



TENEBRAE

APRIL 3, 2026

GATHERING IN SILENCE

VOLUNTARY

Herzlich tut mich verlangen, Op. 122/10

Johannes Brahms
(1833-1897)

✦ **BIDING PRAYER**

✦ **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.**

✦ **HYMN 206** ([see page 5](#))

This Is the Night

MY NEIGHBOR

SHADOW OF BETRAYAL

Mark 14:17-21

*Herzliebster Jesu, was hast du verbrochen
BWV 244/3*

Johann Sebastian Bach
(1685-1750)

*Herzliebster Jesu, was hast du verbrochen,
Daß man ein solch scharf Urteil hat gesprochen?
Was ist die Schuld? In was für Missetaten
Bist du greeaten?*

Ah, holy Jesus, how hast Thou offended,
That man to judge Thee hath in hate pretended?
By foes derided, by Thine own rejected,
O most afflicted.

Johann Heermann (1630)

SHADOW OF DESERTION

Mark 14:26-31

*Blute nur, du liebes Herz!
BWV 244/8*

J.S. Bach

*Blute nur, du liebes Herz!
Ach! ein Kind, das du erzogen,
Das an deiner Brust gesogen,
Droht den Pfleger zu ermorden,
Denn es ist zur Schlange worden.*

Bleed out, you loving heart!
Alas! A child that you raised,
that nursed at your breast,
threatens to murder its caretaker,
since it has become a serpent.

Christian Friedrich Henrici ("Picander"), 1727

SHADOW OF WEAKNESS

Mark 14:32-42

Surely he hath borne our griefs
From *Messiah*, HWV 56

G. F. Handel
(1685-1759)

Surely he hath borne our griefs
And carried our sorrows:

He was wounded for our transgressions,
He was bruised for our iniquities:
The chastisement of our peace was upon him.

Adapt. Isaiah 53: 4-5

SHADOW OF TREACHERY

Mark 14:43-50

Hymn 221 ([see page 6](#))

O Sacred Head, Now Wounded

Passion Chorale

SHADOW OF DENIAL

Mark 14:53-72

Thy rebuke/Behold, and see
From *Messiah*, HWV 56

G. F. Handel

Thy rebuke hath broken His heart;
He is full of heaviness;
He looked for some to have pity on Him,
But there was no man,
Neither found He any to comfort Him;

Adapt. Psalm 69:20

Behold, and see if there be any sorrow like unto His sorrow.

Adapt. Lamentations 1:12

SHADOW OF INJUSTICE

Mark 15:1-15

Ecce lignum crucis

Anton Heiller
(1923-1979)

SHADOW OF HUMILIATION

Mark 15:16-32

Quis est homo
From *Stabat Mater* (2004)

Marco Rosano
(b. 1964)

Quis est homo qui non fleret, Who is the person who would not weep,
matrem Christi si vidéret if he had seen the mother of Christ
in tanto supplicio? in such great suffering?

~13th century
Roman Breviary, 1853

Hymn 228

Were You There

WERE YOU THERE

1. **Were you there when they crucified my Lord?
Were you there when they crucified my Lord?
Oh! Sometimes it causes me to tremble, tremble, tremble.
Were you there when they crucified my Lord?**
2. **Were you there when they nailed him to the tree? . . .**
3. **Were you there when they pierced him in the side? . . .**
4. **Were you there when the sun refused to shine? . . .**
5. **Were you there when they laid him in the tomb? . . .**

TOLLING OF THE BELL

DEPART IN SILENCE

The service concludes in darkness at the tolling of the bell.

MUSICIANS

Matthew Dirst, organist | St. Philip Choir
Tessa Larson, soprano | Thomas O'Neill, tenor | Cecilia Duarte, mezzo-soprano
Justin Langham, director of music

MUSIC NOTES

Tonight's **opening voluntary** comes from a volume of chorale preludes composed by Johannes Brahms as a final tribute to his Lutheran heritage. *Herzlich tut mich verlangen*, commonly known as the "Passion chorale" is usually sung to the words "O Sacred Head Now Wounded."

Our vocal music highlights selections from two of the most beloved and significant Baroque depictions of Christ's Passion: Bach's *St. Matthew Passion* (1727) and Handel's *Messiah* (1741). The former—composed specifically to accompany Good Friday liturgy—sets the narrative from Matthew's gospel using a combination of recitatives, arias, and Lutheran chorales that anchor the narrative and have become a familiar hallmark of Bach's compositional style. In contrast, Handel's oratorio, intended for concert performance, adapts biblical texts to present a broader, more dramatic meditation on Christ's life and death.

The choir begins with Bach's first chorale, "*Herzliebster Jesu, was hast du verbrochen*" (commonly translated as "Ah, Holy Jesus"), which rhetorically questions what crimes Jesus possibly could have committed to deserve such dire punishment. A few movements later, the poignant aria *Blute nur, du liebes Herz!* laments Jesus' "loving heart" having to endure the betrayal by Judas, who is alluded to as a child that has become a serpent.

From Part 2 of *Messiah*, "**Surely he hath borne our griefs**" brings more drama to the biblical narrative through pulsing dotted rhythms and contrapuntal choral lines, all in the haunting key of F minor. The congregational singing of the Passion chorale "O Sacred Head, Now Wounded"—also used throughout *St. Matthew Passion*—is then followed by two short tenor solos expressing the depth of Jesus' heartbreak and sorrow as no one takes pity on him.

Infusing old traditions with the new, Austrian organist and composer Anton Heiller used Gregorian chant melodies in his organ works with some frequency. His setting of *Ecce lignum crucis* ("This is the wood of the cross, on which hung the salvation of the world") begins and ends as a quiet, though gently discordant, meditation on this bit of plainsong. In contrast, a brief and biting central section portrays the violence and drama of Christ's Passion.

Following the Passion comes a moment of stillness and disbelief, personified here by the third movement of a modern Baroque-style setting of the ancient *Stabat Mater* text by Marco Rosano (2004), which will be presented in full as part of our Holy Saturday musical reflection. The *Quis est homo* stanza asks rhetorically, when confronted with the mother of Christ in such great suffering at the sight of her crucified child, who would not weep?

—Notes by Matthew Dirst & Justin Langham



[GUEST BOOK]

Welcome to Worship at St. Philip
Please register your attendance by scanning the QR code or by visiting the Live Stream tab at saintphilip.net.

AS FOLLOWERS OF JESUS CHRIST,
we seek to be an inclusive,
grace-filled community,
engaging the world with open minds,
willing hands and generous hearts.

WE LONG
for deeper faith,
vibrant hope
and boundless love
for everyone, every day, everywhere.

Thank you for joining us today! We hope that you find our worship together to be joyous, meaningful, and thought-provoking. Children of all ages are welcome to worship with their families. Activity bags containing worship aids for children are available in the narthex on the way into the sanctuary.

A Hearing Loop is installed within the sanctuary. If you have a hearing aid equipped with a telecoil, please activate your "T switch" to hear the worship service most clearly. If you need assistance with hearing the service clearly and do not have a t-coil equipped hearing aid, please ask an usher for wireless headphones. **LARGE PRINT COPIES OF TODAY'S BULLETINS ARE IN THE NARTHEX.**

Contributions, pledge payments, communion gifts and other donations to support the Church can be made anytime through our website, or sent to the Church Office at 4807 San Felipe, Houston, TX 77056. To make stock contributions contact Denise Ferrell at denise@saintphilip.net.



[MAKE A CONTRIBUTION]

HOLY SATURDAY
MARCO ROSANO'S
STABAT MATER
MEZZO-SOPRANO, ORGAN, & STRINGS
[CECELIA DUARTE & MATTHEW DIRST]
APRIL 4 | 5 PM

JOIN US IN WORSHIP FOR
EASTER SUNDAY
9 AM & 11 AM

PLEASE BRING FLOWERS FOR THE TRADITIONAL FLOWERING OF THE CROSS OUTSIDE THE SANCTUARY ON EASTER SUNDAY.

206 This Is the Night

Capo 1: (Em) (D) (Em) (D)
 Fm Eb Fm Eb

1 This is the night, dear friends, the night for weep - ing,
 2 This night the trai - tor, wolf with - in the sheep - fold,
 3 This night Christ in - sti - tutes his ho - ly sup - per,
 4 This night the Lord by slaves shall be ar - rest - ed,
 5 O make us shar - ers, Sav - ior, of your Pas - sion,

(Em) (C) (G) (Am) (C) (Bsus)(B7)
 Fm Db Ab Bbm Db Csus C7

when powers of dark - ness o - ver - come the day,
 be - trays him - self in - to his vic - tim's will,
 blest food and drink for heart and soul and mind;
 he who de - stroy's our slav - er - y to sin;
 that we may share your glo - ry that shall be;

(G) (Dsus) (D) (Am) (Em) (Bm7)
 Ab Eb7sus Eb Bbm Fm Cm7

the night the faith - ful mourn the weight of e - vil
 the Lamb of God for sac - ri - fice pre - par - ing:
 this night in - jus - tice joins its hand to trea - son's,
 ac - cused of crime, to crim - i - nals be giv - en,
 let us pass through these three dark nights of sor - row

(C) (Am7) (Em) (Am7) (Em) (Bm7) (Em)
 Db Bbm7 Fm Bbm7 Fm Cm7 Fm

where - by our sins the Son of Man be - tray.
 sin brings a - bout the cure for sin's own ill.
 and buys the ran - som - price of hu - man - kind.
 that judg - ment on the righ - teous Judge be - gin.
 to Eas - ter's laugh - ter and its lib - er - ty.

This text conveys well the paradox of despair and expectancy felt on Maundy Thursday. The somber repetition of "this night" here contrasts with and prepares for the joyful "this is the night" repeated in the *Exsultet*, the ancient Easter hymn at the lighting of the paschal candle.

O Sacred Head, Now Wounded 221

1 O sa - cred head, now wound-ed, with grief and shame weigh-ed down;
 2 What thou, my Lord, hast suf - fer-ed was all for sin - ners' gain;
 3 What lan-guage shall I bor - row to thank thee, dear-est friend,

now scorn-ful-ly sur - round - ed with thorns, thine on - ly crown;
 mine, mine was the trans - gres - sion, but thine the dead-ly pain.
 for this thy dy - ing sor - row, thy pit - y with-out end?

O sa - cred head, what glo - ry, what bliss till now was thine!
 Lo, here I fall, my Sav - ior! 'Tis I de - serve thy place;
 O make me thine for - ev - er; and should I faint-ing be,

Yet, though de - spised and gor - y, I joy to call thee mine.
 look on me with thy fa - vor, and grant to me thy grace.
 Lord, let me nev - er, nev - er out - live my love to thee.

This poignant hymn originated in a series of Holy Week meditations focused on the parts of Christ's crucified body: feet, knees, hands, side, breast, heart, face. First joined to secular words, this chorale melody has appeared with this text since the mid-17th century.