor at Nicholaskirche in Berlin.

The stories surrounding the *Requiem* by Mozart (1756-1791) are manifold and part of the plot of the famous play and movie *Amadeus*. Amadeus is Mozart's middle name. His setting of the *Requiem* was unfinished at his death. His student, Franz Süssmayr (1766-1803), completed the score that is most familiar to us. The ***Lacrimosa*** is the only movement that we know was completed entirely by Mozart. The text is taken from the Catholic Mass for the Dead.

The famous text and music for ***The Old Rugged Cross*** was written in 1913 by George Bennard (1873-1958). Bennard was born in Ohio and served in the Salvation Army in Iowa before being ordained in the Methodist Episcopal Church. This is his most famous hymn. It recalls a deep but simple faith that remembers the gift of Christ on the cross.

God So Loved the World is a chorus from the oratorio, *The Crucifixion*, composed in 1887 by John Stainer (1840-1901). Perhaps its genius resides in what one contemporary reviewer termed its "studied simplicity." Stainer intended it for use by parish church choirs and it was written for organ accompaniment only. The text is from John 3:16. About a dozen of Stainer's hymn tunes have secured an enduring place in church music, including the tune "Beecher" that we know as *Love Divine, All Loves Excelling*.

Were You There is a great Black Spiritual that likely predates our Civil War. The believer is asked to make the crucifixion contemporary in their own experience rather than an event in the past. The melody is both simple and deeply moving.

TONIGHT'S WORSHIP LEADERS

Clergy: Matt Fitzgerald, Jeff Carlson, Benny VanDerburgh

Music Director: Kurt R. Hansen

Organist: Kevin Dzierzawski

Lay Liturgical Administrator: Kevin O'Brien

Communion Coordinator: Jana O'Brien

Communion Servers: Annie Johnson, Jeff Johnson

Communion bread baked by Marcia Knudson.

Head Usher: Beatrice Jaji

Ushers: Mary Brown, Fred Pearson

Acolyte Coordinator: Rebecca Sandoval

Acolytes: Samantha Fayhee, Val Schimp, Coco Schimp, Henry Winking, Katlyn McVey

Lighting: Kevin O'Brien

Gatekeeper: Dodd Brown

Camera Operators: Jim Alrutz, Marie Ankenman, Bob Ball, Jose Cruz, Brian Hafner,
Chuck Kent

Custodian: Ramiro Gonzalez

Join us for Easter Sunday
Services are at 9 a.m. and 11 a.m.

ABOUT ST. PAULS
Making a Joyful Sound in the City!

Saint Pauls UCC has a vibrant history in the city of Chicago. Founded in 1843, we are one of the city's oldest churches. In 1989, we became one of America's first congregations to declare ourselves "Open and Affirming" of LGBTQ people.

From founding Chicago's largest provider of social services to at-risk children to starting a home for the elderly, from housing protestors at the 1968 Democratic Convention to hosting Lincoln Park's first MLK day march against violence on Chicago's streets, we are proud to make a joyful sound in the city.

Most important, over the past 178 years we are glad to have introduced thousands of children and adults to the amazing, inclusive, life changing, uplifting love of God. We do so in worship that is traditional, but far from conventional.

Senior Pastor Matt Fitzgerald, mfitzgerald@spucc.org
Associate Pastor Jeff Carlson, jcarlson@spucc.org
Pastoral Associate Benny VanDerburgh, bvanderburgh@spucc.org
Pastor Emeritus Tom Henry, emeritushenry@gmail.com

For a complete list of St. Pauls Staff, Governance, and Lay Leadership
Please visit www.spucc.org/contact

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Free Parking is available Sundays from 9 a.m. - 1 p.m.
at Lincoln Common Parking Garage, 2300 block of North Lincoln Ave.
Parking validation is available in the Narthex.



WELCOME TO SAINT PAULS UCC!

Welcome to those whose hearts are on fire with faith,
and to those who bring their doubt inside our doors.

Welcome to our first time guests and
our longtime members.

Welcome to single people, tiny children,
grandparents and families of all configurations.

Welcome to those who rejoice and to those who grieve.

Welcome to each and to everyone.

We are an Open and Affirming church.

We welcome all.

We are blessed by your presence and
we are glad you are here.