



**OLD SOUTH CHURCH *in* BOSTON
GOOD FRIDAY**

March 29, 2024 — 7:00 p.m.

PRELUDE

The people stand at the entrance of the clergy.

*OPENING DEVOTIONS

John M. Edgerton

One: Jesus said, “And I, when I am lifted up from the earth,
will draw all people to myself.”
Blessed be the one, holy, and living God.

Many: Glory to God for ever and ever.

One: Almighty God, we pray you graciously to behold this, your family,
for whom our Lord Jesus Christ was willing to be betrayed,
and given into the hands of sinners, and to suffer death upon the cross.

Many: Lord, have mercy.

One: Christ, have mercy.

Many: Lord, have mercy.

One: God grant that while we trace Jesus’ path of sighs and tears,
our hearts may be so touched with contrition and repentance,
that we may be ready to embrace with joy all the crosses
and sufferings of our own lives; we ask this in the name of Christ Jesus,
who taught his disciples to pray, saying:

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.

*HYMN 220

Sing, My Tongue

FORTUNATUS NEW

PRAYER FOR ILLUMINATION

SCRIPTURE

Isaiah 53:1-12

One: The Word of the Lord.

Many: Thanks be to God.

Via Crucis, S.53

Franz Liszt

Einleitung [Introduction]: *Vexilla Regis—O Crux, Ave!*

*Vexilla regis prodeunt,
fulget crucis mysterium
qua vita mortem pertulit
et morte vitam protulit.*

The banners of the King advance,
the mystery of the cross shines out
by which life brought death
and from death brought life.

*Impleta sunt quæ concinit
David fideli carmine
dicendo nationibus:
regnavit a ligno Deus. Amen.*

Now is fulfilled what
by David in his true hymn
was foretold to the nations:
God reigns from the tree. Amen.

*O crux ave, spes unica,
hoc passionis tempore,
piis adauge gratiam,
reisque dele crimina. Amen.*

O cross hail, our only hope,
in this time of passion,
increase grace to the good,
take sin from the wicked. Amen.

I. *Jesus wird zum Tode verdammt*

Station I: Jesus is condemned to death. A dramatic organ solo is followed by a declaration from the Roman Governor, Pontius Pilate.

“Innocens ego sum a sanguine justi hujus.”

“I am innocent of the blood of this just man.”

II. *Jesus trägt sein Kreuz.*

Station II: Jesus takes up the Cross. A ‘trudging’ organ solo, marked *Lento*. In the middle, a solo bass sings unaccompanied.

Ave, ave crux!

Hail, hail cross!

III. *Jesus fällt zum ersten Mal.*

Station III: Jesus falls for the first time. Dissonant organ chords punctuate the choir’s declamation. A quiet passage introduces the *Stabat Mater*, appropriately sung by women’s voices.

Jesus cadit.

Jesus falls.

*Stabat Mater dolorosa
juxta crucem lacrymosa,
dum pendebat filius.*

There stood the mournful mother
weeping by the Cross,
while her son was hanging there.

IV. *Jesus begegnet seiner heiligen Mutter.*

Station IV: Jesus encounters his holy Mother. An organ solo beginning with Wagnerian harmony, leading to a *dolcissimo* passage.

V. *Simon von Kyrene hilft Jesus das Kreuz tragen.*

Station V: Simon of Cyrene helps Jesus carry the Cross. Another expressive organ solo containing a hymn-like passage in A-flat, followed by the ‘trudging’ music from Station II.

VI. *Sancta Veronica.*

Station VI: Saint Veronica. In this scene, Veronica wipes the face of Jesus to an expressive *unisono* in the organ, giving way to the choir's presentation of the Passion chorale, "O Sacred Head."

O Haupt voll Blut und Wunden,
voll Schmerz und voller Hohn,
O Haupt, zum Spott gebunden
mit einer Dornenkron!
O Haupt, sonst schön gezieret
mit höchster Ehr' und Zier,
jetzt aber höchst beschimpfet;
gegrüßet sei'st du mir!

O bloody, battered head,
filled with pain and scorn;
O head, bound mockingly
with a crown of thorns!
O head, once beautifully adorned
with high honor and grace,
but now utterly reviled;
I greet you!

VII. *Jesus fällt zum zweiten Mal.*

Station VII: Jesus falls for the second time. A reprise of material used to depict Jesus's earlier fall, but transposed higher — the effect of which is to increase the musical and dramatic tension.

VIII. *Die Frauen von Jerusalem.*

Station VIII: The women of Jerusalem [weep for Jesus]. Descending mournful, discordant passages in thirds lead to a solo for baritone, conveying words from Christ. This is followed by a return to the mournful music of the outset, concluding with an extraordinary coda — marked *Allegro marziale* — which Liszt specifies is to be played upon the organ's trumpet stop[s]. This passage, unresolved in its tonality and redolent of martial trumpets, may be a reference to the *tuba mirum* which heralds the end times.

"Nolite flere super me, sed super vos ipsas flete et super filios vestros."

"Weep not over me, but weep over yourselves and your children."

IX. *Jesus fällt zum dritten Mal.*

Station IX: Jesus falls for the third time. A final presentation of the "Jesus falls" material, again transposed higher, pushing the voices to their limit.

X. *Jesus wird entkleidet.*

Station X: Jesus is stripped of his clothes. An organ solo, full of chromatic part writing, with the ‘Veronica theme’ (Station VI) added in the middle section. In the manuscript, Liszt’s inscription at the end reads ‘Durch Mitleid wissend—Parsifal Wagner’, a reference to the titular character of Wagner’s final Music Drama, whose experience and trials effect in him a pious transformation.

XI. *Jesus wird ans Kreuz geschlagen.*

Station XI: Jesus is nailed to the cross. Staccato fortissimo chords — increasingly dissonant — punctuate the bloodthirsty cries of the populace.

Crucifige, crucifige!

Crucify him, crucify him!

XII. *Jesus stirbt am Kreuze.*

Station 12: Jesus dies on the cross. A solo baritone sings unaccompanied the final words of the dying Christ. Interspersed are passages for organ, the first incorporating whole-tone harmony, the second outlining the melody ‘*Cruz Fidelis*’ — excerpted from the epic ‘*Pange lingua*’ of 6th century writer, Venantius Fortunatus. Following Christ’s death, the choir’s commentary comes in the form of a second Lutheran passion chorale (*cf.* Station VI).

“Eli, Eli, lamma Sabacthani?”

“My God, my God, why have you forsaken me?”

“*In manus tuas commendo spiritum meum.*”

“Into your hands I commend my spirit.”

“*Consummatum est.*”

“It is accomplished.”

O Traurigkeit, o Herzeleid,
ist das nicht zu beklagen?

O sadness, O heartfelt pain,
is that not to be lamented?

Gott des Vaters einigs Kind wird ins Grab getragen.

God the Father’s only son is carried to the grave.

XIII. *Jesus wird vom Kreuz genommen.*

Station 13: Jesus is taken down from the cross. An organ solo, containing the *Stabat Mater* melody (cf. Stations 3, 7, and 9), as well as the ‘Mary’ material from Station 4. This is a reference to the ‘*Pietà*’ tradition, whereby many depictions of this station show the dead body of Christ resting in Mary’s arms.

XIV. *Jesus wird ins Grab gelegt.*

Station 14: Jesus is laid in the tomb. In cyclic fashion, Liszt closes the work with material heard at the outset, fixing the text — ‘*Ave Crux*’ — to the ‘*Vexilla regis*’ melody with which the piece began. Thematic material representing Mary likewise returns, over which the choir intones a quiet benediction.

*Ave crux, spes unica,
mundi salus et gloria,
auge piis justitiam
reisque dona veniam.
Amen. Ave crux.*

Hail cross, only hope,
salvation and glory of the world,
grant justice to the pious
and pardon to sinners.
Amen. Hail, cross.

SILENT MEDITATION

*HYMN 224

When I Survey the Wondrous Cross

HAMBURG

CLOSING PRAYER

O God of unchangeable power and eternal light: Look favorably on your whole Church, that wonderful and sacred mystery; by the effectual working of your providence, carry out in tranquility the plan of salvation; let the whole world see and know that things which were cast down are being raised up, and things which had grown old are being made new, and that all things are being brought to their perfection by him through whom all things were made, your Son Jesus Christ our Lord; who lives and reigns with you, in the unity of the Holy Spirit, one God, for ever and ever.

The People Respond: Amen.

All depart in silence.

OFFERING

*As you depart, please consider making a financial offering for the Allston Brighton Food
Pantry.*

Musicians Participating in the Service

OLD SOUTH CHAMBER CHORUS

Adriana Repetto
Kate Wood
Grace Manning
Danielle Tobin

Connor Vigeant
Alan Hester
Henri Youmans

Jamie Chelel
Sara Mitnik
Andrea Wivchar

Paul Soper
Matthew Wight
Nick Fahrenkrug

George Sargeant, *Associate Organist and Choirmaster*
Mitchell Crawford, *Minister of Music*



Easter Sunday

March 31 | 9AM & 11AM

The triumph of the Christian story of resurrection informs a service of worship
that is characterized by joyous celebration.

Trumpet and organ, voice and timpani combine
to bring us to the empty tomb, to peer inside, to see it is empty,
to give God wild thanksgiving for the hope of everlasting life.

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OLD SOUTH CHURCH in BOSTON — MINISTERS, OFFICERS, & STAFF

John M. Edgerton, *Senior Minister*
Ashley J. Popperson, *Associate Minister*
Rachel Barton, *Assistant Minister and Nancy S. Taylor Fellow*

Donald A. Wells, *Theologian in Residence* ❖ June R. Cooper, *Theologian in the City*
David Story, *Wedding Minister* ❖ Ken Orth, *Healing Worship Minister*
Madison Chau, *Seminary Fellow*

James W. Crawford, *Senior Minister Emeritus* ❖ Nancy S. Taylor, *Senior Minister Emeritus*

Mitchell Crawford, *Minister of Music*
George Sargeant, *Associate Organist and Choirmaster*
Tim Harbold, *Director, Gospel Choir* ❖ Peter Coulombe, *Director, Old South Ringers*

Kate Nintcheu, *Director, Children & Family Ministries*
Summer Marsh, *Director, Old South Preschool*
Aislin Kate Anderson, *Children's Choir Director*

Amelia Gerrard, *Church Administrator* ❖ Tim Claflin, *Director of Operations*
Rémy Hatfield-Gardner, *Administrative Assistant* ❖ Kathleen Steen, *Staff Accountant*
Emily Ross, *Archivist* ❖ Karen Hand, *Wedding Coordinator*

Jamie Garuti Sage, *Multimedia Director*
Rémy Hatfield-Gardner and William Wei, *Livestream Production Assistants* ❖ Ava Welling, *Sound Technician*

Elias Perez, *Senior Sexton* ❖ Ozo Nwodo, Richard Serebour, and David Brode, *Sextons*
Corey Spence, *Weekday Receptionist*
Shirley Bivins, Shelia Randolph, and George Sargeant, *Evening and Weekend Receptionists*

Maren Batalden, *Moderator* ❖ Rob Gabler, *Clerk* ❖ Bill Bulkeley, *Treasurer*
Debby Kuentner, *Chair, Board of Trustees* ❖ Kate Silfen, *Historian*
Christine Del Favero and Laurie Stickels, *Senior Deacons* ❖ Vicki Newman, *Pledge Secretary*

A NOTE ON THE INCLUSIVE DIMENSIONS OF GOD'S GRACE

Old South Church in Boston, in the name of its host, Jesus Christ, and in the spirit of Christ's invitation carved into the stone of this church's portico, "Behold I Set Before You an Open Door," welcomes all who seek to know God. Following the One who we believe is Sovereign and Savior, we affirm that each individual is a child of God, and recognize that we are called to be like one body with many members, seeking with others of every race, ethnicity, creed, class, age, gender, marital status, physical or mental ability, sexual orientation, gender identity, and gender expression to journey together toward the promised realm of God. We invite everyone to join in the common life and mission of our reconciling community through participation and leadership in this congregation, and by fully sharing in the worship, rites and sacraments of this church. As we all move forward with the work of this church, we commit ourselves to making justice and inclusivity a reality in this congregation and in the world. On the threshold of Christ's open door, we rely upon the healing, unconditional nature of God's love and grace to be our help and guide.

