

# GOOD FRIDAY — MARCH 29, 2024

2:00 PM CALL IN CHANCEL; 3:00 PM LITURGY

CONCERT BLACK ATTIRE

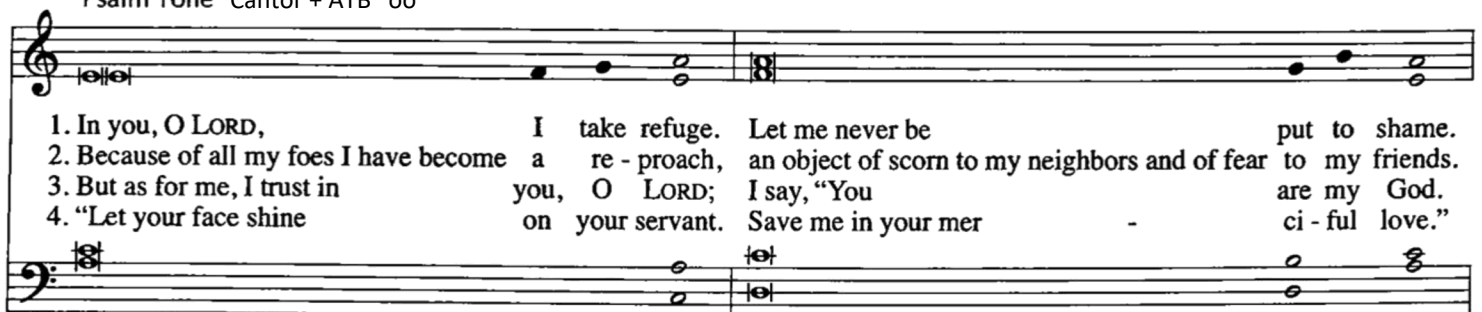
## RESPONSORIAL PSALM



Fa - ther, in - to your hands I com-mend my  
spir - it, my spir - it.  
spir - it, my spir - it.  
spir - it.

Refrain: Robert J. Batastini, © 1998, GIA Publications, Inc.

### Psalm Tone Cantor + ATB "oo"




1. In you, O LORD, I take refuge. Let me never be put to shame.  
2. Because of all my foes I have become a re - proach, an object of scorn to my neighbors and of fear to my friends.  
3. But as for me, I trust in you, O LORD; I say, "You are my God.  
4. "Let your face shine on your servant. Save me in your mer - ci - ful love."

### Choir in parts



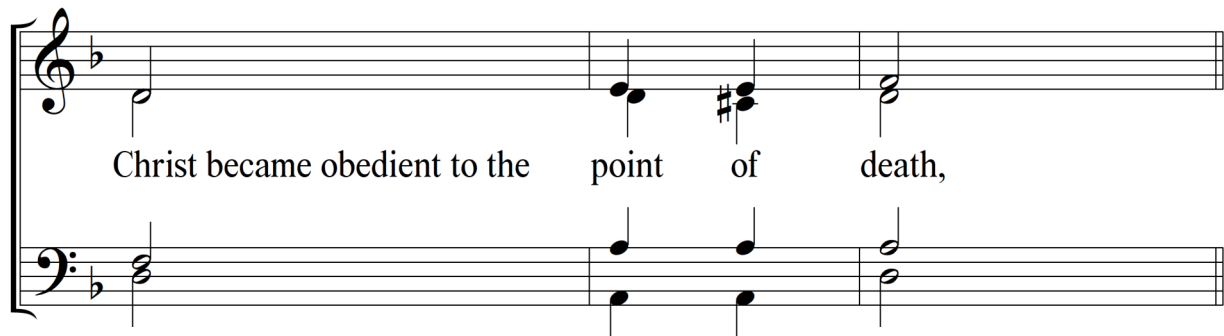
1. In your justice, set me free. { Into your hands I com - mend my spir - it. }  
2. Those who see me in the street flee from me. { You will redeem me, O LORD, O faith - ful God. }  
3. My lot is in your hands, de - deliver me { I am forgotten, like some - one dead, }  
4. Be strong, let your heart take courage, { and have become like a bro - ken vessel. } from the hands of my enemies and those who pur - sue me. in the LORD.

# GOSPEL ACCLAMATION

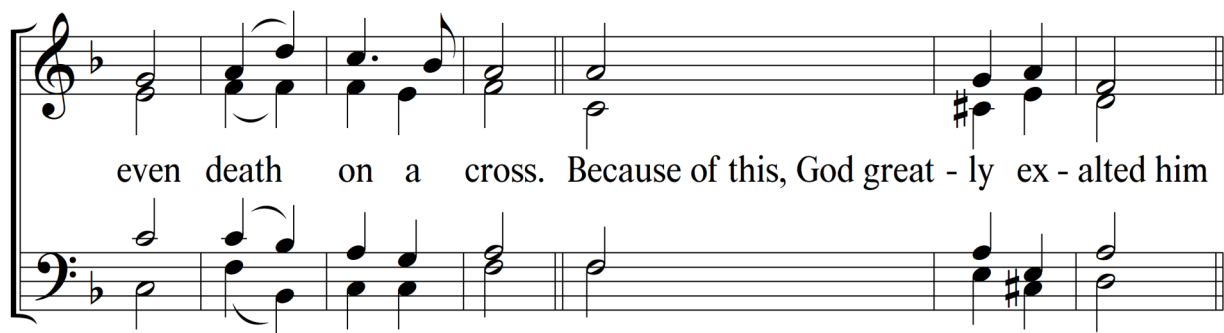


Praise and hon - or to you, O Lord Je - sus Christ.

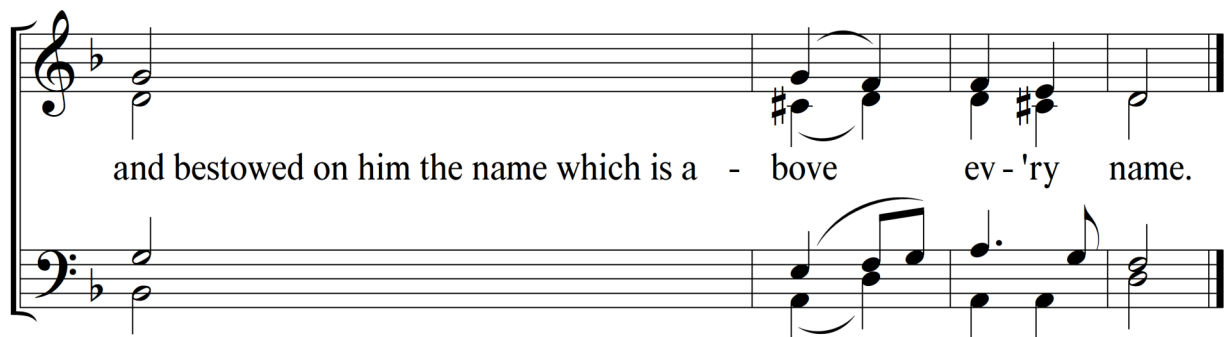
Text: ICEL, © 1969  
Music: *Kyrie Orbis Factor*, acc. by David Hurd



Christ became obedient to the point of death,



even death on a cross. Because of this, God great - ly ex - alted him



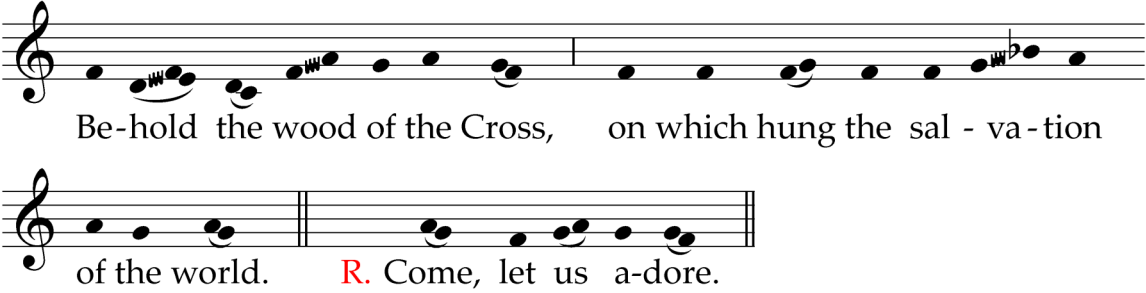
and bestowed on him the name which is a - bove ev - 'ry name.

**SOLEMN INTERCESSIONS**



Through Christ our Lord. **R.** A-men.

**SHOWING OF THE HOLY CROSS**



Be-hold the wood of the Cross, on which hung the sal - va - tion  
of the world. **R.** Come, let us a-dore.

# ADORATION OF THE HOLY CROSS

A - do - ra - mus te Chris - te, be - ne - di - ci - mus ti - bi,  
We a - dore you, Je - sus Christ, and we bless your ho - ly name;

The first system of music is in G major (one sharp) and 3/4 time. It consists of two staves: a treble staff with a vocal line and a bass staff with a piano accompaniment. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of chords: G4-B3, A3-C4, B3-G3, and F#3-A3.

qui - a per cru - cem tu - am re - de - mi - sti mun - dum,  
tru - ly your cross and pas - sion bring us life and heal - ing,

The second system of music continues in G major and 3/4 time. It features a treble staff with a vocal line and a bass staff with piano accompaniment. The vocal line has a quarter note G4, quarter notes A4 and B4, a half note C5, and a quarter note D5. The piano accompaniment includes chords: G4-B3, A3-C4, B3-G3, and F#3-A3. The system concludes with a double bar line.

qui - a per cru - cem tu - am re - de - mi - sti mun - dum.  
tru - ly your cross and pas - sion bring us life and heal - ing.

The third system of music is identical to the second system, continuing in G major and 3/4 time. It features a treble staff with a vocal line and a bass staff with piano accompaniment. The vocal line has a quarter note G4, quarter notes A4 and B4, a half note C5, and a quarter note D5. The piano accompaniment includes chords: G4-B3, A3-C4, B3-G3, and F#3-A3. The system concludes with a double bar line.

Text: *We adore you, Jesus Christ*, Taizé Community  
Tune: Jacques Berthier, 1923–1994  
© 1982, 1983, 1984, Les Presses de Taizé, GIA Publications, Inc., agent

## ADORATION OF THE HOLY CROSS

## The Reproaches (Victoria/Cox)

1. Were you there when they cru - ci - fied my Lord? Were you  
 2. Were you there when they nailed him to the tree? Were you  
 3. Were you there when they pierced him in the side? Were you  
 4. Were you there when the sun re - fused to shine? Were you  
 5. Were you there when they laid him in the tomb? Were you  
 6. Were you there when they rolled the stone a - way? Were you

there when they cru - ci - fied my Lord?  
 there when they nailed him to the tree?  
 there when they pierced him in the side? Oh!  
 there when the sun re - fused to shine?  
 there when they laid him in the tomb?  
 there when they rolled the stone a - way?

Some-times it caus - es me to trem-ble, trem-ble, trem-ble,

Were you there when they cru - ci - fied my Lord?  
 Were you there when they nailed him to the tree?  
 Were you there when they pierced him in the side?  
 Were you there when the sun re - fused to shine?  
 Were you there when they laid him in the tomb?  
 Were you there when they rolled the stone a - way?

# COMMUNION

## What Wondrous Love Is This



1. What won-drous love is this, O my soul, O my soul!  
2. To God and to the Lamb I will sing, I will sing;  
3. And when from death I'm free, I'll sing on, I'll sing on;



What won-drous love is this, O my soul!  
To God and to the Lamb I will sing.  
And when from death I'm free, I'll sing on.



What won-drous love is this that caused the Lord of bliss  
To God and to the Lamb, who is the great I AM,  
And when from death I'm free, I'll sing and joy-ful be,



To bear the dread-ful curse for my soul, for my soul;  
While mil-lions join the theme, I will sing, I will sing;  
And through e-ter-ni-ty I'll sing on, I'll sing on;



To bear the dread-ful curse for my soul!  
While mil-lions join the theme, I will sing.  
And through e-ter-ni-ty I'll sing on.

Text: Alexander Means, 1801–1883

Tune: WONDROUS LOVE, 12 9 12 12 9; *Southern Harmony*, 1835; harm. by Richard Proulx, 1937–2010

# COMMUNION

Soprano E A/C# B E G#m C#m F#  
 Alto  
 Tenor  
 Bass

Ours were the griefs he bore, ours were the pains he

B E A B C#m  
 car - ried. Ours were the sins he took on him,

car - ried. Ours were the sins he took on him,

C#m/B F#m/A B7 E  
 and by \_\_\_\_\_ his wounds we are healed.

and by \_\_\_\_\_ his wounds we are healed.

Text: Based on Isaiah 53:4-5; 1 Peter 2:24; Stephen Dean, b. 1948.

Music: Stephen Dean.

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