



# NORTH WILKESBORO PRESBYTERIAN CHURCH

WELCOMING • GROWING • SERVING • LOVING

## A SERVICE OF WORSHIP • GOOD FRIDAY March 29, 2023 - 12:00pm

### Prelude

### Call to Worship

Rev. R.C. Griffin

One: Today God makes common cause with our human suffering.

**Many: We read the Scriptures, sing the hymns,  
feel the feelings of the day Christ died.**

One: Suffering is not rational. It has no answer.

**Many: But in the cross, God meets us in our suffering.**

One: From this day forward we know that there is nowhere we can go  
where God is not with us.

**All: God, into your hands we commend our spirits.**

### Opening Prayer

One: We stand near the cross, O God—disturbed, distraught, discouraged.  
Yet we gather here as disciples, those whom Jesus loves. On this day of  
great solemnity, let us stand as witnesses to your great love for all the  
world, revealed in the outstretched arms of Jesus Christ our Lord.

**All: Amen.**

**\*Hymn (#215)**

*What Wondrous Love Is This*

### IN THE GARDEN

Lesson  
Hymn (#204)

Mark 14:32-42  
*Stay with Me*

### THE BETRAYAL & DENIAL

Lesson  
Call to Confession  
Prayer of Confession

Mark 14:43-72  
Rev. Amanda Horan

Christ, at times we act as if we do not know you.

At times we say of you, "Away with him!"

When we think of those times we weep and ask you to forgive us. (Silence)

Hymn (#227)

*Jesus, Remember Me*

### THE TRIAL

Lesson  
Hymn (#218)

Mark 15:1-20  
*Ah, Holy Jesus*

### THE CRUCIFIXION

Lesson  
Special Music

Mark 15:21-32  
*Via Dolorosa*  
Marty Franklin (piano) & Steve Holman (cello)

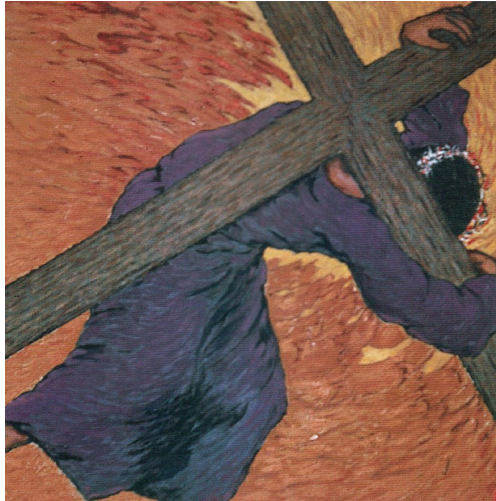
### LAMENT

Lesson

Psalm 22:1-2, 6-8, 12-18



*Crucifixion, J. Le Breton*



To Calvary, Frank Wesley

### **THE DEATH OF JESUS**

#### **Special Music**

*O Sacred Head Now Wounded*  
NWPC Choir

*O sacred head, now wounded with grief and shame weighed down.  
Now scornfully surrounded with thorns, thine only crown.  
O sacred head, what glory, what bliss 'til now was thine;  
Yet, though despised and gory, I joy to call thee mine.*

*What language shall I borrow to thank thee, dearest friend,  
For this thy dying sorrow, thy pity without end?  
O make me thine forever and should I fainting be,  
Lord let me never, never outlive my love to thee.*

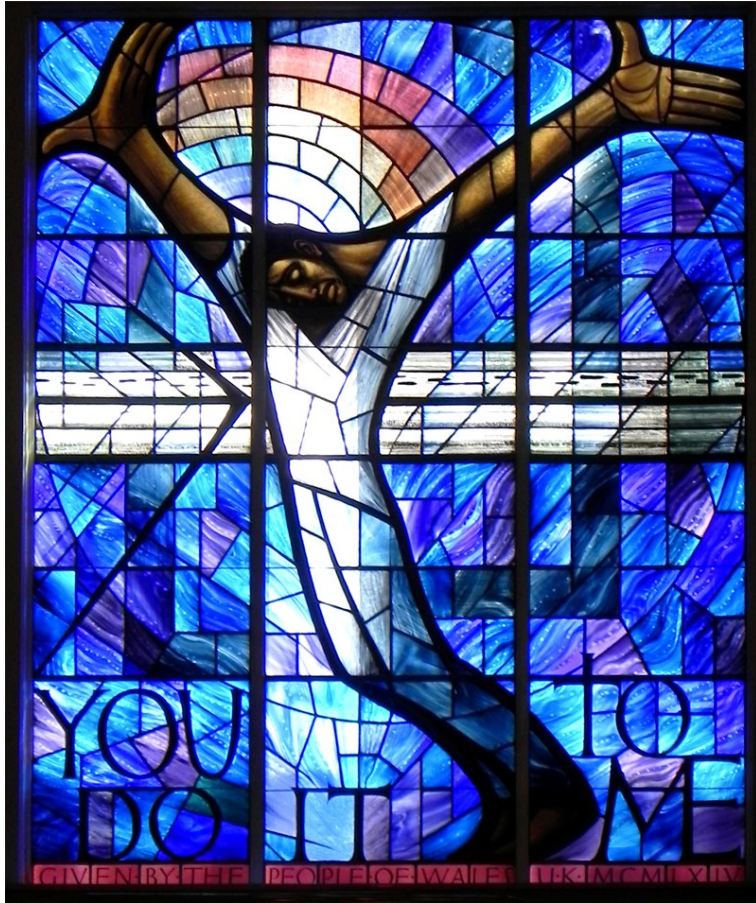
*O sacred head, now wounded.*

#### **The Death of Jesus**

Mark 15:33-39

#### **The Chancel is Stripped**

*(So end the events of Jesus' betrayal, trial, and crucifixion,  
and we abide for a time in the emptiness of despair and the silence of death.  
After the chancel is stripped, you may stay for a time of quiet reflection and prayer  
or you can exit the sanctuary in silence.)*



*Christ Crucified, John Petts*



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# What Wondrous Love Is This 215



1 What won - drous love is this, O my soul, O my  
 2 When I was sink - ing down, sink - ing down, sink - ing  
 3 To God and to the Lamb, I will sing, I will  
 4 And when from death I'm free, I'll sing on, I'll sing



soul, what won - drous love is this, O my soul! What  
 down, when I was sink - ing down, sink - ing down, when  
 sing, to God and to the Lamb, I will sing; to  
 on; and when from death I'm free, I'll sing on; and



won - drous love is this that caused the Lord of  
 I was sink - ing down be - neath God's righ - teous  
 God and to the Lamb who is the great I  
 when from death I'm free, I'll sing and joy - ful



bliss to bear the dread - ful curse for my soul, for my  
 frown, Christ laid a - side his crown for my soul, for my  
 AM, while mil - lions join the theme, I will sing, I will  
 be, and through e - ter - ni - ty, I'll sing on, I'll sing



soul, to bear the dread - ful curse for my soul!  
 soul, Christ laid a - side his crown for my soul!  
 sing; while mil - lions join the theme, I will sing!  
 on; and through e - ter - ni - ty I'll sing on.

With its ballad-like repetitions before and after each stanza's central narrative lines, this meditative text needs performance in order to be effective. Its haunting melody proves the means of convincing us that the only adequate response to "wondrous love" is to "sing on."

# Stay with Me

204

Stay with me; re - main here with me; watch and  
pray. Watch and pray.

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of two systems of music. The first system has a vocal line in the treble clef and a bass line in the bass clef. The second system also has a vocal line in the treble clef and a bass line in the bass clef. The lyrics are placed below the vocal lines.

This chant from Taizé intended for repeated singing is based on Jesus' request to the disciples in the Garden of Gethsemane (Matthew 26:38 / Mark 14:34), a simple request they did not fulfill. When singing these words we need to hear in them an ongoing call to be alert and faithful.

TEXT: Taizé Community, 1982  
MUSIC: Jacques Berthier, 1982  
Text and Music © 1984 Les Presses de Taizé (admin. GIA Publications, Inc.)

STAY WITH ME  
Irregular

# Jesus, Remember Me

227

Je - sus, re - mem - ber me when you come in - to your king - dom.

The first system of music consists of a vocal line and a bass line. The vocal line is in 3/4 time, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter rest. The bass line starts with a quarter note G3, followed by a quarter note A3, a quarter note B-flat3, and a quarter rest. The music continues with a series of chords and moving lines, ending with a final chord on G3.

Je - sus, re - mem - ber me when you come in - to your king - dom.

The second system of music is identical in notation to the first system, featuring a vocal line and a bass line in 3/4 time with a key signature of two flats. The lyrics are repeated: "Je - sus, re - mem - ber me when you come in - to your king - dom."

This chant-like setting, intended for repeated singing, comes from the ecumenical monastic community in Taizé, France. Based on the prayer of the penitent thief crucified with Jesus (Luke 23:42), this text is a poignant expression of the desire to be present with Christ in glory.

HCC Taizé Community, 1981

AD 23 Jacques Berthier, 1981

*Text and Music © 1981 Les Presses de Taizé (admin. CDA Publications, Inc.)*

REMEMBER ME  
Irregular

1 Ah, ho - ly Je - sus, how hast thou of - fend - ed,  
 2 Who was the guilt - y? Who brought this up - on thee?  
 3 Lo, the Good Shep - herd for the sheep is of - fered;  
 4 For me, kind Je - sus, was thine in - car - na - tion,  
 5 There - fore, kind Je - sus, since I can - not pay thee,

that we to judge thee have in hate pre - tend - ed? By foes de -  
 A - las, my trea - son, Je - sus, hath un - done thee. 'Twas I, Lord  
 the slave hath sin - ned, and the Son hath suf - fered; for our a -  
 thy mor - tal sor - row, and thy life's o - bla - tion, thy death of  
 I do a - dore thee, and will ev - er pray thee, think on thy

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

This beautiful English paraphrase of a German meditation on Christ's Passion bears testimony to the unobtrusive poetic skill and musical sensitivity of a future Poet Laureate of England. The associated chorale is no less carefully crafted and rewards singing in parts.