

GOOD FRIDAY VIGIL – 12:00 – 3:00 pm – NHLC

(The cross is draped in black up front. A table with votive candles for lighting and another candle from which the votives may be lit.)

At the hour:

L: The peace of Christ be with us.

Blessed are you, O God, holy and immortal, for you remember how we are made – as frail as dust, as fleeting as breath. (pause) By your tender compassion, your Word became flesh and dwelt among us, that the world might know your love. (pause) Be present with us now, we pray. Turn our hearts in trust toward you and in love toward one another, for you are gracious and merciful, slow to anger, and rich in love, through Jesus Christ, now and forever. Amen.

1-1 Music followed by silence...

Five hundred years before Christ, God's prophet Ezekiel spoke to the people of Israel about the promises of God:

I will sprinkle clean water upon you, says our God, and you shall be clean from all your uncleanness, and from all your idols I will cleanse you. A new heart I will give you, and a new spirit I will put within you; and I will remove from your body the heart of stone and give you a heart of flesh. I will put my spirit within you.

(Ezek. 36:25-27a)

L: Blessed Jesus, remove our hearts of stone. Take away the arrogance, ignorance, or apathy that keeps us from loving you, from loving your children, from loving your creation, and even from loving ourselves. By your incarnation you removed the barrier of mortal flesh separating us from God. By your suffering and death on the cross you have broken through the final barrier: death itself. Break down the walls we build to help us hold our lives together. Help us to believe that with you, there is no longer any need for walls... or for hearts of stone. (pause)

To you, O Lord, all hearts are open. Hear the pleadings of our hearts... for forgiveness... for compassion towards others... for renewal in body, mind and spirit...

Lord, give us a new heart.

1-2 Music followed by silence...

A reading from C.S. Lewis (pause)

To love at all is to be vulnerable. Love anything, and your heart will certainly be wrung and possibly broken. If you want to make sure of keeping it intact, you must give your heart to no one, not even an animal. Wrap it carefully round with hobbies and little luxuries; avoid all entanglements; lock it up safe in the casket of your selfishness. But in that casket – safe, dark, motionless, airless – it will change. It will not be broken; it will become unbreakable, impenetrable, irredeemable.

(pause)

A reading from Psalm 51 (pause)

Create in me a clean heart, O God, and renew a right spirit within me. Cast me not away from your presence, and take not your Holy Spirit from me. Restore to me the joy of your salvation and sustain me with your bountiful Spirit. (pause)

God of mercy, you know us better than we know ourselves, and still you love us. Wash us from all our sins, create in us clean hearts, and strengthen us by your Holy Spirit that we may proclaim your praise; through Jesus Christ, our Savior and Lord. Amen.

1-3 Music followed by silence...

Jesus, in his suffering and death, reveals the very heart of God, a heart of pure unspeakable love, a heart that risks everything for the sake of love, a heart open to the *suffering* of others and broken by the *cruelty* of others; a heart alive with love that death could not hold. (pause)

Come, to the cross, to the heart of God. Bring your own heart as it is – hardened or cold, broken or empty, fearful or unfaithful, for God welcomes it and breathes into it the Spirit of Christ's love. Candles may be lit during this time of song and silence.

Compassionate God, in Christ's gentle and suffering love you have shown us the way of abundant life. Keep us joined to Christ's life-giving passion, that our hearts may know the joy and freedom for which you have created us, now and forever. Amen.

At the hour

L: The peace of Christ be with us.

Blessed are you, O God, holy and immortal, for you forgive our sin... heal our every illness... save us from death... enfold us with tender care... and crown us with steadfast love. (pause) We gather beneath the tree of life – the cross of Christ. We long to hear your promise to pardon, strengthen, and heal us. (pause) We come to pray for the healing of the nations... and for the healing of our own lives, families, and communities. We come at Christ's invitation; in your mercy, hear us. Amen.

2-1 Music followed by silence...

God's prophet announced the coming day when God would create a new heaven and earth... when neither the sound of weeping nor the cry of distress would be heard... when the wolf and the lamb would lie down together... and God would console the brokenhearted. (pause)

In the Revelation to John we see the day that Isaiah prophesied dawning in the crucified and risen Christ, in whom God comes to make all things new. (pause)

And Jesus himself spoke these words to Nicodemus:

"For God so loved the world that he gave his only Son, so that everyone who believes in him may not perish but may have eternal life.

Indeed, God did not send the Son into the world to condemn the world, but in order that the world might be saved through him." ... (pause)

Holy God, when Jesus was lifted upon the tree, he drew all things to himself. Gather us now within the arms of your mercy. As you embrace us, give us courage to reach out to others: those dear to us whom we've hurt... (pause),

those whose differences from us we fear... (pause), those whom we've been taught mistrust or hate, even though they've done nothing to us. (pause) Fill us, O God, your wisdom and compassion... In Jesus' name we pray. Amen.

2-2 Music followed by silence...

A poem by Geoffrey Studdert-Kennedy (pause)

*When Jesus came to Golgatha, they hanged him on a tree.
They drove great nails through hands and feet and made a Calvary.
They crowned him with a crown of thorns; red were his wounds and deep,
For those were crude and cruel days and human flesh was cheap.*

*When Jesus came to our town they simply passed him by.
They never hurt a hair of him, they only let him die;
For men had grown more tender and they would not give him pain,
They only just passed down the street and left him in the rain.*

*Still Jesus cried, "Forgive them; they know not what they do",
And still it rained the winter rain that drenched him through and through.
The crowds went home and left the streets without a soul to see,
And Jesus crouched against a wall and cried for Calvary. (pause)*

Lord Jesus, we pray for the peoples of the world pleading for mercy and healing:

- those places and peoples torn by ancient animosities or terrorized by new fears... (pause)
- those devastated by drought, natural and human-caused disasters, climate change, or disease... (pause)
- those crushed by poverty, oppression, or war... (pause)
- those consumed by power, wealth, or greed... (pause)

Forgive us for the things we have done, and for the times we have stayed silent or done nothing. Give us peace in our hearts, peace in our homes, and peace in our world. Amen.

2-3 Music followed by silence...

Come, you who hunger for justice. Come feast on God's promise to feed the hungry, lift up the lowly, and set the captive free. (pause)

Come, you who thirst for mercy. Come drink from the water of life, God's power to pardon, strengthen and heal. (pause)

Come, you who long for peace among nations and between peoples, you who yearn for peace in our homes and in our hearts. (pause)

Come, all who are weary and heavy-laden. Come to the river of life. Lay down your burdens at the foot of the cross, and pour out your prayers before the throne of the Lamb of God. (pause)

Candles may be lit during this time of song and silence.

Music followed by silence...

Compassionate God, in Christ's gentle and suffering love you have shown us the way of abundant life. Keep us joined to Christ's life-giving passion, that our hearts may know the joy and freedom for which you have created us, now and forever. Amen.

At the hour:

L: The peace of Christ be with us.

It was the third hour – nine o'clock in the morning – when they crucified him. The day was fresh, the sun really just beginning its rise into the Jerusalem sky. After three years of public ministry, Jesus too was beginning his rise. As he cast out demons, ate with tax collectors and sinners, and pushed beyond the letter of Jewish law to the spirit of it, Jesus found few friends among the religious establishment. His charisma, his ability to draw crowds, and the authority with which he spoke made him equally unpopular with the oppressive and cruel Roman government. It was nine o'clock in the morning when they crucified him – and in that hour he took upon himself the dashed hopes and dreams of everyone who has ever dared to confront the powerful on behalf of the powerless.

The inscription over his head read, “The King of the Jews”. It was intended, perhaps, as one final piece of mockery. Everyone had a hand in making fun of Jesus – the Jewish high council, the Roman soldiers, and now even here on the cross. The inscription would prompt everyone who passed by to laugh, shake their heads, and make rude comments about him. The pile of insults and humiliation brought on by that one “label” mounted even as the sun continued to rise. And in those hours Jesus took upon himself the shame of everyone who has ever been humiliated or made fun of – from that old ark-builder Noah – to the “smart kid with the dorky glasses” who has yet to be born.

Although he was innocent of any crime, Jesus received the death penalty. The cross on which he hung was reserved for only the most terrible criminals. Mass-murderers, child molesters, and terrorists are treated with more kindness. But without a word of protest, this One who was guilt-less took upon himself the guilt of all – from the least of us to the greatest – because he loves us all. (pause)

Blessed are you, O God, holy and immortal, Creator of the universe. (pause) You are gracious and merciful, slow to anger, and full of love for the whole of creation.

(pause). We praise you for your Son, our Lord Jesus Christ, who, out of love for us and your world, took upon himself our human form. He humbled himself and became obedient to the point of death – even death on a cross. Forgive us when we make others a target of humiliation and scorn. Free us from our self-serving behaviors, enable us to advocate for the powerless so that all your children may live in the freedom of your perfect love, through Jesus Christ, now and forever. Amen.

3-1 Music followed by silence...

Ten o'clock... eleven... as the sun rose ever higher, so did the heat. It had been twelve hours or more since Jesus had eaten the Last Supper with his disciples in the upper room; he had not slept in more than a day. Sleep-deprived and physically exhausted, each thought – each breath – became a monumental task. He was hungry and thirsty – but had no means of satisfying even these most basic of needs. And so the One who fed thousands with five loaves and two fish took upon himself the hunger and the thirst and the exhaustion of the needy.

When it was noon, darkness came over the whole land. The unnatural darkness at mid-day was unexpected and sudden – bringing with it confusion, anxiety and fear. You and I have known such times of darkness: a cancer diagnosis or other serious health concern... the death of a loved one or the death of an important relationship... the despair of being suddenly unemployed... a battle with addiction. Our normally well-ordered world unexpectedly becomes chaotic. We are overwhelmed and can no longer find our way. And as the darkness spread and settled over the land, Jesus took upon himself the darkness of human confusion, anxiety and fear. (pause)

God of compassion, find us in the darkness of confusion and chaos which are our frequent companions through life. Let your perfect love for us cast out all fear and anxiety. Give us your bread of life and living water always. Empower us to lift up the exhausted, give hope to the distressed, and care for the needy with respect and compassion, for Jesus' sake. Amen.

3-2 Music followed by silence...

At three o'clock Jesus cried out with a loud voice, "Eloi, Eloi, lema sabachthani? My God, my God, why have you forsaken me?" With the agony of his own death reaching its climax, Jesus finally speaks. Not to condemn his attackers, not to beg for help or mercy, but in solidarity with all of humanity. In praying... crying... groaning the words of the psalmist long ago, Jesus shares the isolation and despair of anyone and everyone who has lost all hope. The inconsolable grief of parents whose children were slain by Pharaoh... by Herod... by Hitler. The emptiness of depression that leads to suicide. The aching need in all of us to belong and to be understood, and to be loved unconditionally. The One who is so fully God – is also fully human. And so in these final, timeless words of pain and anguish Jesus took fully and completely upon himself everything – EVERYTHING – that separates us from God. Then Jesus gave a loud cry and breathed his last. (pause)

God of all consolation, be near to us when our hearts are breaking. Reassure us that in Jesus your love is so full, so complete, that nothing (not even death) can separate us from you. Be present with those who grieve... those who feel abandoned or misunderstood... those who are captive to feelings of despair. Make us your messengers of hope, for Jesus' sake. Amen.

3-3 Music followed by silence...

The curtain of the temple was torn in two, from top to bottom. And we, like the centurion, are left standing at the foot of the cross, facing Jesus, wondering what it all means.

- What does it say about our own capacity for cruelty? (pause)
- What does it say about how far God – in Jesus – is willing to go to show love for you? (pause)
- What does it say about the things we may face if we truly follow Jesus?

(pause)

Now when the centurion [...] saw that in this way [Jesus] breathed his last, he said, "Truly this man was God's Son!" What are we to say?

Candles may be lit during this time of song and silence.

3-4 Music followed by silence...

Compassionate God, in Christ's gentle and suffering love you have shown us the way of abundant life. Keep us joined to Christ's life-giving passion, and lead us out of death to life, that our hearts may know the joy and freedom for which you have created us, now and forever. Amen.

GOOD FRIDAY VIGIL – 12:00 – 3:00 pm – NHLC

(The cross is draped in black up front. A table with votive candles for lighting and another candle from which the votives may be lit.)

At the hour:

L: The peace of Christ be with us.

Blessed are you, O God, holy and immortal, for you remember how we are made – as frail as dust, as fleeting as breath. (pause) By your tender compassion, your Word became flesh and dwelt among us, that the world might know your love. (pause) Be present with us now, we pray. Turn our hearts in trust toward you and in love toward one another, for you are gracious and merciful, slow to anger, and rich in love, through Jesus Christ, now and forever. Amen.

1-1 Music followed by silence...

ON CALVARY'S HILL

2 1/4 minutes

Sw. Oboe

ⓕ Prepare ⓐ 00 4555 430

Gt. Dulciana

ⓓ

Ped. Lieblich 16', Gt. to Ped.

Ped. 32

CHRISTOPH NICHELMANN

(1717-1761)

Arr. by Van Denman Thompson

With intense feeling ♩ = 56

○ Sw.

The first system of the musical score consists of three staves. The top staff is for the Oboe (Sw.), the middle staff is for the Dulciana (Gt.), and the bottom staff is for the Lieblich organ. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a dynamic marking of *p* (piano). The Oboe part features a melodic line with a slur over the first two measures. The Dulciana part provides harmonic support with chords and some melodic fragments. The Lieblich part has a simple bass line with some grace notes.

ⓐ Add Sw.
Flute 8'
for repeat

The second system continues the musical score with three staves. The Oboe part continues its melodic line. The Dulciana part has a more active role with some sixteenth-note passages. The Lieblich part continues its bass line. The system ends with repeat signs in all three staves.

The third system continues the musical score with three staves. The Oboe part has a dynamic marking of *mp* (mezzo-piano). The Dulciana part features a more complex texture with some sixteenth-note runs. The Lieblich part continues its bass line. The system ends with repeat signs in all three staves.

The fourth system concludes the musical score with three staves. The Oboe part has a dynamic marking of *mf* (mezzo-forte). The Dulciana part continues with its complex texture. The Lieblich part continues its bass line. The system ends with repeat signs in all three staves.

p

v

-A

F# Sw. Flute off

più lento

pp molto lento

v

A HYMN OF TRUST

Sw. Oboe and Flute
Gt. Flutes 8' and 4'

AB 00 4555 430
F#

J. S. BACH
Tune by Georg Neumark*

Slowly $\text{♩} = 56$

mp

Sw.

Without Ped.

Gt.
for repeat

mf

Sw.

rit. e dim.

*"Wer Nur den Lieben Gott Lässt Walten!"
O. P. 2-66-65

Five hundred years before Christ, God's prophet Ezekiel spoke to the people of Israel about the promises of God:

I will sprinkle clean water upon you, says our God, and you shall be clean from all your uncleanness, and from all your idols I will cleanse you. A new heart I will give you, and a new spirit I will put within you; and I will remove from your body the heart of stone and give you a heart of flesh. I will put my spirit within you.

(Ezek. 36:25-27a)

L: Blessed Jesus, remove our hearts of stone. Take away the arrogance, ignorance, or apathy that keeps us from loving you, from loving your children, from loving your creation, and even from loving ourselves. By your incarnation you removed the barrier of mortal flesh separating us from God. By your suffering and death on the cross you have broken through the final barrier: death itself. Break down the walls we build to help us hold our lives together. Help us to believe that with you, there is no longer any need for walls... or for hearts of stone. (pause)

To you, O Lord, all hearts are open. Hear the pleadings of our hearts... for forgiveness... for compassion towards others... for renewal in body, mind and spirit...

Lord, give us a new heart.

1-2 Music followed by silence...

WHAT HAST THOU GIVEN FOR ME?

Sw. Quiet accompaniment Stop

C#

2½ minutes

Gt. String or Solo Reed

B 00 2475 422

Ped. 16', Sw. to Ped.

Ped. 22, Chorus

VAN DENMAN THOMPSON

Tune by P. P. Bliss

Larghetto $\text{♩} = 88$

The musical score is arranged in four systems, each with three staves. The top staff is for the piano (piano part), the middle staff is for the guitar (Gt.), and the bottom staff is for the string or solo reed. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Larghetto' with a quarter note equal to 88 beats per minute. The first system includes a 'Sw.' (Swell) circle and the instruction 'p very restrained'. The second system includes a 'p.' (piano) marking. The third system includes a 'Gt.' box and 'mp' (mezzo-piano) marking. The score concludes with a double bar line and repeat dots.

The musical score is arranged in four systems, each containing three staves. The key signature is two sharps (F# and C#). The notation includes treble and bass clefs, notes, rests, slurs, and dynamic markings. A specific instruction 'Sw.' (Swell) is marked with a circle and a wedge in the second system, second staff. The score features complex rhythmic patterns and melodic lines across all staves.

Musical score for guitar and piano, page 86. The score is in D major and 3/4 time. It features a guitar part with a "Soft Stop" effect and a piano accompaniment. The piece concludes with a "poco rit." and "pp" dynamic marking.

The score is divided into four systems. The first system includes a guitar part with a "Soft Stop" effect and a piano accompaniment. The second system continues the piano accompaniment. The third system includes a guitar part with a "Soft Stop" effect and a piano accompaniment. The fourth system concludes the piece with a "poco rit." and "pp" dynamic marking.

The score includes the following markings:

- Guitar: *Gt. mp*, *Soft Stop*
- Piano: *p*, *poco rit.*, *pp*

A reading from C.S. Lewis (pause)

To love at all is to be vulnerable. Love anything, and your heart will certainly be wrung and possibly broken. If you want to make sure of keeping it intact, you must give your heart to no one, not even an animal. Wrap it carefully round with hobbies and little luxuries; avoid all entanglements; lock it up safe in the casket of your selfishness. But in that casket – safe, dark, motionless, airless – it will change. It will not be broken; it will become unbreakable, impenetrable, irredeemable.

(pause)

A reading from Psalm 51 (pause)

Create in me a clean heart, O God, and renew a right spirit within me. Cast me not away from your presence, and take not your Holy Spirit from me. Restore to me the joy of your salvation and sustain me with your bountiful Spirit. (pause)

God of mercy, you know us better than we know ourselves, and still you love us. Wash us from all our sins, create in us clean hearts, and strengthen us by your Holy Spirit that we may proclaim your praise; through Jesus Christ, our Savior and Lord. Amen.

1-3 Music followed by silence...

LORD OF LOVE UNFAILING

3

("Abendlied zu Gott")

2 $\frac{3}{4}$ minutes

Sw. and Gt. Flutes

8' and 4'

Ⓢ

Ⓛ 00 7615 113

Ped. Flutes 8' and 16'

Ped. 43, Chorus ad lib.

FRANZ JOSEPH HAYDN

Arr. by Ellen Jane Lorenz

Rather slowly $\text{♩} = 72$

Sw. and Gt. Flutes
8' and 4'

Ped. Flutes 8' and 16'

Ⓢ 00 7615 113
Ped. 43, Chorus ad lib.

FRANZ JOSEPH HAYDN
Arr. by Ellen Jane Lorenz

Rather slowly $\text{♩} = 72$

mp

Gt.

mf

System 1: Treble and Bass clefs. Treble clef contains a melodic line with a grace note and a slur. Bass clef contains a bass line with a slur and a dynamic marking *f*. A third staff below shows a bass line with a slur and dynamic markings *u* and *v*.

System 2: Treble and Bass clefs. Treble clef contains a melodic line with a slur and a dynamic marking *f*. Bass clef contains a bass line with a slur and a dynamic marking *f*. A third staff below shows a bass line with a slur and a dynamic marking *f*.

System 3: Treble and Bass clefs. Treble clef contains a melodic line with a slur and dynamic markings *p* and *f*. Bass clef contains a bass line with a slur and dynamic markings *p* and *f*. A third staff below shows a bass line with a slur and dynamic markings *p* and *f*.

System 4: Treble and Bass clefs. Treble clef contains a melodic line with a slur and dynamic marking *p*. Bass clef contains a bass line with a slur and dynamic marking *p*. A third staff below shows a bass line with a slur and dynamic marking *p*. Two circled "Sw." markings are present above the treble and bass staves.

rit. e cresc.

Gt. *mp a tempo*

This system contains the first system of music. It features a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two sharps (F# and C#). The first two measures are marked 'rit. e cresc.'. A guitar part (Gt.) is indicated by a square box in the second measure, with the instruction 'mp a tempo'.

This system contains the second system of music, continuing the grand staff notation from the first system.

Sw. *p*

Gt.

Sw.

This system contains the third system of music. It includes a piano (p) section marked 'Sw.' in the second measure. A guitar part (Gt.) is indicated by a square box in the fourth measure. Another 'Sw.' marking is present in the sixth measure.

Sw.

Sw. 4' off

This system contains the fourth system of music. It features a 'Sw.' marking in the first measure and a 'Sw. 4' off' marking in the fifth measure. The system concludes with a double bar line.

Jesus, in his suffering and death, reveals the very heart of God, a heart of pure unspeakable love, a heart that risks everything for the sake of love, a heart open to the *suffering* of others and broken by the *cruelty* of others; a heart alive with love that death could not hold.

(pause)

Come, to the cross, to the heart of God. Bring your own heart as it is – hardened or cold, broken or empty, fearful or unfaithful, for God welcomes it and breathes into it the Spirit of Christ's love. Candles may be lit during this time of song and silence.

Compassionate God, in Christ's gentle and suffering love you have shown us the way of abundant life. Keep us joined to Christ's life-giving passion, that our hearts may know the joy and freedom for which you have created us, now and forever. Amen.

At the hour

L: The peace of Christ be with us.

Blessed are you, O God, holy and immortal, for you forgive our sin... heal our every illness... save us from death... enfold us with tender care... and crown us with steadfast love.

(pause) We gather beneath the tree of life – the cross of Christ. We long to hear your promise to pardon, strengthen, and heal us. (pause) We come to pray for the healing of the nations... and for the healing of our own lives, families, and communities. We come at Christ's invitation; in your mercy, hear us. Amen.

2-1 Music followed by silence...

HAVE MERCY UPON ME, O GOD

(Psalm 51)

2 $\frac{3}{4}$ minutes

Sw. Soft Strings

Gt. Flute 8', Sw. to Gt.

Ped. Soft Bourdon 16', Sw. to Ped., Ped. 42

Gt. to Ped.

VAN DENMAN THOMPSON

Larghetto $\text{♩} = 54$

First system of the musical score. It features a grand staff with three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a piano (*pp*) dynamic and includes a 'Sw.' (Soft Strings) instruction. The melody is primarily in the upper staves, with accompaniment in the lower staves.

Second system of the musical score. It continues the grand staff from the first system. A guitar (*Gt.*) instruction is present in the upper staff. The dynamic is marked *p* (piano). The melody continues across the staves.

Third system of the musical score. It continues the grand staff. A guitar (*Gt.*) instruction is present in the middle staff. The dynamic is marked *mp* (mezzo-piano). The melody continues across the staves.

Fourth system of the musical score. It continues the grand staff. The dynamic is marked *cres* (crescendo). The melody continues across the staves. The system concludes with a fermata over the final notes.

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The music features complex chordal textures and melodic lines. There are several accidentals, including sharps and flats, throughout the system.

Second system of musical notation. It continues the piece with similar complex textures. A dynamic marking *broaden ff* is present in the right hand. The system concludes with a double bar line and a key signature change to two sharps.

Third system of musical notation. The key signature has changed to two sharps. A tempo marking *a tempo* is present. The dynamic marking *pp* is used, along with a circled 'D' and the instruction *Sw. Aeol.*. Below the grand staff, there is a separate bass line with the instruction *Gt. to Ped. off Ped. 22*.

Fourth system of musical notation. It features a dynamic marking *p* and a circled 'C' with the instruction *Gt. Gamba*. The system ends with a *pp* dynamic marking and a circled 'O' with the instruction *Sw.*. The piece concludes with a final cadence.

God's prophet announced the coming day when God would create a new heaven and earth... when neither the sound of weeping nor the cry of distress would be heard... when the wolf and the lamb would lie down together... and God would console the brokenhearted. (pause)

In the Revelation to John we see the day that Isaiah prophesied dawning in the crucified and risen Christ, in whom God comes to make all things new. (pause)

And Jesus himself spoke these words to Nicodemus:

“For God so loved the world that he gave his only Son, so that everyone who believes in him may not perish but may have eternal life.

Indeed, God did not send the Son into the world to condemn the world, but in order that the world might be saved through him.” ... (pause)

Holy God, when Jesus was lifted upon the tree, he drew all things to himself. Gather us now within the arms of your mercy. As you embrace us, give us courage to reach out to others: those dear to us whom we've hurt... (pause), those whose differences from us we fear... (pause), those whom we've been taught mistrust or hate, even though they've done nothing to us. (pause) Fill us, O God, your wisdom and compassion... In Jesus' name we pray. Amen.

2-2 Music followed by silence...

PRELUDE ON "ST. CHRISTOPHER" ("Beneath the Cross of Jesus")

3 1/4 minutes

Sw. String, Flute 8'
Gt. Light Found. 8', 4'
Ped. Light 16', to Sw.

A# 00 4413 120
F
Ped. 32, Chorus

JAMES SOUTHBRIDGE
Based on the tune by
Frederick C. Maker

Andante tranquillo ♩ = 72

The musical score is written for piano and guitar. It consists of four systems of music. The first system begins with a piano (mp) dynamic and a 'smoothly' instruction. The second system includes a 'rit.' (ritardando) marking, a change to 'a tempo', and an 'expressively' instruction. The third system features a 'mf' (mezzo-forte) dynamic and another 'rit.' marking. The fourth system returns to 'a tempo'. The score includes various musical notations such as slurs, ties, and dynamic markings. A guitar part is indicated by a 'Gt.' label and a square symbol.

a little more motion

slower

mf

rit.

p

Sw.

The first system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has four sharps (F#, C#, G#, D#). The music begins with a piano (p) dynamic and a ritardando (rit.) instruction. A 'slower' instruction is placed above the first few measures. A 'mf' (mezzo-forte) dynamic is indicated above the second measure. A 'Sw.' (switch) instruction is shown as a circle with a vertical line, occurring between the first and second measures. The music continues with various rhythmic patterns and chordal textures.

D# Gt. Reed 8' only

mf

f

The second system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has four flats (Bb, Eb, Ab, Db). The music begins with a mezzo-forte (mf) dynamic. A 'D# Gt. Reed 8' only' instruction is placed above the first measure. A 'f' (forte) dynamic is indicated above the second measure. The music continues with various rhythmic patterns and chordal textures.

Sw.

mp

p

f

rit.

The third system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has four flats (Bb, Eb, Ab, Db). The music begins with a mezzo-piano (mp) dynamic. A 'Sw.' (switch) instruction is shown as a circle with a vertical line, occurring at the beginning of the first measure. Dynamics of 'p' (piano) and 'f' (forte) are indicated. The system concludes with a ritardando (rit.) instruction.

Gt. slower

Sw.

p

rit. al fine

pp

The fourth system of the musical score consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The key signature has four flats (Bb, Eb, Ab, Db). The music begins with a piano (p) dynamic. A 'Gt. slower' instruction is placed above the first measure. A 'Sw.' (switch) instruction is shown as a circle with a vertical line, occurring at the beginning of the first measure. The system concludes with a ritardando (rit.) instruction and a pianissimo (pp) dynamic.

A poem by Geoffrey Studdert-Kennedy (pause)

*When Jesus came to Golgatha, they hanged him on a tree.
They drove great nails through hands and feet and made a Calvary.
They crowned him with a crown of thorns; red were his wounds and deep,
For those were crude and cruel days and human flesh was cheap.*

*When Jesus came to our town they simply passed him by.
They never hurt a hair of him, they only let him die;
For men had grown more tender and they would not give him pain,
They only just passed down the street and left him in the rain.*

*Still Jesus cried, "Forgive them; they know not what they do",
And still it rained the winter rain that drenched him through and through.
The crowds went home and left the streets without a soul to see,
And Jesus crouched against a wall and cried for Calvary. (pause)*

Lord Jesus, we pray for the peoples of the world pleading for mercy and healing:

- those places and peoples torn by ancient animosities or terrorized by new fears...
(pause)
- those devastated by drought, natural and human-caused disasters, climate change,
or disease... (pause)
- those crushed by poverty, oppression, or war... (pause)
- those consumed by power, wealth, or greed... (pause)

Forgive us for the things we have done, and for the times we have stayed silent or done nothing. Give us peace in our hearts, peace in our homes, and peace in our world. Amen.

2-3 Music followed by silence...

To my Father, Mr. R.D. Pethel
REFLECTION

3¾ minutes

Sw. Flute and String 8', 4' G
Gt. Krummhorn 8' 4# 00 6660 230
Ped. Soft 16', Sw. to Ped. Ped. 43, Chorus

JAMES PETHEL

M. 2

Slowly and smoothly ♩ = 66

mp Sw. espr.

mf Gt.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the treble clef with a long slur over the first four measures, and a bass line in the grand staff with chords and single notes.

Second system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff below. The key signature is three sharps. A circled 'Sw.' (Swell) marking is placed above the first measure of the treble staff. The music continues with melodic and harmonic development in both hands.

Third system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff below. The key signature is three sharps. The text "More movement" is centered above the first measure of the treble staff. The music becomes more rhythmic and active, with a prominent eighth-note pattern in the treble staff.

Fourth system of musical notation. It consists of three staves: a grand staff and a separate bass clef staff below. The key signature is three sharps. A dynamic marking of *f* (forte) is placed above the first measure of the grand staff. The music features complex rhythmic patterns and a strong bass line.

rit.

Tempo primo

mf

ⓔ Sw. Str. 8, 4' only

Gt. *f* rit. e dim. *pp*

Come, you who hunger for justice. Come feast on God's promise to feed the hungry, lift up the lowly, and set the captive free. (pause)

Come, you who thirst for mercy. Come drink from the water of life, God's power to pardon, strengthen and heal. (pause)

Come, you who long for peace among nations and between peoples, you who yearn for peace in our homes and in our hearts. (pause)

Come, all who are weary and heavy-laden. Come to the river of life. Lay down your burdens at the foot of the cross, and pour out your prayers before the throne of the Lamb of God. (pause)

Candles may be lit during this time of song and silence.

2-4 Music followed by silence...

Sw. Salicional 8', Voix Celeste

D

Gt. Solo Flute

F# Prepare **A#** 00 6524 000 **B** 62 6524 000

Ped. Light 16', Sw. to Ped.

Ped. 43, Chorus

LANI SMITH

Languidly ♩ = 56

p legato

Sw.

Gt.

dim. mp

First system of musical notation, featuring a treble clef staff with a melodic line and two bass clef staves with accompaniment. The key signature is two sharps (F# and C#). The first measure is marked *dim.* and the second measure is marked *mp*.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Slightly faster ♩ = 69

A# Gt. Add Flute 4'

mp *dim. e rit.* *p* *a tempo*

Third system of musical notation, including performance instructions *mp*, *dim. e rit.*, and *p a tempo*.

poco rit.

Fourth system of musical notation, including the instruction *poco rit.*



First system of a musical score. The top staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a fermata, followed by a melodic line with eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of two flats (Bb and Eb), featuring a bass line with eighth and sixteenth notes. The tempo marking "a tempo" is placed above the first measure, and "poco agitato" is placed above the third measure. A hairpin crescendo symbol is positioned between the first and second measures.



Second system of the musical score. The top staff continues the melodic line with eighth and sixteenth notes. The bottom staff continues the bass line with eighth and sixteenth notes. The tempo marking "poco meno mosso" is placed above the third measure. The dynamic marking "cresc." is placed above the first measure, "rit." is placed above the second measure, and "mf" is placed above the third measure. A hairpin crescendo symbol is positioned between the second and third measures.



Third system of the musical score. The top staff features a melodic line with eighth and sixteenth notes. The bottom staff features a bass line with eighth and sixteenth notes. The dynamic marking "f" is placed above the first measure, and "dim." is placed above the third measure. A hairpin crescendo symbol is positioned between the first and second measures.



Fourth system of the musical score. The top staff features a melodic line with eighth and sixteenth notes. The bottom staff features a bass line with eighth and sixteenth notes. The dynamic marking "rit." is placed above the second measure. A hairpin crescendo symbol is positioned between the first and second measures.

Like the beginning

B Gt. Add Flute 16'

The musical score is arranged in four systems, each with three staves: Treble, Bass, and a lower Bass staff. The key signature is two sharps (F# and C#). The first system begins with a piano (*p*) dynamic and features a melodic line with two triplet markings (*3*) in the Treble staff. The second system continues the melodic development with a triplet marking. The third system starts with a mezzo-forte (*mf*) dynamic and includes a *dim.* (diminuendo) instruction. The fourth system begins with a mezzo-piano (*mp*) dynamic, followed by a *dim. e rit.* (diminuendo e ritardando) instruction, and concludes with a piano (*p*) dynamic and a *pp* (pianissimo) dynamic. A final instruction **F#** Gt. 16' and 4' off is located in the upper right of the fourth system. The score includes various musical notations such as slurs, ties, and dynamic markings.

Compassionate God, in Christ's gentle and suffering love you have shown us the way of abundant life. Keep us joined to Christ's life-giving passion, that our hearts may know the joy and freedom for which you have created us, now and forever. Amen.

At the hour:

L: The peace of Christ be with us.

It was the third hour – nine o'clock in the morning – when they crucified him. The day was fresh, the sun really just beginning its rise into the Jerusalem sky. After three years of public ministry, Jesus too was beginning his rise. As he cast out demons, ate with tax collectors and sinners, and pushed beyond the letter of Jewish law to the spirit of it, Jesus found few friends among the religious establishment. His charisma, his ability to draw crowds, and the authority with which he spoke made him equally unpopular with the oppressive and cruel Roman government. It was nine o'clock in the morning when they crucified him – and in that hour he took upon himself the dashed hopes and dreams of everyone who has ever dared to confront the powerful on behalf of the powerless.

The inscription over his head read, "The King of the Jews". It was intended, perhaps, as one final piece of mockery. Everyone had a hand in making fun of Jesus – the Jewish high council, the Roman soldiers, and now even here on the cross. The inscription would prompt everyone who passed by to laugh, shake their heads, and make rude comments about him. The pile of insults and humiliation brought on by that one "label" mounted even as the sun continued to rise. And in those hours Jesus took upon himself the shame of everyone who has ever been humiliated or made fun of – from that old ark-builder Noah – to the "smart kid with the dorky glasses" who has yet to be born.

Although he was innocent of any crime, Jesus received the death penalty. The cross on which he hung was reserved for only the most terrible criminals. Mass-murderers, child molesters, and terrorists are treated with more kindness. But without a word of protest,

this One who was guilt-less took upon himself the guilt of all – from the least of us to the greatest – because he loves us all. (pause)

Blessed are you, O God, holy and immortal, Creator of the universe. (pause) You are gracious and merciful, slow to anger, and full of love for the whole of creation.

(pause). We praise you for your Son, our Lord Jesus Christ, who, out of love for us and your world, took upon himself our human form. He humbled himself and became obedient to the point of death – even death on a cross. Forgive us when we make others a target of humiliation and scorn. Free us from our self-serving behaviors, enable us to advocate for the powerless so that all your children may live in the freedom of your perfect love, through Jesus Christ, now and forever. Amen.

3-1 Music followed by silence...

MEDITATION ON THE CRUCIFIXION

4¼ minutes

"and it was about the sixth hour, and there was a darkness over all the earth until the ninth hour.... And when Jesus had cried out with a loud voice, he said, 'Father, into thy hands I commend my spirit': and having said thus, he gave up the ghost."

DENNIS ELIOT

Sw. Ob. 8' F# Prepare A# 01 6755 321
 Gt. Fl. 8' E
 Ped. Soft 16' Ped. 31

Sw. O *mp*

Slowly $\text{♩} = 56$

as from a distance *pp*

Gt. □

E Sw. Str. 8', 4' *p*

mf

simile

mf

+Sw. to Ped. Ped. 33

add to organ, little by little

mf

(G) Sw. Found. 8', 4'

f

(A) Sw. marcato

f

piu cresc.

broadening

(A) Gt. Full Gt., to Sw.

+Gt. to Ped. Ped. 55

fff

Off Gt. to Ped. Ped. 33

mf C Sw. Found. 8', 4' *dim. poco a poco* *rall.*

F Sw. Fl. 8', 4' *mp* *a tempo* $\text{D}\sharp$ Sw. Fl. 8' only $\text{F}\sharp$ Sw. Ob. 8' *p mp p*

Ped. 16' only
Ped. 30

rall. al fine

ppp *repeat, ad lib.* *ppp*

$\text{C}\sharp$
U-1
+32'

Ten o'clock... eleven... as the sun rose ever higher, so did the heat. It had been twelve hours or more since Jesus had eaten the Last Supper with his disciples in the upper room; he had not slept in more than a day. Sleep-deprived and physically exhausted, each thought – each breath – became a monumental task. He was hungry and thirsty – but had no means of satisfying even these most basic of needs. And so the One who fed thousands with five loaves and two fish took upon himself the hunger and the thirst and the exhaustion of the needy.

When it was noon, darkness came over the whole land. The unnatural darkness at mid-day was unexpected and sudden – bringing with it confusion, anxiety and fear. You and I have known such times of darkness: a cancer diagnosis or other serious health concern... the death of a loved one or the death of an important relationship... the despair of being suddenly unemployed... a battle with addiction. Our normally well-ordered world unexpectedly becomes chaotic. We are overwhelmed and can no longer find our way. And as the darkness spread and settled over the land, Jesus took upon himself the darkness of human confusion, anxiety and fear. (pause)

God of compassion, find us in the darkness of confusion and chaos which are our frequent companions through life. Let your perfect love for us cast out all fear and anxiety. Give us your bread of life and living water always. Empower us to lift up the exhausted, give hope to the distressed, and care for the needy with respect and compassion, for Jesus' sake.
Amen.

3-2 Music followed by silence...

O COME AND MOURN

(Lenten Interlude)

3½ minutes

Sw. Soft Strings 8', 4'

(E)

Gt. Clarinet 8'

(D#)

Ped. Gedeckt 16'; Sw. to Ped. Ped. 31, Chorus ad lib.

JOHN DURO
Based on "St. Cross"
by John B. Dykes

Lento ♩ = 76

The musical score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piece begins with a piano (*mp*) dynamic and a tempo marking of *Lento* with a quarter note equal to 76 beats per minute. The first system includes a circled 'E' above the staff and a circled 'D#' below it. A circled 'O' with an arrow points to the first staff with the instruction 'Sw. smoothly'. A circled 'F' with an arrow points to the second staff with the instruction 'Gt.'. The score consists of four systems of music. The first system has a circled 'E' above the staff. The second system has a circled 'D#' below the staff. The third system has a circled 'F' above the staff. The fourth system has a circled 'F' above the staff with the instruction 'Sw. Add Flutes 8:4'. The piece concludes with a double bar line and a circled 'F' above the staff with the instruction 'Sw. Add Flutes 8:4'. There are also handwritten annotations: 'M 2 17' at the top left, 'mf' in the first system, 'rall.' in the fourth system, and a circled 'a tempo' with an arrow pointing to the end of the piece.

First system of musical notation, consisting of two staves (treble and bass clef) with various notes and rests.

Second system of musical notation, consisting of two staves (treble and bass clef) with various notes and rests.

Third system of musical notation, consisting of two staves (treble and bass clef) with various notes and rests.

Fourth system of musical notation, consisting of two staves (treble and bass clef). Includes handwritten annotations: "Mvk 7" circled, "Sw. Flutes off" with a circled "E", "p", "rall.", "mp", "a tempo", and "Gt." with a box.

Fifth system of musical notation, consisting of two staves (treble and bass clef). Includes handwritten annotations: "Sw.", "p", "Gt." with a box, and "rall.".

At three o'clock Jesus cried out with a loud voice, "Eloi, Eloi, lema sabachthani? My God, my God, why have you forsaken me?" With the agony of his own death reaching its climax, Jesus finally speaks. Not to condemn his attackers, not to beg for help or mercy, but in solidarity with all of humanity. In praying... crying... groaning the words of the psalmist long ago, Jesus shares the isolation and despair of anyone and everyone who has lost all hope. The inconsolable grief of parents whose children were slain by Pharaoh... by Herod... by Hitler. The emptiness of depression that leads to suicide. The aching need in all of us to belong and to be understood, and to be loved unconditionally. The One who is so fully God – is also fully human. And so in these final, timeless words of pain and anguish Jesus took fully and completely upon himself everything – EVERYTHING – that separates us from God. Then Jesus gave a loud cry and breathed his last. (pause)

God of all consolation, be near to us when our hearts are breaking. Reassure us that in Jesus your love is so full, so complete, that nothing (not even death) can separate us from you. Be present with those who grieve... those who feel abandoned or misunderstood... those who are captive to feelings of despair. Make us your messengers of hope, for Jesus' sake. Amen.

3-3 Music followed by silence...

The Seventh Word

Les Sept Paroles du Christ

The Seven Words of Jesus on the Cross (1867)

Score

For Soprano Soloist, SATB Choir
Organ (2 Staff)

Composed by Theodore DuBois (1837-1924)

Arranged by James F. Rickley (1948-)

Speaker (within):

(Loudly with

Resolution)

It is finished! Andante ♩ = 68

Soprano

Andante maestoso ♩ = 50 *mf*

And. with a loud voice Je-sus cried, ex-claim-ing: It is fin - ished!

Principal Organ

Andante maestoso ♩ = 50 *p*

Andante ♩ = 68 *pp*

8

quasi Recit. ♩ = 42

S And he did bow — did bow his head, and rend-ere'd up his

SA *pp*

It is fin - ished!

TB *pp*

Pr.Org. *pp*

quasi Recit. ♩ = 42 *p* *pp*

14

S spi - rit.

SA *pp*

It is fin - ished!

TB *pp*

Pr.Org. *pp* *p* *pp* *mf*

SA
TB
Pr.Org.

21 *pp*
rit. It is fin-ished!

Andante ♩ = 60
misurato (measured)

p *pp* *f* *f*

rit.

S
Pr.Org.

Come Recitativo
27 *f*
And it was a-bout the sixth hour, and the sun was dark-en'd, and dark-ness cov - er'd the

legato
p

fp

S
Pr.Org.

33 *p* *f*
earth, un-til a-bout the ninth hour; and the veil of the temp-le was

pp *ppp*

S
Hptw.Org.

38
rent, and all the earth did quake;

ff *p* *ff* *p*

41 *allargando* *ff*

S and the rocks were rent, and all the graves were o - pen'd

Hptw.Org. *ff* *allargando* *ff* *fp* *ff*

Allegro molto $\text{♩} = 78$

44 wide. *Allegro molto* $\text{♩} = 78$

Hptw.Org. *ff*

Hptw.Org. *fp* *ff* *p*

Hptw.Org. *ff* *f*

Hptw.Org. 59

Hptw.Org.

64 *p* *ff* *p* *ff*

Hptw.Org.

71 *mf* *ff*

Hptw.Org.

79 *sf* *ff* *f* *ff* *p* *p*

Hptw.Org.

86 *f*

Hptw.Org.

92 *p* *diminuendo*

Hptw.Org.

98 *ppp* *ppp*

The Seventh Word

Andante largo ♩ = 66

105

SA

TB

Christ, we do all a - dore thee,

Andante largo ♩ = 66

105

Pr.Org.

p

111

SA

TB

and we do praise thee for - ev - er, Christ, we do all a - dore thee, and we do praise thee for - ev - er,

cresc.

111

Pr.Org.

cresc.

117

SA

TB

for on the ho - ly cross hast thou the world from sin re - deem'd. — Christ, we do all a - dore thee,

mf *p* *pp*

117

Pr.Org.

mf *p* *pp*

The Seventh Word

123

SA
and we do praise thee for - ev - er. Christ, we do all a - dore thee!

TB

Pr.Org.

ppp *allargando*

ppp *allargando*

allargando *ppp*

Detailed description: This is a musical score for three parts: Soprano Alto (SA), Tenor Bass (TB), and Piano Organ (Pr.Org.). The score is for a piece titled 'The Seventh Word', page 6. It begins at measure 123. The SA part has lyrics: 'and we do praise thee for - ev - er. Christ, we do all a - dore thee!'. The TB part has the same lyrics. The Pr.Org. part provides accompaniment. Performance markings include *ppp* (pianissimo) and *allargando* (ritardando) for both the vocal and organ parts. The organ part has a *ppp* marking at the end of the piece.

The curtain of the temple was torn in two, from top to bottom. And we, like the centurion, are left standing at the foot of the cross, facing Jesus, wondering what it all means.

- What does it say about our own capacity for cruelty? (pause)
- What does it say about how far God – in Jesus – is willing to go to show love for you?
(pause)
- What does it say about the things we may face if we truly follow Jesus?

(pause)

Now when the centurion [...] saw that in this way [Jesus] breathed his last, he said, “Truly this man was God’s Son!” What are we to say?

Candles may be lit during this time of song and silence.

3-4 Music followed by silence...

GOD SO LOVED THE WORLD

4 minutes

3

Sw. Soft Reed
Gt. Strings 8' U. Marcia
Ped. Dulciana 16', Gt. to Ped.
+ Vibra



Ped. 43, Chorus ad lib.

JOHN STAINER

Arranged by David Paxton from "The Crucifixion"

Moderately, with expression ♩ = 96

First system of the musical score. It consists of three staves: a treble clef staff for the vocal line, a grand staff (treble and bass clefs) for the piano accompaniment, and a separate bass clef staff for the guitar. The piano part begins with a dynamic marking of *p* and includes a section marked *molto rit. p*. A guitar part is indicated by a square symbol and the label "Gt." with a horizontal line above it. The tempo is marked as "Moderately, with expression" with a quarter note equal to 96 beats per minute.

Second system of the musical score. It features the same three-staff structure. The piano part starts with a dynamic marking of *p* and is marked *a tempo*. A *cresc.* (crescendo) marking is present over the final measures of the piano part. The guitar part continues with a horizontal line above the staff.

Third system of the musical score. It features the same three-staff structure. The piano part begins with a dynamic marking of *mf* (mezzo-forte). The guitar part continues with a horizontal line above the staff.

dim. *mp*

4D bb

This system contains the first system of music. It features a treble clef staff with a melodic line, a middle staff with piano accompaniment, and a bass clef staff. The key signature has four flats. Dynamics include *dim.* and *mp*. There are some handwritten annotations: "4D" and "bb" above a chord in the middle staff.

mf *mp* Gt. Add Strgs. 4'

This system contains the second system of music. It continues the melodic and accompaniment lines. Dynamics include *mf* and *mp*. A circled *mp* is present. A performance instruction "Gt. Add Strgs. 4'" is written in the right margin.

mf

This system contains the third system of music. It continues the melodic and accompaniment lines. The dynamic *mf* is indicated.

molto rit. e dim. *p* slower

This system contains the fourth system of music. It concludes the piece with a melodic line in the treble clef and accompaniment in the bass clef. Dynamics include *molto rit. e dim.* and *p*, with the instruction "slower".

a tempo

rit.

mp **■** Gt. Add Flutes

The first system of music consists of three staves. The top staff is a treble clef with a key signature of three flats and a common time signature. It begins with a half note chord, followed by a quarter note, a half note, and a quarter note. A slur covers the last three notes. The middle staff is a bass clef with a key signature of three flats and a common time signature. It begins with a half note chord, followed by a quarter note, a half note, and a quarter note. A slur covers the last three notes. The bottom staff is a bass clef with a key signature of three flats and a common time signature. It begins with a half note chord, followed by a quarter note, a half note, and a quarter note. A slur covers the last three notes.

mp *Mf*

The second system of music consists of three staves. The top staff is a treble clef with a key signature of three flats and a common time signature. It begins with a half note chord, followed by a quarter note, a half note, and a quarter note. A slur covers the last three notes. The middle staff is a bass clef with a key signature of three flats and a common time signature. It begins with a half note chord, followed by a quarter note, a half note, and a quarter note. A slur covers the last three notes. The bottom staff is a bass clef with a key signature of three flats and a common time signature. It begins with a half note chord, followed by a quarter note, a half note, and a quarter note. A slur covers the last three notes.

The third system of music consists of three staves. The top staff is a treble clef with a key signature of three flats and a common time signature. It begins with a half note chord, followed by a quarter note, a half note, and a quarter note. A slur covers the last three notes. The middle staff is a bass clef with a key signature of three flats and a common time signature. It begins with a half note chord, followed by a quarter note, a half note, and a quarter note. A slur covers the last three notes. The bottom staff is a bass clef with a key signature of three flats and a common time signature. It begins with a half note chord, followed by a quarter note, a half note, and a quarter note. A slur covers the last three notes.

molto cresc.

The fourth system of music consists of three staves. The top staff is a treble clef with a key signature of three flats and a common time signature. It begins with a half note chord, followed by a quarter note, a half note, and a quarter note. A slur covers the last three notes. The middle staff is a bass clef with a key signature of three flats and a common time signature. It begins with a half note chord, followed by a quarter note, a half note, and a quarter note. A slur covers the last three notes. The bottom staff is a bass clef with a key signature of three flats and a common time signature. It begins with a half note chord, followed by a quarter note, a half note, and a quarter note. A slur covers the last three notes.

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff below. The grand staff contains melodic lines with various dynamics, including a forte (*f*) dynamic. The bottom staff contains a bass line with a *Bb7* chord marking. The tempo/dynamics marking *molto rit. e dim.* is placed above the grand staff.

Second system of musical notation. It features three staves. The grand staff includes a piano (*p*) dynamic marking. A *Sw.* (Swell) hairpin is present. The tempo marking *slower* is written above the grand staff. A square box contains the text *Gt. Strings 8' only*. The bottom staff continues the bass line.

Third system of musical notation. The grand staff includes a *pp* (pianissimo) dynamic marking. A circled handwritten note says *Adul.* (Ad libitum). The tempo marking *still slower* is written above the grand staff. A square box contains *Gt.*. The bottom staff includes a *A7* chord marking and a *a tempo* marking at the end of the system.

Fourth system of musical notation. The grand staff includes a *rit.* (ritardando) marking and a *A7* chord marking. The bottom staff continues the bass line.

Compassionate God, in Christ's gentle and suffering love you have shown us the way of abundant life. Keep us joined to Christ's life-giving passion, and lead us out of death to life, that our hearts may know the joy and freedom for which you have created us, now and forever. Amen.