



GOOD FRIDAY

MUSIC & WORSHIP RESOURCES

Friday, April 22, 2011

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Worship Planning Notes

In the book *Ancient-Future Time*, Robert E. Webber states:

It is a matter of interest that the day of the Lord's death is called *Good Friday*. In terms of Jesus' own pain and suffering, it was not a *good* day. But in view of the death of Jesus as a day when the powers of evil were put to flight and dethroned, it was indeed a *good* day.

Our celebration of the day in worship captures the tension of both the sorrow we bring to the day through our identification with Jesus and the joy we experience knowing that his death was the death of death, the ruination of the powers of evil.¹

On this special day in biblical history, the church that shouted, “Crucify Him! Crucify Him!” now witnesses and reflects on the sorrow and pain of their vengeful outcry. Jesus is dead. This radical teacher who professed to be the Son of God has been crucified. In the larger picture of salvation, this death is much more than judgment handed down by human authority. This death is the unfolding of a divine drama, mysteriously orchestrated by the Triune God that began in a manger in Bethlehem some 30 years prior.

Nolan Williams underscores this notion in one of his contemporary hymns, “Messiah Now Has Come”: “With His gift of life, He sacrificed from a manger to a tree.” Understanding Jesus’ death as a *necessary* part of a divine drama set forth by God (even before Jesus’ birth) gives way for the church not to wallow aimlessly in the death itself. The crucifixion is a reminder of how “God proves his love for us in that while we still were sinners Christ died for us.” And because “we have been justified by his blood, we will be saved through him from the wrath of God.”

The dialogue between sorrow (John 19:31-37) and hope (Romans 5:1-9) is evident in the scriptural passages selected for this day. It is suggested that the music and other artistic expressions for this service not be only be reflective and mournful but also point to the grace and hope made accessible because of this death. The challenge for some may be finding the balance in the artistic choices so that both dimensions of this day are understood and experienced by the congregation. One way to help illustrate this dichotomy is to incorporate Holy Communion right before dismissing congregants in silence.

Another way to establish balance is to include an appropriate lament and praise passage from the Book of Psalms. If a choir participates, it is suggested that they and the musicians wear all black. Clergy should wear all black. If Holy Communion is served, the elements could be covered with red or black satin fabric or not covered at all.

If the selected Scriptures are to be shared, it is suggested that someone (or more than one person) with an exceptional speaking voice and a solid understanding of the texts proclaim the Scriptures from memory (with a laviler microphone, if available). The John text could be offered from the pulpit area, while the Romans text could be offered from the aisle in the middle of the church or in a location among the people. If the church has screens, it may be helpful finding appropriate, but not offensive, images to underscore the crucifixion and hope of the Scriptures selected for the day. In an effort to keep the “divine drama” at the core of the worship service, the offering could be received as persons enter the worship space or as they leave in silence.

1. Litany, Responsive Reading, Invocation, or Call to Worship

Invocation

On this most sacred night (day), we gather to remember. We remember the greatest sacrifice of love. We remember the journey of Jesus to the cross. We remember the price Jesus paid for our salvation. And we remember our sinfulness. We remember that Jesus’ disciples ran away afraid.

We remember that Jesus was left alone. Tonight (Today), we gather to be present. Gracious God, this night (day), we gather to remember. Thank you for Jesus. Thank you for your presence. Thank you for your love. Thank you for this holy memory. For the sake of Jesus Christ we pray. Amen.

Responsive Reading

One: Faithful God, we stand in the dim shadows of a cross, longing for resurrection. But today we pause to remember the pain of the cross, and the pain of the crosses we face.

All: We pause to cry for Sudan, for Rwanda, for more than one-third of the African continent suffering from full-blown AIDS. As the disciples wept on that fateful day so long ago, we weep for the Savior and for the tree, and all the trees that one from which he hung represents.

One: We cry for our ecology: birds slick from oil, forests decimated causing mudslides and runoff, air polluted from our disdain for the creation that cries with us.

All: As those first disciples wondered whether that fateful day was the end of their dreams, we admit we are afraid that our dream of a just, non-violent world is fleeting and in peril of death. Help us, God, as we live in the tension between this death and your seeming silence, the time after the crucifixion and before the resurrection, in the name of the crucified one. Amen.

2. Hymns and Congregational Songs

(a) At Calvary. By William R. Newell. Tune, (AT CALVARY), by Daniel B. Towner

(b) Down at the Cross. By Elisha A. Hoffman. Tune, (GLORY TO HIS NAME), by John H. Stockton

Youtube: <http://www.youtube.com/watch?v=7DDVShVvkJs&feature=related>

(c) He Will Remember Me. Text and Tune, (REMEMBER ME), by Eugene M. Barlett

3. Spirituals or Traditional Songs

(a) I Know It Was the Blood. African American Traditional Song. Tune, (IT WAS THE BLOOD).

Youtube: <http://www.youtube.com/watch?v=a0HgauiEQo0&feature=related>

(b) He Never Said a Mumblin' Word. African American Spiritual

(c) Were You There? Negro Spiritual. Tune, (WERE YOU THERE), arr. by John Work and Frederick Work

(d) There Is Power in the Blood. Text and Tune, (POWER IN THE BLOOD), by Lewis E. Jones

4. Gospel Songs for Choirs, Ensembles, or Praise Teams

- (a) Justified by Faith. By Michael A. Brooks
- (b) You Did It All for Me. By Richard Smallwood
- (c) The Blood Still Has Miraculous Power. By Kurt Carr
- (d) The Blood Song. By Kirk Franklin
YouTube: <http://www.youtube.com/watch?v=vJHWjK8Ou8A>

5. Liturgical Dance or Mime Ministry Music

- (a) Just for Me. By Donnie McClurkin
- (b) Justified. By Smokie Norful
Youtube: <http://www.youtube.com/watch?v=kdZW5nDxLPE>
- (c) Two Thieves and a Lamb. By Nolan Williams Jr.
- (d) Why Did He Do It? By John Patrick Adams

6. Anthems

- (a) The Precious Blood of Jesus. By Joseph Joubert
- (b) And It Happened on Calvary. By Raymond Wise
- (c) God So Loved the World. By John Stainer

7. Modern Songs (Written between 2005–2010)

- (a) These Nails. By Donald Lawrence
- (b) Above All. By Michael W. Smith
- (c) The Blood Still Works. By Malcolm Williams

8. Offertory Song or Instrumental

- (a) Blood Restoeth My Soul. By Roland Perry II
- (b) Lamb of God. By Glenn Burleigh
- (c) Calvary. African American Spiritual. Tune, (CALVARY).

9. Song or Instrumental for the Period of Prayer

- (a) Just for Me. By Kenneth Lewis. (Suggestion: Chorus only)
- (b) He Looked Beyond My Faults. By Dottie Rambo. Tune, (LONDONDERRY AIRE). (Suggestion: Chorus only, starting at “I shall forever lift mine eyes to Calvary”)

YouTube: <http://www.youtube.com/watch?v=QkDNw1oZD5A>

(c) O Sacred Head, Sore Wounded. By Paulus Gerhardt, Robert S. Bridges, and James W. Alexander. Tune, (REDDING), by David Hurd. (Suggestion: Stanzas 1 and 4 only)

(d) Oh, It Is Jesus. By Andraé Crouch

10. Sermonic Selection

(a) Calvary. Arr. by Richard Smallwood

(b) The Blood Still Works. By Malcolm Williams

YouTube: <http://www.youtube.com/watch?v=34qwyjqWYPo>

(c) Because of the Blood. By Christopher J. Watkins

(d) Follow Me. By Glenn E. Burleigh

11. Invitational Song or Instrumental

(a) There's Room at the Cross for You. Text and Tune, (STAMPHILL), by Ira Stamphill

Youtube: <http://www.youtube.com/watch?v=7xi8NF8eSRI&feature=related>

YouTube: <http://www.youtube.com/watch?v=A0xTs--Koi0>

(b) A Perfect Sacrifice. By V. Michael McKay

(c) My Faith Has Found a Resting Place. By Lidie H. Edmunds. Tune, (NORWEGIAN MELODY), by William J. Kirkpatrick

(d) Alas! And Did My Savior Bleed. By Issac Watts. Sung to the Tune, (CLEANSING FOUNTAIN).

*Alas! And did my Savior bleed,
And did my Sov'reign die?
Would He devote that sacred head
For sinners such as I?
For sinners such as I? For sinners such as I?
Would He devote that sacred head
For sinners such as I?*

12. Benediction Song or Instrumental

(a) Nothing but the Blood of Jesus. Text and Tune, (PLAINFIELD), by Robert Lowery

(b) How Can You Recognize a Child of God? By Margaret P. Douroux

(c) Victory in Jesus. Text and Tune, (HARTFORD), by Eugene M. Barlett

(d) The Blood Will Never Lose Its Power. Text and Tune, (THE BLOOD), by Andraé Crouch

Cites and Additional Information for Music and Materials Listed

1. Litany, Responsive Reading, Invocation or Call to Worship

Invocation. By James Abbingtion and Linda H. Hollies

Location:

Waiting to Go: African American Church Worship Resources; Advent through Pentecost. Chicago, IL: GIA Publications, 2002.

Responsive Reading. By Tony McNeil

2. Hymns and Congregational Songs

(a) At Calvary. By William R. Newell. Tune, (AT CALVARY), by Daniel B. Towner

Location:

African American Heritage Hymnal. Chicago, IL: GIA Publications, 2001. #246

Celebrating Grace Hymnal. Macon, GA: Celebrating Grace, Inc., 2010. #589

Church of God in Christ. Yes, Lord! Church of God in Christ Hymnal. Memphis, TN: Church of God in Christ Pub. Board in association with Benson Co., 1982. #275

The New National Baptist Hymnal 21st Century Edition. Nashville, TN: Triad Publications, 2005. #144

(b) Down at the Cross. By Elisha A. Hoffman. Tune, (GLORY TO HIS NAME), by John H. Stockton

Location:

African American Heritage Hymnal. #248

Boyer, Horace Clarence. Lift Every Voice and Sing II: An African American Hymnal. New York, NY: Church Pub., 1993. #28

Cleveland, J. Jefferson, and Verolga Nix. Songs of Zion. Nashville, TN: Abingdon, 1981. #4

Evangelical Lutheran Church in America, and Lutheran Church—Missouri Synod. This Far by Faith: An African American Resource for Worship. Minneapolis, MN: Augsburg Fortress, 2004. #72

(c) He Will Remember Me. Text and Tune, (REMEMBER ME), by Eugene M. Barlett

Location:

African American Heritage Hymnal. #240

Lead Me, Guide Me The African American Catholic Hymnal. Chicago, IL: GIA Publications, 1987. #36

The National Baptist Hymnal. Nashville, TN: National Baptist Publishing Board, 1977. #93

Yes, Lord! Church of God in Christ Hymnal. #117

3. Spirituals or Traditional Songs

(a) I Know It Was the Blood. African American Traditional Song. Tune, (IT WAS THE BLOOD).

Location:

African American Heritage Hymnal. #267

This Far by Faith. #75

Yes, Lord! Church of God in Christ Hymnal. #253

Zion Still Sings for Every Generation. Nashville, TN: Abingdon Press, 2007. #201

(b) He Never Said a Mumblin' Word. African American Spiritual

Location:

Lift Every Voice and Sing II. #33

Songs of Zion. #101

This Far by Faith. #80

Yes, Lord! Church of God in Christ Hymnal. #251

(c) Were You There? Negro Spiritual. Tune, (WERE YOU THERE), arr. by John Work and Frederick Work

Location:

African American Heritage Hymnal. #254

Lead Me, Guide Me: The African American Catholic Hymnal. #43

This Far by Faith. #81

Yes, Lord! Church of God in Christ Hymnal. #260

(d) There Is Power in the Blood. Text and Tune, (POWER IN THE BLOOD), by Lewis E. Jones

Location:

African American Heritage Hymnal. #258

This Far by Faith: An African American Resource for Worship. #76

Yes, Lord! Church of God in Christ Hymnal. #254

4. Gospel Songs for Choirs, Ensembles, or Praise Teams

(a) Justified by Faith. By Michael A. Brooks

Location:

Witness. Love Is an Action Word. Los Angeles, CA: CGI Records, 1998.

(b) You Did It All for Me. By Richard Smallwood

Location:

Smallwood, Richard with Vision. Healing: Live in Detroit. New York, NY: Verity, 1999.

(c) The Blood Still Has Miraculous Power. By Kurt Carr

Location:

Awesome Wonder. Inglewood, CA: Gospocentric Records, 2000.

(d) The Blood Song. By Kirk Franklin

Location:

The Rebirth of Kirk Franklin. Inglewood, CA: Gospocentric Records, 2002.

5. Liturgical Dance or Mime Ministry Music

(a) Just for Me. By Donnie McClurkin

Location:

Live in London and More. . .. New York, NY: Verity, 2000.

(b) Justified. By Smokie Norful

Location:

Smokie Norful: Live. Brentwood, TN: EMI Gospel, 2009.

(c) Two Thieves and a Lamb. By Nolan Williams Jr.

Location:

inSpiration. Washington, DC: Networks Productions, 2008.

(d) Why Did He Do It? By John Patrick Adams

Location:

Gospel Music Workshop of America Women of Worship. When the Praises Go Up. Indianapolis, IN: Aleho International Records, 2002.

6. Anthems

(a) The Precious Blood of Jesus. By Joseph Joubert

Location:

Lenox, Lamont. Worthy Is the Lamb.

GIA Publications, Inc.

7404 South Mason Avenue

Chicago, IL 60638

Phone: 1-800-GIA-1358

Catalog #G-5807

Online location: www.giamusic.com

(b) And It Happened on Calvary. By Raymond Wise

Location:

Raise Ministries
197 Monarch Dr.
Pataskala, Ohio 43062
Phone: 614-268-5056
Catalog # RAGO102-93

Online location: www.raiseonline.com

(c) God So Loved the World. By John Stainer

Location:

The New National Baptist Hymnal 21st Century Edition. #524

Yes, Lord! Church of God in Christ Hymnal. #237

7. Modern Songs (Written between 2005–2010)

(a) These Nails. By Donald Lawrence

Location:

Donald Lawrence Presents The Tri-City Singers: Finale. Brentwood, TN: EMI Gospel, 2006.

(b) Above All. By Michael W. Smith

Location:

Butler, Myron and Levi. Stronger. Brentwood, TN: EMI Gospel, 2007.

Sapp, Marvin. Diary of a Psalmist. New York, NY: Verity Records, 2003.

(c) The Blood Still Works. By Malcolm Williams

Location:

Williams, Malcolm and Great Faith. In Your Glory. Chicago, IL: Malcolm James Music, 2009.

8. Offertory Song or Instrumental

(a) Blood Restoeth My Soul. By Roland Perry II

Location:

Gospel Music Workshop of America: Live in Kansas City 2004. Nashville, TN: Artemis/Light Records, 2005.

(b) Lamb of God. By Glenn Burleigh

Location:

Alpha Mass: A Kingdom Celebration, Opus 30. Watauga, TX: Glenn Burleigh Music Workshop, 1989.

(c) Calvary. African American Spiritual. Tune, (CALVARY).

Location:

African American Heritage Hymnal. #239

Lead Me, Guide Me: The African American Catholic Hymnal. #38

Songs of Zion. #87

This Far by Faith. #85

9. Song or Instrumental for the Period of Prayer

(a) Just for Me. By Kenneth Lewis

Location:

African American Heritage Hymnal. #231

(b) He Looked Beyond My Faults. By Dottie Rambo. Tune, (LONDONDERRY AIRE).

Location:

African American Heritage Hymnal. #249

Lead Me, Guide Me: The African American Catholic Hymnal. #195

The New National Baptist Hymnal 21st Century Edition. #162

Songs of Zion. #31

Yes, Lord! Church of God in Christ Hymnal. #140

(c) O Sacred Head, Sore Wounded. By Paulus Gerhardt, Robert S. Bridges, and James W. Alexander. Tune, (REDDING), by David Hurd

Location:

African American Heritage Hymnal. #250

Lift Every Voice and Sing II. #36

(d) Oh, It is Jesus. By Andraé Crouch

Location:

African American Heritage Hymnal. #260

10. Sermonic Selection

(a) Calvary. Arr. by Richard Smallwood

Location:

Smallwood, Richard and Vision. Persuaded: Live in D.C. New York, NY: Verity Records, 2001.

Smallwood, Richard and the Richard Smallwood Singers. Textures. Nashville, TN: Word Entertainment, LLC, 1987.

(b) The Blood Still Works. By Malcolm Williams

Location:

Williams, Malcolm and Great Faith. In Your Glory. Chicago, IL: Malcolm James Music, 2009.

(c) Because of the Blood. By Christopher J. Watkins

Location:

Kelly, Chris and Kyle with True Spirit. Coming Out from Under. Detroit, MI: Crystal Rose, 2002.

(d) Follow Me. By Glenn E. Burleigh

Location:

Let God Arise (Easter Cantata). Watauga, TX: Glenn Burleigh Memorial Music Ministries, 2005.

11. Invitational Song or Instrumental

(a) There's Room at the Cross for You. Text and Tune, (STAMPHILL), by Ira Stamphill

Location:

African American Heritage Hymnal. #245

The New National Baptist Hymnal 21st Century Edition. #182

Yes, Lord! Church of God in Christ Hymnal. #468

(b) A Perfect Sacrifice. By V. Michael McKay

Location:

African American Heritage Hymnal. #229

Zion Still Sings. #200

(c) My Faith Has Found a Resting Place. By Lidie H. Edmunds. Tune, (NORWEGIAN MELODY), by William J. Kirkpatrick

Location:

Celebrating Grace Hymnal. #584

The New National Baptist Hymnal 21st Edition. #148

(d) Alas! And Did My Savior Bleed. By Isaac Watts. Sung to the Tune, (CLEANSING FOUNTAIN).

Location:

African American Heritage Hymnal. #263 for Text; #257 for Tune

12. Benediction Song or Instrumental

(a) Nothing but the Blood of Jesus. Text and Tune, (PLAINFIELD), by Robert Lowery

Location:

African American Heritage Hymnal. #262

Celebrating Grace Hymnal. #626

The New National Baptist Hymnal 21st Century Edition. #141

Yes, Lord! Church of God in Christ Hymnal. #252

(b) How Can You Recognize a Child of God? By Margaret P. Douroux

Location:

African American Heritage Hymnal. #266

(c) Victory in Jesus. Text and Tune, (HARTFORD), by Eugene M. Barlett

Location:

African American Heritage Hymnal. #261

Celebrating Grace Hymnal. #627

Yes, Lord! Church of God in Christ Hymnal. #98

(d) The Blood Will Never Lose Its Power. Text and Tune, (THE BLOOD), by Andraé Crouch

Location:

African American Heritage Hymnal. #256

Yes, Lord! Church of God in Christ Hymnal. #250

Zion Still Sings. #204

Note

1. Webber, Robert E. Ancient-Future Time: Forming Spirituality through the Christian Year.

Grand Rapids, MI: Baker Books, 2004, p. 130.